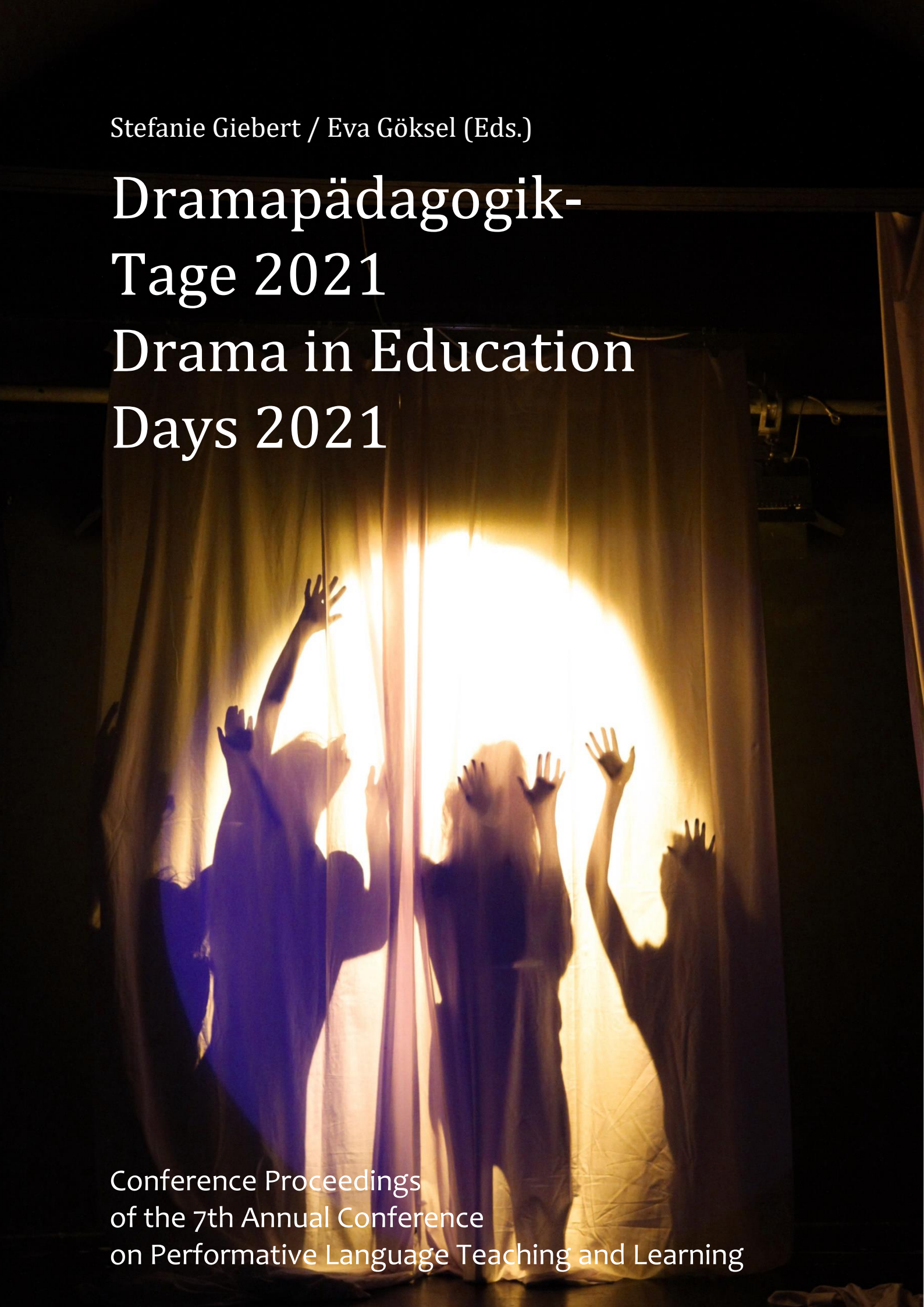
Stefanie Giebert / Eva Göksel (Eds.)

Dramapädagogik-Tage 2021
Drama in Education Days 2021



Conference Proceedings
of the 7th Annual Conference
on Performative Language Teaching and Learning

Stefanie Giebert / Eva Göksel (Eds.)

Dramapädagogik-Tage 2021

Drama in Education Days 2021

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Cover photo: From the performance of “Herzphrasen”, an educational drama project on German poetry at Tübingen University, 2014.

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I. Foreword

It is once again a pleasure to share the proceedings of the Drama in Education Days. 2021 saw the conference take place online for the second time. We would like to thank our contributors and participants for their flexibility and ingenuity, as they once again adapted both their pedagogies and their facilitation techniques to suit an interactive and international online conference. With over 100 registrations and an actual turnout of approximately 60 participants from across the globe, the reach and accessibility enabled by an online conference can certainly be considered as positive outcome of the shift into the digital.

The Drama in Education Days is a bilingual (English and German) conference with a focus on drama and theatre in second and foreign language education. This is the 7th edition of this annual conference, which is organised by Stefanie Giebert (Kempten University of Applied Sciences, Germany) and Eva Göksel (University of Zurich, Switzerland). This year's contributions to the proceedings are primarily in English, with one article in German. Further details on the full conference program can be found online at:

https://dramapaedagogik.de/de/conference-schedule-zeitplan-2021/

The 2021 conference proceedings begin with a keynote by drama greats **Carole Miller** and **Juliana Saxton**. As they point out in their preface, the online format allowed them to Zoom in from a familiar place – a classroom at the University of Victoria, in British Columbia, Canada.

In her article "Playing Pirates in Zoomland: Messing with Metaxis", **Nicola Abraham** takes readers into a virtual process drama that leaves participants stranded on an island shore and soon mixes the trope of pirate story with a sci-fi element. In her article she demonstrates how the idea of metaxis – existing simultaneously in two worlds – is

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especially salient in the format of online drama experiences where participants may be physically far apart but are nevertheless immersed in collaborative play.

In her first workshop report, **Stefanie Giebert**, takes readers through activities from her workshop on "suitcases, bags, and pockets" – a collection of travel-related language and theatre games. In her second workshop report, she sums up how she approached teaching basic German pronunciation phenomena through an online process drama on spies in search of a lost object.

Reporting from her workshop designed for the primary classroom titled "Where did all the water go", **Eva Göksel** describes how participants explored an Indigenous Australian Creation story to reflect on some of the major environmental problems facing the earth - and humanity – today – namely the topic of water as a precious resource.

Carrie Klewin Lewis, in her article on "Deconstructing the Red Wolves" reflects the emergence and process of an online theatre collective. This collective, the Red Wolves, had set itself the challenge of "breaking Zoom" by creating innovative participatory online theatre that took up the current political issue of the Black Lives Matter movement and which conference participants had the chance to experience themselves during the conference.

In her workshop report **Perihan Korkut** explores the rationale behind an instructional approach called 'tales by teams', which was developed within a nationally funded research project, based on Augusto Boal's games. In this article thewell-known "machine game" serves as the foundation for collaborative narration and writing.

In their article, **Georgia Theodoropoulou and Magda Vitsou,** present a study they conducted with adult learners of Greek doing synchronous drama activities on the platform Messenger, finding that participants were empowered emotionally, psychologically, and socially by exchanging human experiences written both in their souls and in historical multimodal documents.

In her workshop report on blackout poetry slams in online teaching, this year's only contribution in German, **Elisabeth Vergeiner** describes how she combined two lyrical formats in her German as a foreign language classes. She moves from blackout poetry, an

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approach where language learners can relatively easily create their own poetry to poetry slams, which provides a performative approach to the learner-created poems.

We are pleased to once again publish such a wide range of articles sharing rich and innovative research and best practice from the field of drama in language teaching and learning. We hope that our readers will continue to find inspiration from these proceedings and we hope to see many of them at future conferences. We would like to thank all the authors who contributed their research and best practice to this year's proceedings, as well as the indefatigable **Evelyn Leissenberger** for once again creating the layout for these proceedings.

Eva Göksel and Stefanie Giebert

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I. Vorwort

Wir freuen uns, einen weiteren Tagungsband der Dramapädagogik-Tage mit der Öffentlichkeit zu teilen. Im Jahr 2021 fand die Tagung nun bereits zum zweiten Mal online statt. Wir möchten uns allen Beiträger:innen und Teilnehmer:innen für ihre Flexibilität und ihren Einfallsreichtum danken, die wiederum ihre Pädagogik und Lehrmethoden auf eine internationale interaktive Online-Konferenz angepasst haben.

Bei über 100 Anmeldungen nahmen letztlich ca. 60 Personen am synchronen Teil der Konferenz teil, wobei alle Angemeldeten die Möglichkeit hatten, die vorher aufgezeichneten Videos der Vorträge asynchron zu rezipieren. Das Online-Format ermöglichte es abermals, Interessierte auf der ganzen Welt zu erreichen, was in einem Präsenzformat wahrscheinlich so nicht machbar gewesen wäre.

Die Dramapädagogik-Tage sind eine bilinguale Tagung (Englisch und Deutsch) mit einem Fokus auf Drama und Theater im Zweit- und Fremdsprachenunterricht. Die Tagung fand 2021 bereits zum 7. Mal statt und wurde von Stefanie Giebert (Hochschule Kempten, Deutschland) und Eva Göksel (Universität Zürich, Schweiz) organisiert. Die diesjährigen Beiträge im Tagungsband sind überwiegend auf Englisch, mit einem Beitrag auf Deutsch. Das gesamte Konferenzprogramm ist unter folgender Adresse einsehbar:

https://dramapaedagogik.de/de/conference-schedule-zeitplan-2021/

Der diesjährige Tagungsband beginnt mit einer Keynote der *Grandes Dames* der kanadischen Drama-in-Education Szene **Carole Miller und Juliana Saxton**. Wie sie in ihrer Einleitung betonen, erlaubte ihnen das Online-Format, sich von einem vertrauten Ort aus zuzuschalten, einem Hörsaal an der University of Victoria, in British Columbia in Kanada.

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In ihrem Beitrag mit dem Titel "Playing Pirates in Zoomland: Messing with Metaxis" nimmt **Nicola Abraham** die Leser:innen mit in ein virtuelles Process Drama, in dem die Teilnehmenden auf einer einsamen Insel stranden und das das Piratengenre mit Sci-Fi Elementen mischt. In ihrem Artikel stellt sie heraus, wie das Phänomen der Metaxis – gleichzeitig in zwei Welten zu existieren – in einem Online-Setting besonders salient ist, da sich die Teilnehmer:innen gleichzeitig physisch weit entfernt und doch gemeinsam in einer gemeinsam gespielten Handlung befinden.

In ihrem ersten Workshop-Bericht beschreibt **Stefanie Giebert** die Spiele aus ihrem Workshop über „suitcases, bags, and pockets", eine Zusammenstellung von Drama-Aktivitäten rund um das Thema Reisen. In ihrem zweiten Workshop-Bericht schildert sie, wie sie in einem Online Process Drama zum Thema „Geheimagenten suchen ein verlorenes Objekt" verschiedene Aussprache-Phänomene des Deutschen spielerisch mit Lernenden erkundete.

In einem weiteren Praxisbericht fasst **Eva Göksel** zusammen, wie die Teilnehmenden anhand einer australischen Aborigine Schöpfungsgeschichte das Thema Wasser als knappe Ressource erkunden und wie diese Drama-Einheit im Grundschulkontext im Unterricht eingesetzt werden kann.

Carrie Klewin Lawrence schildert in ihrem Beitrag mit dem Titel "Deconstructing the Red Wolves" die Entstehung und den Arbeitsprozess des virtuellen Theaterkollektivs der „Red Wolves", die sich während der Pandemie zum Ziel setzen „Zoom an die Grenzen zu bringen", um eine einzigartige interaktive Online-Theatererfahrung zu entwickeln, die Konferenzteilnehmer:innen an einem Abend live erleben konnten.

Perihan Korkut beschreibt in ihrem Praxisbeitrag, wie sie mit dem Konzept „Tales by Teams" arbeitet, einem kollaborativen Erzähl-/Schreibprojekt, das auf von Augusto Boal entwickelten Drama-Übungen wie z.B. der im Artikel genauer beschriebenen „Maschine" basiert.

Georgia Theodoropoulou and Magda Vitsou präsentieren in ihrem Beitrag eine Studie, die sie mit erwachsenen Griechisch-Lernenden durchführten. Die Lernenden experimentierten mit synchronen Drama Aktivitäten auf der Plattform Messenger und die Forscherinnen stellten fest, dass die Studienteilnehmer:innen auf vielen Gebieten an

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Souveränität gewannen, emotional, psychologisch und sozial, indem sie sich über eigene existentielle Erfahrungen austauschten und diese in multimodalen historischen Dokumenten fanden und verarbeiteten.

In ihrem aus dem Bereich Deutsch als Fremdsprache stammenden Workshop-Bericht auf Deutsch gibt **Elisabeth Vergeiner** Einblick in ihre Arbeitsweise mit Blackout Poetry Slams. Hierbei kombiniert sie zwei Herangehensweisen an Lyrik – Blackout Poetry, eine Methode, wie Lernende selbst Texte kreieren können und den Poetry Slam, bei dem eigene Gedichte in einer Art Dichterwettstreit vor Publikum vorgetragen werden.

Wir freuen uns, auch dieses Mal wieder Beiträge mit einer großen Bandbreite an Themen und Ansätzen aus dem lebendigen und innovativen Forschungs- und Praxisfeld des performativen Sprachenlehrens und -lernens veröffentlichen zu können. Wir hoffen, dass unsere Leser:innen auch in diesem Band zahlreiche Anregungen und Inspiration finden können und hoffen, sie vielleicht auch wieder bei zukünftigen Konferenzen begrüßen zu können. Wir danken allen Autor:innen, die zu diesem Band beigetragen haben ebenso wie der unermüdlichen **Evelyn Leissenberger**, die auch dieses Mal wieder das Layout für den Band übernommen hat.

Eva Göksel and Stefanie Giebert

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II. Keynotes

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1 Drama: The critical capacity to be a reader and writer of the world through the embodiment of self as other

Almost half a century ago Gavin Bolton (1984) recognized the power of embodied narrative when he argued for placing drama at the centre of the curriculum. Rather than seeing literacy practices as disconnected from their lives, students in drama use their literacy skills in the rehearsal of life situations that demand their participation. Because it offers multiple ways of learning, experiencing, and exploring through role and in action, drama is accessible to a diversity of learners. Using drama strategies to enact stories bridges all kinds of literacies and integrates curriculum in ways that develop a student's self-efficacy and self-identity. Such a rich pedagogy, we suggest, is crucial to the development of the whole person and by extension, to the continued generation of healthy, literate and democratic societies. In this keynote, presented at the online 2021 Drama in Education Days, we reflect and expand on those ideas.

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https://dramapaedagogik.de/wp-content/uploads/proceedings2021/final.pdf

To the reader:

It was 7 am at the University of Victoria (UVic) when we arrived at the recording studio in the Faculty of Education. Also present was our technician and the window cleaners! The

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latter were most accommodating and went off to the other side of the building and our technician—a miracle of knowledge, experience and calm—connected internationally at what was, for many in our audience, late afternoon. And the same sun was shining on us all!

Margaret Hawkins, writing in 2004, cited the New London Group (2004, p. 20) defining literacies as "the requisite knowledge and skills to send and interpret messages through multiple media and modes in (rapidly changing) local and global contexts, and to align meanings within situated social practices" (p. 20). A decade earlier, Maxine Greene (1995) had written that, "there are . . . many kinds of literacy but as an object of hope and desire, any literacy will be associated with a yearning to make some sense" (p. 25).

Today, the definition of literacy has evolved to become even more embracive; it is seen by the Standing Committee of the National Council of Teachers of English as "the global metric to assess the health and competencies of communities" (Peterson, 2020, np). Our research has pointed us to more than thirty recognized literacies, including financial and civic literacies, with techno-literacy being one of the latest additions. While most of us still place reading and writing as foundational, there are other literacies that are not dependent upon traditional methodologies unless, of course, you broaden the definitions of what is meant by reading and writing (Borstelmann, 2020).

Linda Laidlaw, Jo O'Mara and Suzanna Wong (2022) tell us that students "require a more complex array of textual practices, including traditional print literacy tools and skills, understandings of new digital practices and modes, and the capacity to continually adapt their own forms of reading and communication in response to constantly shifting forms of texts" (p. 24). The literacies that interest us most are those that lie at the core of the effective practice of democracy; a practice that, ideally, embraces equality of access, equity that is flexible and fair, and quality in experience and intellectual challenge.

Research has also indicated that drama can play a significant role in the acquisition of additional language learning (Kao & O'Neill, 1998; Stinson, 2008; Stinson & Piazzoli, 2013; Alasmari & Alshae'el, 2020). The protection of role, the shifting power dynamic from teacher to learner, and the authentic context provide a more stimulating environment for communication, making drama an imperative pedagogy for developing literacy at any level. In addition, the embodied investment in the narrative at play and the multi-modal

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opportunities for engagement create windows for the language (both formal and informal) that arises, driven by the need to respond spontaneously through improvisation.

To be literate, in our terms, then, is to be able to function in the world as a participant in, contributor to, and shaper of a democratic society: to have the critical capacity to be a reader and writer of the world; to be able, effectively, to use those literacies that shape us as much as they are shaped by us. And whatever the form these literacies take, they will always include some kind of speaking, listening, reading and writing. We focus our discussion on the role of drama and its relationship to our understanding of literacy.

Drama is a recognized discipline in British Columbia, where we work, and while is it a choice for secondary students as a subject area, it is part of the mandated curriculum for primary and elementary students. That means that teachers of younger children need to be able to teach drama—a bit of a blow if you have never had any experience with it and certainly a challenge to those of us in pre-service teacher education.

We'd like to tell you about how we arrived at a way of connecting Ministry drama requirements with teacher preparation in a way that is teacher friendly and engaging for students. And because technology is now so much a part of our students' lives (and our own!), we look at the impact of techno-literacy and how it is shaping our responses to the world even as it changes us.

How does drama educate?

Drama teaches students "many of the skills that they need to be an everyday participant in our diverse and complex literate society" (O'Mara, 2008, p. 159). When students engage holistically with the meanings offered in a story, they are exploring human behaviours and experiences in social circumstances under fictional pressure. These then become the material with which their metaphorical worlds are woven. Yet, in spite of all we know about learning, writes Dennis Sumara in 2021, we are still creating "learning systems that exist nowhere else: parsing knowledge into isolated subjects; organizing by age/grade; prescribing curriculum/knowledge without regard for the histories or land-based contexts of the learners" (p. xiv), a pedagogy that is clearly antithetical to drama's

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interdisciplinary and holistic curriculum. We are sure that many of you are familiar with the tensions that these opposing views can create for those of us who advocate for drama as an integral teaching methodology.

In 1984, drama innovator Gavin Bolton recognized the power of embodied narrative when he argued for placing drama at the centre of the curriculum. Rather than seeing literacy (particular ways of thinking about and doing reading and writing) as discrete competencies unconnected to students' lives outside school, Bolton, together with Dorothy Heathcote (2003), crossed disciplines and subject areas to create learning contexts in which students use their literacy skills in multi-modalities, immersed in situations that demand their participation (from Miller & Saxton, 2011, p. 147)

Consider, for a moment, the kinds of reading, writing and talking that are engaged with when students in role as landscape designers present their design for a garden landscape at a school for blind children, or the sort of "chat" that goes on as a group of university students in role as seamstresses create a wedding dress for a princess. Within drama, embodied enterprises such as these require and use real life knowledge and experience situated within, and stimulated by, a fictional context. It is this "apprenticeship into the very specific forms of [social] languages and literacies represented inside and outside the classroom" (Hawkins, 2004, p. 17) that makes drama such a rich pedagogy.

The variety of drama strategies and techniques are in themselves bridges of access as they can only work when they are experienced, shared and undertaken by everyone. In the work we do, there are two fictional worlds, the one provided by the story and the one created by the participants who "play" within the context of that story and who reframe those worlds to reflect their own thoughts and actions. None of this is possible without the engagement, commitment and belief of the students that this is work that matters. And for us as teachers, unless we create that bridge between those fictional worlds and the real world of the students' everyday experiences, we will have failed in our mandate.

Two examples of bridging

In the past, the traditional creative drama approach was to use a story as a resource and this is exemplified in the work of early drama educators. In the story of Cinderella, for example, most tellings begin with Cinderella scrubbing the hearth and end with the

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wedding, so the story would be told or read and then re-enacted and each piece of the plot played out sequentially. Roles would be cast, scenes delineated and the language, while improvised, would closely follow the plot. In more current practice that adherence to plot is loosened. We might start with showing the students a shoe that was found. Where did it come from? What kind of person could it belong to? Who might be able to answer our questions? What might some of those questions be? (Here we are entering into the middle of the story.) Or we could begin by planning the menu for a ball. What sorts of food and drink would be appropriate for a young man's introduction to society? (Starting before the story) or we could ask, "I wonder what might cause someone to treat another person badly?" (Exploring the themes and context for the story). If the story is read aloud as the starting point, we could then move into drama by asking such questions as, "If you were the Prince, what might you say to your future sisters-in-law when you first meet them? What might you be thinking? In planning for the wedding, how might you want to include them in the celebrations?" or "As the step-sisters, you note that the wedding is two weeks away and you haven't yet received your invitations. To whom might you write about this glaring omission?" (Going beyond the story) (Saxton & Miller, 2006, p. 18/19).

When we are working just with the ideas and events in the story, we can play on the line of the story (plot and facts), between the lines (themes and issues) or beyond the lines (connecting the text to self and others) (Browne, Close & Wingren, 1988; Manzo, 1969). And in drama, we are always looking to find what lies beneath the lines and that subtext is, in great part—as with actors—constructed by the students' own responses and actions. Drama offers opportunities for students to project themselves safely into fictional worlds that challenge, interrogate and demand their engaged and committed attention. It is beneath the lines, in the subtext, that ambiguities, assumptions, perspectives, attitudes and biases are made evident and our inner voices can be expressed, reflected upon, and explored.

As another example of that kind of learning, we offer the following. Here, there is no story to draw upon, the only source being an idea and the students' own life narratives. Working with teenagers, in a role drama that addressed the theme of community-making (Burke & Malczewski, 1990), students were put into the position of imagining a world they had the responsibility to create; to populate a new planet, leaving behind the safety of the known.

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In fulfilling the task, they were challenged to bridge their understanding of the best of their real world into the creation of an utopian metaphoric world.

Charged with choosing applicants who could best meet the needs of a new community, they formulated some overarching questions: Who would be the best people to populate a new world? What would be the characteristics of such people? One of the suggestions was the people chosen must be healthy. This was not a surprising requirement but what was illuminating was the discussion and questions that arose from that suggestion: What does it mean to be healthy? If people were differently abled, did that necessarily exclude them from the concept of health? What did "healthy in mind and body" mean? Another characteristic they suggested was that these candidates be young. A student asked, "Does that mean my parents couldn't go? How are we going to learn from past mistakes?" (Miller & Saxton, 2003).

The quality of these drama-driven negotiations created ever-expanding circles of projection and hypothesis as students grappled with meanings and implications that had significance in their imagined world and, more importantly, to their real worlds. Thoughtful questions and ideas like these (above) allow students opportunities to explore possibilities within the safety of a metaphoric world they control. This ability to hold both worlds in the mind at the same time and to move between the two as the drama unfolds, allows the drama to be consciously experienced.

The artistry of teaching is embodied in the presence of the teacher and the students themselves being present to what is happening—all taking responsibility for and pleasure in making it happen. It is in the shared action and the reflection on that action, that the quality of the experience is revealed. It is in these moments when thought and feeling unite; when a student is both outside and inside the experience, that rich reflection and expression is built.

This is the post-modern curriculum at its best, confirming that a rich pedagogy unfolds when students enter into a narrative that they are creating through metaphors explored through their own acts of experience. In this curriculum, students are “involved in meaning-making and in extending, exploring, and expressing their own sense of self-

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identity as … creators, designers and experts rather than merely as passive responders" (Laidlaw, O'Mara & Wong, 2021, p.12, 13).

How we arrived at a way of helping generalist teachers to work in drama

One of the most effective supports for our pre-service students (and for us) is offered by picture books. When choosing these books, we look for writing and illustrations that engage all the domains that the curriculum must address: cognitive, affective, physical and spiritual, if students are to be fully educated. For us, drama works because it is an art form where narrative lies at its heart. Enacted stories become places to integrate curriculum, bridging to all manner of literacies. Key understandings and questions lie at the heart of the story; they provide a focus and direction for the teacher and act as reference points for reflection (Miller & Saxton, 2016, p. 8).

Jane Yolen's Letting Swift River Go (1992) is a re-working of the story of building the Quabbin Reservoir in which towns (and their dead) could be drowned in order that urban centres might have a sufficient water supply. How often are we affected by changes decided by others? is a key question for a drama that engaged ten-year olds as deeply as senior high school students and our pre-service teachers. And today's issues of climate change infuse the story with new relevance and implications.

One of our earliest discoveries was Roberto Innocenti's Rose Blanche (1998); it generated a drama lesson designed to explore issues of the Holocaust (Wall, 1993). For us a key understanding: the actions of one apparently powerless person can make a significant difference to the lives of many, drove our choices. Here the students were seeing the story right from the inside, with all of its contradictions, questions and challenges, negotiating the ugliness of the content with a sensitivity and understanding that was surprising, considering today's students' reputation for disengagement.

Jim McGugan's Josepha: A prairie boy's story (1995), the story of a young immigrant boy and his experiences in a one-room schoolhouse at the turn of the twentieth century, is a compelling source in which students can explore their own school experiences and differences. One of our key questions, what is the relationship between a good education and a good human being? has been foundational to the exploration of the drama. That

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same story, used with pre-service teachers or generalist teachers brings their own experiences into the discussion—experiences that, as for Josepha, are about matters of access and who has the right to education.

Other stories like The Composition (Skármeta, 2007), Beneath the Surface (Crew, 2004), Woolvs in the Sitee (Wild, 2007) and Tricycle (Amado, 1995) deal with contemporary societal issues (censorship, power and silence) in just a few pages (Saxton & Miller, 2009, p.38). Although the story dramas are open to investigation and improvisation, they are always "undertaken within a coherent dramatic frame that delineates the imaginary world context within which the participants interact" (Stinson & Winston, 2011, p. 481).

We continue to expand our interest in children's picture books—and we encourage you to find those that resonate with you and your own students, always keeping in mind what drew you to the story and what's in it for the kids? These resources can be a means of generating rich, authentic conversations about abstract concepts that, in more traditional curricula are often only found in "textbooks weighted with the baggage of assignments" (Manuel, 2008, p.39).

The feedback we have received from teachers has shown us the many ways they are using story drama structures and how the strategies can be applied to their own teaching situations in a variety of disciplines or to their students' own favourite stories. In the midst of the pandemic, we heard from a former student, "... this year, I have a music/drama class known as an overall challenging class no matter the subject. I started a Holocaust Studies with them … inquiring into Rose Blanche and the 75th Anniversary of Anne Frank's diary. Well, well … they are loving it. They are like different students!" We are especially interested to hear this because for many drama teachers, this has been a year of hybrid teaching for most of our schools (digital and/or face-to-face) and the opportunity to work face-to-face has, for teachers, been a challenge in terms of re-socialization.

Drama and digital learning

Certainly, the digital explosion has impacted not only the collection of data and the extension of knowledge, but also how those pursuits are reframing and reshaping the ways we think, communicate, and be with each other. Classrooms, and especially drama

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classrooms, have now become one of the few places where people can gather to discover and practice the skills of social literacy, a term that for us encompasses many of the ideas that lie at the heart of the hidden curriculum—the unspoken rules of social encounter that can be defined and reinforced within school contexts.

The move towards on-line learning, while appropriate in this time of social distancing induced by the pandemic, has revealed how important the physical and (added) social context of learning is for students who have discovered they miss "just everyday life" and "that there is no substitute for human connection" (Vollum, 2020, np). The results of this social malnutrition extend to "emotional, physical and mental well-being . . . which further hinders brain function" (D'Angiulli, cited in Szklarski, 2021, p. B8). Digital learning thus has significant implications for the kind of learners it may produce and the research is now emerging (see McAvoy & O'Connor, Eds. 2022, pp. 513-544).

Through the solitude that media provide, the screen becomes for some, a device behind which to hide away from physical interactions (Saxton & Miller, 2022, p. 57). Those of us who have taught on Zoom will be aware of students who consistently turn off their video and even when we are engaged in our digital media, we are always looking at something that is distanced from us: a virtual world that is revealed to us by a set of algorithms, "invisible lines of code on distant servers" (Sax, 2015, p. A10).

The plasticity of the brain, Norman Doidge (2007) points out, makes it highly resilient, but a resilient brain is more vulnerable to influences particularly (because they are so pervasive) to those of the new digital technologies. The constant shift and change in social media create a need for shift and change—our mammalian brain, the "old" one that lies just at the top of the brain stem, has always been on the alert for that "next thing".

Over the last decade, researchers have become alarmed at what they see as internet addictive behaviours "associated with structural and functional changes in brain regions involving emotional processing, executive attention, decision making, and cognitive control" (Lin & Zhou et al, 2012, np.) Physician Victoria Dunckley (2014) observes that the children she sees suffer from "electronic screen syndrome"; they demonstrate impulsivity, are moody, and have difficulty paying attention. The Kaiser Foundation Study (Rideout et al, 2010) makes it clear that reliance on digital media creates a risk of "subtle

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damage" even in children with "regular" exposure. That study revealed that as of ten years ago, eight-to eighteen-year-olds spent more than seven hours a day on a variety of digital media, seven days a week (p. 2). In 2021, that rises to an astounding nine hours a day (Fox & Edwards, np).

This speaks to the huge division between those who have access to technology and those without—an issue that has been made more visible by the pandemic. Speaking of which, the necessary use of masks, together with texting can blur, obstruct or diminish what is being expressed in face-to-face conversations: the shifting emotional planes of the face as we respond to each other's words; the human practice of thinking aloud; of hearing the words and rethinking them, rephrasing and shifting tone and emphasis, in order to achieve clarity (Stoker, 2013) are all acts of literacy at work. To join in a conversation is to imagine another mind, to empathize, and to enjoy gesture, humour, and irony through the medium of talk (see Freire, 1998, p. 120). This all means that conversations can be risky as we think aloud but, given a safe space like a drama classroom in which we can raise issues that we need to talk about, these conversations can be thrilling.

Sherry Turkle (2015) reminds us of what we gain through talk: "Face-to-face conversation unfolds slowly, it teaches patience; we attend to tone and nuance". And Stanley Pogrow (2009), educational leadership expert, wrote that part of students' learning requires intensive interactive conversations, conversations that give time to students for the expression of their ideas, where these are listened to, fed back, challenged, reframed, deepened by both teacher and peers. It is this interplay that Bill Doll (2008) refers to as the "third space", the liminal intersection in which the conversations that are occurring may give birth to the "new" (p. 16). However, "when we communicate on our digital devices, we learn different habits. In order to get [answers] we ask simple questions [and] become accustomed to a life of constant interruptions" (Turkle, p.105).

As citizens of the digital world, we have that sense of hundreds of friends and multitudes of "likes" without the hassle of friendships and all the messy responsibilities of intimacy (Turkle, 2015, p. 7) – a virtual world but not a vital one. And because of the distance that devices create between those communicating digitally, there is a tendency to be less careful about how we connect to each other and the opportunities for anonymity enable

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a coarseness of expression without having to deal with "how it has gone down." This distain for others' feelings and indifference to what others may think – this anonymous bullying – undermines civility, resulting in a loss that is measurable.

Barbara Coloroso (2007) years ago warned us of a developing "culture of mean," and Sara Konrath and her colleagues (2011; see also Niose, 2016 and Konrath, 2019) in their meta-analysis of the impact of digital devices, reported that among college students, empathy had dropped by 40% - a decline that continues. That is the digital reality, one in which as humans we are losing face-to-face connections in exchange for a virtual reality that takes place in two dimensions both through and behind a screen.

But the world we live in is three-dimensional, still mostly immediate and if we are lucky, filled with human beings separated from us only by social distancing, not by a device. The world is coming back into focus, and our relationship to it and to each other is existential and constitutive. More and more people, taught by the pandemic, are coming to realize that life is never certain, always in change, ambiguous and driven by circumstance; that what we once thought we knew keeps re-opening for more questions. Drama education is a powerful way that we and our students can gain practice in recognizing and adapting to that contingent environment. It is here that we learn to appreciate complexity. It is here that we are always in a state of "becoming" (Pinar, 1998). The embodied processes of dramatic action demand that we actively engage with what is actually happening. Through reflection on that action, a growing sense of developing agency can help us respond to the social and cultural world we are making as it makes us.

But we cannot and must not disregard what our students are doing when they are "immersed in their own digital worlds and what they may be learning." And, more often than not, it may be possible that these "social media-savvy contemporary learners . . . may at times have more expertise than their teachers" (Laidlaw et al, 2021, p. 126). James Paul Gee and Elizabeth Hayes (2011) remind us that much of what students learn in school with regard to literacy and knowledge "counts only a narrow range of each" and that there is much informal practice and opportunities for reading, writing and idea presentations going on in the "affinity spaces" of social media interest groups and communities (p. 75/76).

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This digital world is now a part of our 'real' lives and the freedom that is provided by the out-of-school digital worlds can be seen as another element in the negotiations within our drama work. Embodied drama will continue to serve as a mediator between the removed, confined and often solitary digital world and the real and intensely human one to which we are also bound.

Unexpected spaces of possibility

What we have described for you is how we see the digital and social realities of our times. We have made an argument for the importance of drama to education, reflecting on its experiential nature, the embodied processes that are engaged and how these experiences are ways to mediate the effects of present-day digital reality. The pandemic research has revealed how vulnerable we are to the stresses that impact our emotional and feeling responses, so essential to how we learn. We have become aware, through our increased use of digital media, how easy it is to lose those qualities that make us human.

"Teaching," writes Brent Davis and colleagues (2008), "is not merely maintaining what is known, but about … expanding the space of the possible and creating conditions for the emergence of the as-yet unimagined. The emphasis is not only on what is but what might be" (pp. 171). These critical times have shown us that drama is an imperative curriculum for today, one that balances our need for certainty with our delight in the "liberation that comes from unpredictability" (McGilchrist, 2012, p. 454); the artistry with which that curriculum unfolds is more important than ever.

It is artistry that enlivens activities in a classroom into rich, recursive, relational, and rigorous experiences worth thinking about (Doll, 1993). Through reflective practice, Gillie Bolton (2009) writes, students can "learn from experience about themselves, their work, and the way they relate to the wider society and culture. Reflective practice gives [students] strategies to bring things out into the open, and frame appropriate and searching questions never asked before. It can provide relatively safe and confidential ways to explore and express experiences otherwise difficult to communicate" (p. 3). With these new thoughts and through conversations, students may begin to consider a less dependent and more productive relationship with digital media as they find their voices for effecting that change in the world. By exercising the very attributes—personal and

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collective—that nurture chance, we may all learn to keep its doors open to the unexpected spaces of possibility.

In the drama community, students become members of multiple discourses with the added opportunity for discovering how their physical engagement becomes embodied: "signposts" for affective and cognitive understanding of who they are in relation to others within a community of learners. Because the body is the place where our internal thoughts and feelings meet the outside world, it is through the body that we begin to understand what it is that we are actually saying and meaning. Drama pedagogy is the medium through which we "try on life"; where content is made relevant and engages students with ethical and moral issues as they learn collaboratively.

As the big questions and ideas are uncovered and explored through the drama process, students come away with a better understanding of how their beliefs, values and biases may enhance or constrain their perspectives and how those dispositions may influence them in relation to real-world issues. As that process unfolds through conversations, negotiations, confrontations, and reflection in both the real and the metaphoric worlds, drama activities provide a place for practicing the pro-social skills so critical to the democratic process. "That's what the liberal and fine arts do. And that's why we need them" writes senior scholar, Michael Higgins (2021)," ... they are the final guarantor of our freedom ... the means of our deeper thinking, [and the] vehicles of our imaginings" (p. 3).

The ability to see the world from many points of view, to be comfortable shifting back and forth as we change perspectives, challenge stereotypes, explore alternatives and question motives, expands our thinking as we act and, later in reflection. When we ask students to grapple with things that matter, they begin to interrogate their own learning and to make connections amongst, between and beyond themselves.

In that unfolding, students' sense of self-efficacy and self-identity are validated by a community of peers, as together, they shape the work and themselves in the creation of imaginative possibilities. When students express the realities of their felt and lived experiences through the metaphors of dramatic fiction, they become more richly informed through thought, feeling and action as readers and writers of the worlds they presently inhabit and those they may dream into reality.

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To the reader:

Since we gave this talk, our COVID-19 world has once again changed and, slowly, we are finding our way to adapting to new circumstances and coming face-to-face with each other. We wish you continue to be safe and to be well.

Note: The books we have written and the articles we have published over the last twenty years are all sources for the ideas and thoughts we express here. What is different is how much we have learned through the pandemic about how important it is for students, in whatever ways possible, to have opportunities to rehearse life in a world that is ever-changing and contingent.

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III. Workshop Reports

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2 Playing Pirates in Zoomland: Messing with Metaxis

There is a reason that sales of virtual reality technologies have risen by 350% over the pandemic (Eccles, 2021). The need for escapism has increased whilst we have been asked to socially distance in our homes to avoid contracting and spreading COVID-19. Activities that enable us to virtually relocate to a different world and reality have hr welped to enable people to traverse the physical divides we have been unable to break, within the safety of our own homes. However, it is not just complete visual immersion that allows us to step into new realms, drama in education strategies online can also offer similar feelings of transition from our current reality into imagined realms where we can play, connect, and discover together. In this article, I will reflect upon a pirates themed process drama that I delivered for the 2021 Drama in Education Days conference, considering the reasons why this session, which embraces process drama and escape room as combined methodologies for engagement, may offer an equivalent experience of respite as the visual immersion offered by virtual reality gaming.

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https://dramapaedagogik.de/wp-content/uploads/proceedings2021/final.pdf

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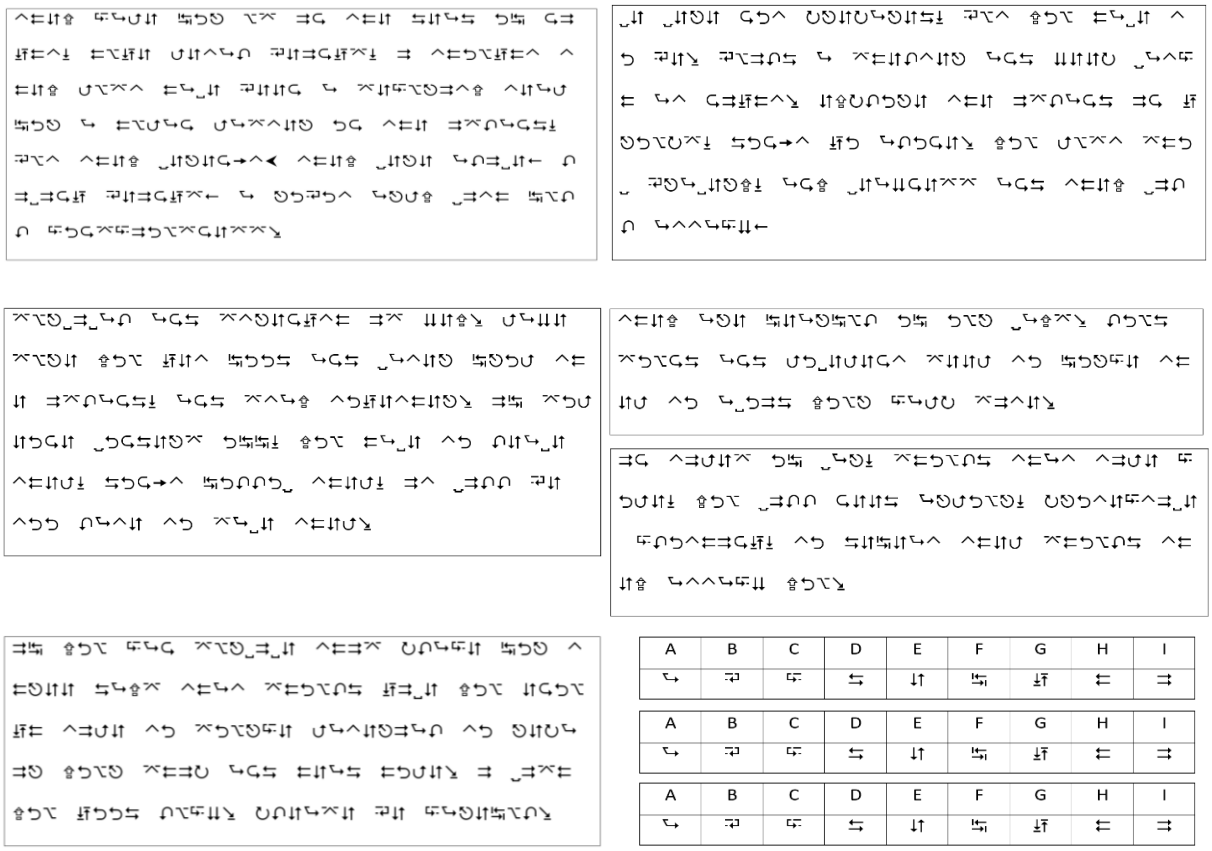
Introduction

You find yourself on a ship bound for islands with hidden treasure, when a sudden storm erupts unexpectedly sweeping you off course, breaking your boat into fragments, and leaving you swimming for your life to shore. As you reach the shore, you discover a mysterious crackling sound that appears to have been triggered from your arrival on the beach with your shipmates. The crackling sound declares a secret message of warning noting that the last crew to be swept ashore here found themselves in a futuristic war with the rusting, yet very agile, robots who have mysteriously taken residence upon this island. The message provides you with a coded clue to help you understand more than the mysterious voice feels it is safe to say out loud, presenting you with a clue in written form:



A	B	C	D	E	F	G	H	I
↳	⊏	⊏	⇆	↓↑	⅂	⅁	⇉	⇉

A	B	C	D	E	F	G	H	I
↳	⊏	⊏	⇆	↓↑	⅂	⅁	⇉	⇉

A	B	C	D	E	F	G	H	I
↳	⊏	⊏	⇆	↓↑	⅂	⅁	⇉	⇉

Figure 1 Secret codes and decoding

For this process drama, I used virtual backgrounds on zoom to build the visual pre-text for the story using open-source creative commons licensed footage of a ship in a storm as an MP4 video. The use of shared sound at the same time helped develop the atmosphere

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of the story moving the participants away from their office, kitchen, or lounge backgrounds to focus on the drama unfolding. The notion of a pretext to *set the scene* is discussed by Cecily O'Neill, suggesting that "an effective pre-text or preliminary frame for process drama will carry clearly accessible intentions for the role it suggests" (1995, p.21), locating the participant in the action with clarity about the task at hand. In this case, there is a code to solve and a sense of peril apparent from the initial shipwreck. This is a deliberate and immediate decision to include an incident in the developing narrative to draw focus to the task at hand. It is an invitation for participants to immerse themselves within the frame of the fictional world. This initial offer and encounter with the disembodied voice also adds additional signifiers to the world indicating this isn't just a pirate process drama, but there are sci-fi elements to the story. This intentionally aims to shake up expectations of what will happen on the island in this drama to keep participants alert and interested, in addition to opening up avenues for their imaginations to take less expected lateral routes to help to navigate the emerging world in its strangeness. O'Neill notes the pretext then functions "by framing participants effectively and economically in a firm relationship to the potential action" (ibid. p.22). Once framed in the action of the context, participants online are asked to bring the world from their screen into their physical environment extending the realm we have entered beyond the screen and into multiple houses around Europe in the case of the DiE Days conference.

Metaxis and Inner Coherence

Our journey continues, and to protect ourselves from the elements and being seen by the robots who occupy this island for reasons yet unknown, our brave crew need to gather materials thrown from the ship around them to build shelters, gather food and water, to create a secure village. Hastily our shipmates gather cushions, blankets, coats, hats, cups and snacks to bring the world to life and we are no longer in the lounge but gathered together in our shelters enjoying the spoils of our finds on the beach. Sitting around the animated screen shared fire, the crew are asked to share stories of their previous adventures with key words offered as reminders: "Tell us about the story of the octopus, wellington and the mermaid! I love that story!" Laughter ensues as the group help one another recall the tales, spontaneously arising from their improvised prompts, often

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leading to intrigue, hilarity and building a sense of community in our shelters. Pamela Bowell and Brian S. Heap (2017) refer to these moments as internal coherence when we enter the world of play where reality and fiction co-exist, and it is what we imagine that presents the narrative we are walking through:

> Existing at will is not the same as living in the real world… In the real world they are walking across the floor of the school hall along the pathway created by a shaft of light, but in their heads the danger they are facing is real and palpable (ibid. p. 136).

Internal coherence then is the way we may feel immersed in dual realities – within the fictional reality we find ourselves occupying and the physical reality around us that we may literally occupy. When entering the liminal space of the process drama however we are in the inbetweenness of both worlds, a term that Boal may refer to as metaxis (1995).

Warren Linds (2006) reflects upon Metaxis and its relevance for Boal's *Theatre of the Oppressed* drawing upon Plato's notion of *metaxu* citing Liddell (1996, p. 115), translating the term from Greek to mean the inbetween space. Linds explains that "participant and audience belong completely to both these worlds. Through the process of metaxis, theatre becomes the space for interplay between the actual and the imagined, the tangible and the ephemeral" (ibid. p. 14). Within this place of possibility, the participant is not limited, they are able to test out ideas and do not know the outcome of a situation before it happens. This invitation to participate and play with the opportunities afforded by the fictional world within process drama can help to engage participants in discovering and experiencing wonder together. Linds suggests that our relationship within the inbetweenness of liminal spaces may mean that our reaction can differ, and we can engage in a different way to explore this realm stating "[R]ather than treating these spaces as objects to be grasped intellectually, the theorists investigated in these pages suggest that we experience them as vibrant, living, creative spaces providing opportunities for dialogue and movement" (ibid. p. 122). The collaborative nature of these spaces within drama in education can lead to the building of connections that traverse digital divides because participants have a shared mission, with identities built, tested, negotiated, and reinvented within the fictional realm. Though the pirates session that we are discussing isn't attempting to disguise itself as forum theatre, the role of metaxis as a way to open up new possibilities for engagement and collaborative action may help us to understand how

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and why process drama online can traverse the screen and create immersive spaces without the need to be in the same physical space.

Escape Rooms as Pedagogy

As our heroes brave their first night on the island, another type of storm begins to brew as the robots detect the presence of the strangers on their land and start to get closer to the camp. The urgency to feel protected increases as tensions rise with the new peril in the narrative. To explore the island and map the area for potential concerns, the crew take a virtual tour around the island leaving the elected captain guarding the camp. A recorded sound scape featuring wild animals plays as the virtual background changes to images of otherworldly jungle scenes. We navigate the new terrain as we mimic one another in an exercise navigating a jungle by swinging across vines, climbing trees, and standing very still in the presence of wolves. Fortunately, we manage to make it back to camp in one piece, but we realise that we haven't really shown our bravery. The crew hatch a plan to extend the narrative using 'and then' as an improvisation strategy to develop an alternative history of their journey of exploration around the island. The crew suggest a battle with a lion, and an altercation with a rogue robot, which they of course win. Glorious in battle, the group return to camp and recount their tale of bravery, heads held high, narrators ready to enthral their waiting captain, whilst the rest of the crew bring the story to life with soundscapes and re-enactment, improvised with energy and enthusiasm to make the tale all the more thrilling to recall.

By this point in the process drama, the participants have been in role for approximately 40 minutes, not stepping out of character at any point, playing on a more gamified version of process drama with reflection time given at the end of the journey to avoid breaking the playfulness of the work. The invitation to participate at this point becomes less of a personal risk because the 'ask' to play and improvise has been consistently rewarded with laughter, applause, and further clues to help the group prepare for the seemingly inevitable show down with the robot islanders. Part of the intrigue for participants may be located in the invitation to solve problems together, whether these are codes, part-complete stories or tasks to invent ideas/solutions/props etc. The approach is taken from escape rooms as pedagogical tools for exploring a variety of topics considering the

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importance of discovery and the small victories inherent in this methodological strategy for engagement, which are becoming increasingly popular in many areas of learning at school and university level. Lene Hayden Taraldsen et al. (2020) have reviewed literature on the use of escape rooms within educational settings, learning that research conducted in this developing area of pedagogical practice has revealed the potential of the approach to "enhance the development and applications of 21st-century skills such as creativity, critical thinking, problem-solving, and co-operation" (ibid. p. 178-9). The review also pinpoints discussions around the focus of research on the use of escape rooms for student motivation, thinking about "affective concepts such as fun, enthusiasm, and eagerness" (ibid. p. 179). Perhaps the qualities of adventured-based escape room puzzles combined with narrative problem-solving inherent in the approach taken to the pirates process drama session are arguably the reasons why this practice can hold immersive qualities.

Gaming and Immersive Spaces

The 'pull' of the immersive space even within the digital realm, can perhaps then be attributed to the need to solve puzzles to uncover more of the unfolding plot on the island. We may also attribute the participants' dedication to this fictional world to other related factors. For example, writing in *The Times* in 2021, Louise Eccles reflects on the rapid increase in the popularity of virtual reality headsets. Perhaps this is unsurprising if we are to consider the confinement we experienced within our homes whether living alone in solitude or having to inhabit the same space with family groups twenty-four hours a day in the pandemic. Thus, escapism could be viewed as a mechanism for respite, where we can step outside of our current reality to engage with another world of possibilities that are not restricted to the rules of our 'real' world. Lin Zhu (2020) discusses the psychology around video games in the pandemic. Focussing on one particular case study, Zhu asserts that the popularity of the video game can be located in the way it captures players' attention to escape from "realistic difficulties and their yearning to chase a peaceful and harmonious life" (ibid.). This reading of the qualities of immersive play can be seen to resonate with digital process drama/escape rooms. Similarly, the innate quality of creative play and interaction that was arguably more pronounced in the pandemic as a means of escapism, can also be connected to "people's unwillingness to be lonely" (ibid.)

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and their consequent response to seek social engagement as an antidote. Perhaps the want to escape motivates our need to immerse ourselves into new worlds and accept the suspension of disbelief to allow ourselves the luxury of playing and connecting. In this way, the digital presence we may have had in the DiE Days Conference, arguably didn't limit our engagement, perhaps it even enhanced our presence in the liminal space because we are both driven to escape and were also drawn into the narrative of collaborative problem-solving as part of our desire to connect.

Conclusion

As our brave shipmates prepare protective costumes to keep them safe from the robot inhabitants of the island, a sudden hush is felt on the shore. The sun is setting and the sea laps softly over the golden sand. Our adventurers are in a contemplative mood and decide to write letters about their experiences on this strange island for others to read. Once written, those who want to, read their stories aloud offering accounts of the shipwreck, histories of the expeditions around the island and shared sentiments to prospective readers as if they were family members. Suddenly, the all-too-familiar sound of metal scraping, and lasers buzzing is heard in the distance. The crew start to silently mime actions to reassemble their craft to prepare the vessel to escape the island before the robots arrive. Just in time they set sail as the robots open fire, and the crew find themselves just out of reach of the lasers aimed at their boat. Celebrating, the crew return to their journey of discovery to see what awaits them across the ocean.

Participants who have taken part in this session, whether in the DiE Days Conference, or in other contexts have interestingly been consistently willing to capture and share their own experiences of the island by offering moving testimony, and thoughtful exciting recollections of the adventure shared by the group. The session is designed to help participants to relax into the narratives being developed, to feel ownership over the evolving adventures, and to have consistent autonomy over the creative ideas they choose to offer. In the pandemic, perhaps this engagement with the project may be seen as a *need* to participate. Drawing upon independent scholar Ellen Dissanayake's (1995) work on the anthropology of art and culture, Gareth White discusses the function of art:

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> […] if 'art' is a propensity that belongs to all people, and is not reducible to another phenomenon (sexuality, say, or play), then it will have emerged and survived because our lives as individuals and groups are more productive and durable because of it. If this assumption holds true, then 'art' as an adaptive benefit becomes a need, and a behaviour that will find its place whatever the human context (White, 2013, p. 199).

White's analysis provides a useful conceptual framework to understand why people may participate in the session with generosity and find the experience immersive in a way that isn't inhibited by the digital divide. Perhaps this *need* was more pronounced in the pandemic because, as I discussed earlier, the want to escape the confinement of national lockdowns cannot physically happen, so we instead engage our imaginations to allow us to metaphorically step outside and choose to immerse ourselves into a world of adventure where we are not trapped. The session itself is also designed to invite and celebrate participant agency in a multi-arts approach drawing upon 'making', 'storytelling', 'journeying', 'collaborative dance', and 'documenting' the experience. Returning to White, a case for the location of pleasure in these experiences is evident in Dissanayake's notion of 'making-special', and can be found in the successful accomplishment of creative endeavours:

> For Dissanayake the satisfying sense of mastery drives the pleasures to be had from listening to well told stories as well as telling them, wearing elaborate clothes and body decorations, as well as making them… What is relevant is that this model of art escapes the binaries of author and audience, and the priority of the self-expression of the artist that dominates the western tradition of aesthetics… accepting an invitation puts a participant in a position of having to respond, and thence having to view their own response as a part of a work of art (White, 2013, p. 200-201).

Locating the participant as co-creator and collaborative artist in the making of a new world may help us to understand why participants wanted to engage in this model of practice. Not only does this experience feel immersive, despite physical distance between participants, but it also invites engagement. We may view this approach as a simple set of creative offers some of which require speech, others more tactile engagements with kinaesthetic tasks. There are additional options for participants to engage as leaders or to collaborate as part of the mechanisms of the team formed on the island. Perhaps the shift of power from being passive recipients of government narratives of protection in the pandemic, to becoming active explorers may also have played a part in the engagement of

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the group within the fictional space. Additionally, gaming statistics (Guardian, 2021) have highlighted the increased interest in immersive play and therefore the embodiment of characters within the workshop may have offered an equivalent to this within the session. It is arguable that yet another factor was at play, that of uncertainty. This feeling can of course be viewed as negative. Certainly, as the pandemic has played out, we may have felt anxious not knowing when we might see our families in person again or be able to visit our friends, additionally, the threat of being unwell is understandably upsetting. However, in this case, I am considering a reframing of uncertainty from the physical world into the fictional world where uncertainty doesn't represent a limitation on us, but is instead an opportunity to test out ideas and mess with metaxis. It invites us to play out scenarios, to try out creative solutions, and to collaborate and connect with others to co-create a supportive community. Perhaps then this session could be perceived as an opportunity to explore the *what ifs* of a new world, without restrictions. Instead, participants found connections in the collaborative world-building that they undertook. This imaginative navigation through the storm of the fictional world may have offered an escape from what they could not control in the physical world.

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3 Suitcases, bags, and pockets – travel-related language games

Workshop report

In this article I describe my workshop facilitated at the online Drama in Education Days 2021, which focused on a number of drama and language games centering around the topic of luggage and travel. The workshop was conducted in English and in an online-setting, but the activities can be adapted to other languages and can also be played in a face-to-face setting.

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Introduction

Over the years, I have accumulated several drama and language games that focus on suitcases and bags and their contents: objects real or imagined and what they can tell us about their owners and shared selected activities at various conferences (Brandenburg, 2021. P. 144) but had never presented them as a monothematic workshop. At the online Drama in Education Days, I therefore facilitated a workshop that let the participants explore a variety of "suitcase games". The workshop was conducted on Zoom and most of the games required participants to have their cameras switched on and occasionally also their microphones.

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Warm-ups

Bring a bag: as participants took part in the workshop from their homes or offices, the first warm-up takes advantage of everyone being in a different space. The facilitator tells participants to get any kind of bag from the space around them, counts down from ten and then asks everyone to present their type of bag. Participants thus collect vocabulary such as backpack, suitcase, briefcase, laptop case, etc. or brainstorm what other kinds of bags they might have brought. This is a short, energizing activity to get participants interested because everyone will be dashing off to return with some kind of bag within the countdown.

Physical warm-up: This is a variation of the well-known activity of walking around the space. Participants will need some space (in or out of range of their camera) to move. The facilitator gives instructions as to which kind of bag they are currently carrying around – such as school bag, a backpack for hiking, an old-fashioned suitcase, a trolley-bag… Apart from going through different ways of moving their bodies, participants might start to associate certain types of bags with different types of people.

Object in your pocket: The next game is an ice-breaker what I discovered in Jackson (2003: 59) and it was played in pairs in breakout rooms. Participants choose an object they carry around in their pocket (or wallet, or handbag) and tell their partner: why it is important to them, if there is a story associated with it, why they chose to talk about this and not any other object in their pocket, and what the object would say about them if it could talk.

Vocabulary and discussion games

I'm packing my suitcase

The next game focuses on revising or brainstorming vocabulary and is a variation of the well-known "I'm packing my suitcase, and I'm taking…" game. In the classic version participants sit in a circle (in an online setting it makes sense to number the participants so that the order of speaking is clear), listing what they will be taking in their suitcase with each person repeating what has been listed before and adding a new item. In the "advanced" version, the facilitator names a character, and the players have to choose

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items that this person might have in their luggage. For example: A very old lady visiting her great-grandchildren, an engineer going to work on an oil platform in the North Sea for half a year, a model headed to a photo shoot on a tropical island. I have also played this game in a technical English class with civil engineering students as "I'm packing my toolbox", focusing on construction-related vocabulary. In a variation of the game the players mime the object they add, and the other players guess.

Greta Thunberg's luggage

This is a variation of a classic game known as "desert island" or similar – a person is going somewhere where they can only take a limited number of items. In the version we played, players were assigned to breakout-rooms with 4-6 participants. Each room was associated with a real or fictional person, for example: Greta Thunberg. Pope Francis. Donald Trump. He or she can take only 3 objects on a journey. What would they take as essentials? And why? In this discussion game, each player speaks for an object of their own choice and argues as to why their owner would take it on this journey. After about 5 minutes, players must decide which three objects have made the most convincing case for being brought on the journey.

As a follow-up activity, the objects could tell their story (orally or as a writing activity). What adventures have they experienced with their owners? What does a day in the life of e.g., Greta Thunberg's hairbrush look like?

Character creation activities and introducing a poem

Whose suitcase is this?

The next activity usually takes longer, about 10-15 minutes and it can be extended even further with follow-up activities to fill a whole class period. Participants were again assigned to breakout rooms in small groups of 3 to 4. The facilitator has prepared one image per group that shows a suitcase and several objects that were found in it. Based on this visual prompt, participants now create a character profile for the owner of this suitcase, for example following the drama conventions *role on the wall* or *circle of life* as described by Neelands & Goode (2000, p. 10, 22). Following this, each newly created character is interviewed by the rest of the group in a hot-seating or multiple hot-seating

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(Even, 2011) activity. If time allows, as a next step the characters could also meet each other in improvised scenes (for example at an airport, at a restaurant).

Why did she pack this?

The final workshop activity, which, for reasons of time, was only discussed briefly and not explored in full, is a variation of the previous suitcase activity and introduces participants to the poem "If I should have a daughter" by spoken word artist Sarah Kay. Again the facilitator shows a picture of a suitcase, this time the suitcase is shown to contain rainboots, chocolate, band-aids, a model of the solar system and a Wonder Woman cape. Participants speculate what kind of person would have these things in their suitcase.

The facilitator then explains that a mother packed this suitcase for her daughter and lets participants discuss in small groups what kind of mother this could be and what kind of relationship she might have with her daughter – could there be any emotional baggage involved? Participants might also act out a scene where mother and daughter could for example argue about the contents of the suitcase – "why did you pack this? I would have needed xy much more urgently!" or reminisce about how the items turned out helpful in certain situations. After that, the actual poem could be introduced – since it is a spoken word poem, participants could watch a video of the author performing it[1] or, if, needed for further analysis, a transcript of the poem could be handed out. Since this workshop focused on suitcases, I introduced the poem through the suitcase activity and not by exploring the text of the poem in detail.

Conclusion

Despite the shortness of this workshop and the often already familiar activities, the participants reported finding the new game variations and the focus on the topic of luggage and traveling stimulating for their own teaching, for example one teacher who used elements of it in her classes with immigrants from various nations. I myself repeatedly pull from this bag of games, for example using the suitcase-based character

[1] https://www.ted.com/talks/sarah_kay_if_i_should_have_a_daughter#t-202526

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creating exercise as a starting point for scene-development or coming up with variations of the classic "I'm packing my suitcase…" to revise and practise vocabulary.

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4 Secret agents abroad – a performative pronunciation workshop

Workshop report

In this article I describe my workshop facilitated at the online Drama in Education Days 2021, which focused on practicing pronunciation on the segmental and suprasegmental level, by adapting existing activities to be more "dramatic" and connecting them with the help of a story about foreign spies needing to blend in with the local population. Maybe this workshop could be called a process drama with built-in pronunciation practice. The target language of the online-workshop was German, with most of the instructions given in English to suit beginning learners of German. The activities can be adapted to other languages and can also be facilitated in a face-to-face setting.

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https://dramapaedagogik.de/wp-content/uploads/proceedings2021/final.pdf

Introduction

Pronunciation is an area that is often underrepresented in language teaching – in my teaching experience, learners are usually expected to pick up pronunciation on the way because the limited time in the classroom needs to be spent on more important topics like internalizing grammar structures, building vocabulary and learning to communicate. Especially beginning learners' communication, however, might be helped by including

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pronunciation training in their lessons and this might also prevent pronunciation errors from becoming habitual or fossilized.

Correct pronunciation and clear enunciation are important in theatre, so an actor's training usually includes voice and speech training. Foreign language course books may also include exercises for improving pronunciation, for example awareness raising exercises (e.g., can learners hear the differences between similar sounds?) or articulatory training for producing specific sounds. However, as mentioned above, in the everyday world of the language classroom there is often only very little time for pronunciation practice. Moreover, pronunciation practice activities tend to be isolated/without communicative context and often somewhat artificial (as in traditional "listen and repeat" activities), which can make them awkward to use in communicative language teaching. Korkut and Çelik support this notion as they sum up the state of research on pronunciation practice and communicative language teaching:

> If teachers promote learning via meaningful, communicative exercises, the conventional pronunciation activities such as repetition drills may not fit with their philosophy of language learning and teaching. But there is a lack of communicative approaches to teaching pronunciation. (2018, p. 1).

The rationale behind my workshop was therefore to provide a playful context, a story that would require the participants to focus on improving their pronunciation. Thus, the idea of framing the pronunciation practice as part of a secret agent story came about. Agents having to investigate undercover in their target country and therefore need to blend in with the local population – linguistically and otherwise. Korkut and Çelik come to a similar conclusion – in their study, "by means of dramatic situations, the students [were] provided with a meaningful context which gives them a communicative purpose for giving constant priority to accuracy" (ibid. p. 1). The authors briefly outline several lesson ideas, and then describe a lesson that, interestingly, focuses on also an espionage theme where students had to decode secret messages: "By this means, they engage in the communicative activity and still get the benefit from repetition and focus-on-form while learning pronunciation." (ibid. p. 1).

As my workshop was facilitated during the online Drama in Education Days 2021, activities had to be designed in a way to be doable via the video conferencing platform

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Zoom. The approximately half a dozen workshop participants were mostly teachers of German as a foreign language, either native speakers or with advanced levels of German, one participant was an EFL teacher who had no previous knowledge of German. The workshop, aimed at beginning learners of German and facilitated mostly in English, could of course be adapted to other languages. The described lesson has not actually been taught in a classroom yet, and the workshop was intended as an experimental one to see if the overall concept would work.

Secret agent training

Participants were introduced to their mission as secret agents in Germany by the facilitator in role as "secret agent instructor" wearing a hat and sunglasses and appearing in front of a virtual background of an underground command center. Their mission, they were told, would be to search for a lost artifact, to be more precise "das tückische römische Streichholzschächtelchen" (the tricky little Roman matchbox). The name of the object being a tongue twister which represents a number of sounds that are often hard to pronounce for learners of German. If they mastered to pronounce the name of their mission without trouble, participants were told, they would be ready to enter the field as secret agents. Having thus playfully defined the learning goal, participants were formally presented the agenda of their secret agent training, which consisted of 1) analyzing your target 2) physical training 3) code breaking 4) field work and, if time had allowed for it, an introduction to an individual mission/task.

Sounds

Analyzing the target concentrated on identifying the target sounds that traditionally present difficulties for learners of German. Here, I used a sequence from a *science slam* video[2] which describes why German is often perceived as sounding "harsh" (Conrad, 2021, p. 16). The researcher then goes on to explain which sounds and other phenomena

[2] Francois Conrad: Warum klingt das Deutsch so schön (hart)? https://www.youtube.com/watch?v=FoKaxWAmJKQ. A science slam is a presentation format related to TED talks – a short talk aiming at explaining a scientific phenomenon to non-experts.

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are responsible for this: the high frequency of fricative sounds, the syllable structure, the prevalence of consonant clusters and voiceless consonants, the use of the initial glottal stop and a certain pattern of word stress. After the introduction to what makes German sound "German", I gave a short overview of the sounds that often – based on my own teaching experience – present particular difficulties to beginning learners. These are the *Umlaute* (ä, ö und ü), the relations between spelling and pronunciation (phoneme/grapheme relations) for the sounds /ç/ and/χ/, both spelled <ch> in German, for the sounds z/, /s/, and /ts/ and pronouncing the dominant German variant of the /r/ sound, the uvular /ʁ/.

After the theoretical introduction, participants were asked to practice producing several target sounds as part of their secret agent course. Combined with that, to raise awareness for some of the nuances of the <ch> and <sh> sounds, the IPA symbols for these sounds were introduced: /ç/, /χ/, and /ʃ/. As language teachers, the workshop participants were mostly familiar with IPA, but students often are not. To help learners imagine/visualize the sounds in question, I associated them with different animals (Figure 1): /ç/ → small cat – symbol looks like a cat's body seen from behind, next a lion /χ/ → symbol can be imagined as part of a lion's mouth, finally, a swan /ʃ/ → symbol can be associated with a swan's neck. Similarly, the German variant of the /r/ sound was introduced and associated with a dog's growl. Participants were asked to produce the sounds imagining they were these animals (small cat spitting, big cat roaring, swan hissing).

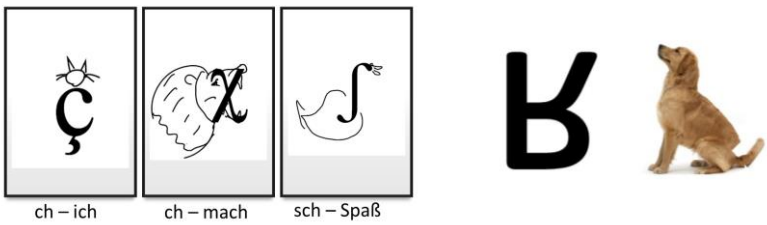

Figure 2

Words, word stress and sentence stress

To give the secret agent story more context, participants were now told that they, as secret agents, were going to stay in a German hotel where a clue to the next part of the mission

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would be found. Since we only had limited time, I concentrated on the pronunciation parts of the drama. In the classroom, the story should be fleshed out more, possibly first working on secret agent characters and then telling or acting out how they feel about their mission, for example. Otherwise, the story might be perceived as a mere decoration of the "real" lesson, something which, I have noticed, university students often find more distracting than motivating – I assume this is a factor that varies according to age group and learning motivation. In the workshop, participants were now introduced to words from the semantic field "hotel" (room = Zimmer, bread roll = Brötchen, breakfast = Frühstück), words that contain several of the typical problem sounds: Zimmer (/ts/), Brötchen (/œ/, /ç/), Frühstück (/y:/). After that, participants were asked to enter an "echo chamber" (visualized by a virtual background) as part of their training, to practice the previously mentioned sounds by repeating after the teacher ("repeat after me"), but in a more playful way, as they were asked to be the echo for this chamber.

Figure 2

The next part of the workshop was called code breaking 101. It focused on stress patterns in words and phrases, which are often represented by a series of larger and smaller dots.

Here I adapted an activity often found in textbooks: matching stress patterns represented by dots with actual words or sentences. To stay within the hotel context, the participants were shown a slide with 3 doors (Figure 2), each with a pattern of dots on it (representing the words Wohnzimmer = "living room", Veranda = "verandah" and Zimmer 9 = "room 9"). They had to identify behind which door they would find room 9, which, they were told, would lead them to a clue in their search for the lost object that was part of their mission. To get into room 9, they would need to check in to the hotel, so the next step was to have a conversation with the hotel manager (again, this part could be fleshed out more in the classroom, for example including tasks like finding the hotel on a map, etc.). To prepare for the conversation, participants were asked to order some jumbled sentences (written in normal letters and in IPA, figure 3) and to match these also

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with the corresponding stress patterns. In the second part of the activity, pairs of participants had to use the sentences to rehearse a short dialogue (hotel manager assigning a room to a guest and telling them when breakfast is served) focusing on correct pronunciation and intonation. To add a bit of complication, the spies would also need to think of a reason why they specifically want to stay in room 9 and to express that to the hotel manager.

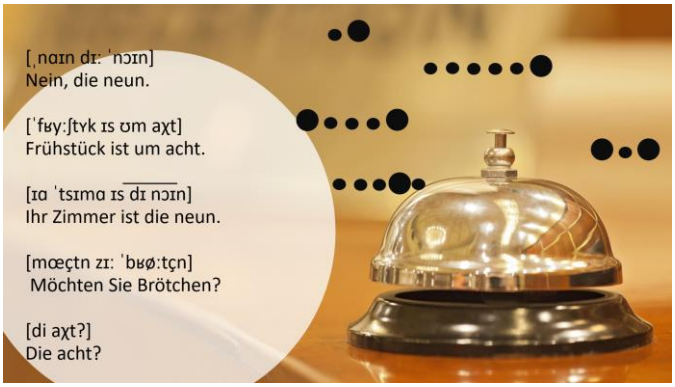

Figure 3

As a final exercise, the facilitator now narrated that the secret agents had managed to get into room 9 and located a smartphone whose mailbox contained a further clue, namely an audio recording saying: "Die Schachtel ist in der Höhle" (The box is in the cave). Participants now had to decide if the last word was "Höhle" (cave) or "Hölle" (hell) – an activity to differentiate short and long vowel sounds and thus a more playful take on minimal pairs practice. As time was limited, we did not pursue the story any further, but for use in the classroom, there should have either been a continuation of the story or at least a kind of closing narrated by the teacher how the secret agents went to the cave and eventually found the matchbox, finishing again with the tongue-twister, and maybe additionally assigning the learners the creation of a new tongue-twister as homework.

Conclusion

What are the potentials and limitations of this approach to practicing pronunciation?

Of course, the workshop was – also due to the online setting – fairly limited in terms of truly theatrical activities. Here there would certainly be room for development, insofar as the time constraints of the teaching context allow for it. For example, the agents' story could easily be fleshed out through characterization of the agents and collaborative construction of the actual story (why is the lost object important, how was it lost, etc.)

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through drama activities. However, this would need a longer time-frame and the exclusive focus on pronunciation would probably be lost.

Some limitations of a process drama approach to pronunciation are the time-consuming preparation of teaching materials, especially when working with IPA symbols. Moreover, if students are not at all familiar with IPA, a one-off workshop including some symbols might not be too helpful, as they might need a general introduction to the phonetic alphabet.

On the positive side, the workshop showed that it is not difficult to take existing pronunciation activities, make them more playful and creative and give them a context and the participating teachers found the approach enjoyable.

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5 Where did the water go? Drama as a tool for exploring climate change

Reflecting on an online story drama workshop

This article describes and reflects on a story drama workshop facilitated online at the 2021 Drama in Education Days. The workshop is based on the book: What Made Tiddalik Laugh by Joanna Troughton (1977). In this workshop report, I consider creative paths of inquiry for the primary classroom: I use an Indigenous Australian Creation story to explore some of the major environmental problems facing the earth – and humanity – today. The story is used to springboard participants into the topic of water as a precious resource. The story drama probes beyond and around the original text as it considers meaningful ways to learn about and to reflect on real life dilemmas within a fictional frame.

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Drama is real pretending: Exploring dilemmas through a fictional lens

Life on our planet is changing at a record pace – a wide range of events over the last few years have demonstrated this clearly, including political turmoil on the world stage, the constraints of a global pandemic, and wrestling with the impact of climate change across the globe. Students and educators alike thus need to navigate topics of increasing complexity as they inquire about the world around them. In primary schools in particular,

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teachers have the challenging task of providing young learners with a safe space in which to reflect on tough topics. A story drama is an ideal way to create such an environment, as stories invite listening and reflection, while drama invites active participation.

Engaging in drama work means agreeing to enter a collectively created "as-if" world. As David Booth reminds us: "In sharing drama, we agree to live as if the story we are constructing is true" (2005, p. 13). This paradigm allows teachers and students to problem-solve real dilemmas in a fictional context. Drama offers a safe space (Hunter, 2008) in which participants are in role (i.e., not themselves) and are able to experiment with new and multiple perspectives within a fictional frame. Decisions taken in the drama space can thus be radical, innovative, and even counterintuitive: Participants are free to try out new ideas, knowing that their decisions will not affect their lives outside of the "as-if" world. Indeed, Mary Ann Hunter's (2008) four pillars of the safe space stipulate that the space be a) physically and b) metaphorically safe from danger, c) comfortable, and d) open to innovation and experimentation. I emphasise the importance of these points, as well as the importance of working in a creative space, because it is key to the workshop discussed herein, which offers ideas for exploring CLIL (Content and Language Integrated Learning) topics through drama in the language classroom. The workshop I will discuss herein is both a lesson for the primary classroom, as well as an immersive drama experience for (pre-service) teachers exploring the potential of teaching and learning with drama and story.

Tracey Bunda asks: "What is a world without stories? Would we not be less? Teaching through story is both valuable and liberating. It makes clear the values through which we live, through which we aspire to be human, for all our frailties and strengths" (2021, p. vii). These words apply equally to student and teacher, listener, and storyteller. In line with Bunda, I argue that using stories to explore and reflect upon the various challenges our world is facing provides an empathic and authentic way to engage with teaching and learning in our increasingly complex world. Gumbaynggirr storyteller Michael Jarrett points out that storytelling makes learning joyful. He reminds storytellers to: "[B]e gentle, be genuine, be you, enjoy what you're doing" (2021, p. 29). In addition, Jarrett suggests becoming familiar enough with a story that it can be retold in new and different ways with ease. This is a particularly valuable skill when working in a drama context, where the story

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may evolve in new and unexpected ways based on the decisions taken by the drama participants.

Indeed, story dramas have the potential to rapidly hook learners' interest and to engage their imagination, emotions, and problem-solving skills. Booth (2005) writes: "Using the ideas of a story as cues for their own dramatic responses allows students to test the implications of the text and of their own responses to it" (p. 14). Thus, engaging with drama offers a safe space in which to practice problem-solving real-life dilemmas. For, although the frame with which drama participants engage is fictional, as Booth further points out, within this fictional space, "the emotional responses are real" (2005, p. 14). In this workshop report I thus consider ways of engaging students both emotionally and cognitively in meaningful and playful learning within a fictional frame. After all: "Drama is such real pretending" (Booth, 2005, p. 39).

The Workshop: What made Tiddalik laugh?

The following is a description of a story drama workshop facilitated online at the 2021 Drama in Education Days. The drama was developed online with a group of volunteers prior to being shared at the 2021 Drama in Education Days. It has since been facilitated in online and in face-to-face settings, for example with Swiss student teachers and with international drama practitioners at the International Drama Education Association (IDEA) conference in Iceland in 2022. The workshop was inspired by a favourite book from my childhood, one that my brother and I heard and read many times while growing up in Melbourne, Australia[3]: *What made Tiddalik laugh*? (Troughton, 1977). I wanted to work with the story of Tiddalik for several reasons: Firstly, it is a story that gripped my imagination as a child and that I remember vividly even now. Additionally, the story raises questions about water as a shared resource: Who has access to clean drinking water and who does not? What happens if a group of people cannot access water? What are the ethical implications of such a scenario? What happens to the animals, the plants, and the

[3] I would like to recognize the traditional owners of the land where I lived and played as a child in Melbourne Australia, the Wurundjeri Woi Wurrung and Bunurong Boon Wurrung peoples of the Eastern Kulin and to pay respect to their Elders past, present, and emerging.

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land when there is a drought? The tale of Tiddalik was a childhood favourite not only because of its wonderful illustrations, but also for its humour, as the animal protagonists worked together to solve the urgent problem of how to get the world's water back. It is perhaps this element of humour that prompted me to reflect on the problem of water as a shared and scarce resource, in a playful way.

Picturing a place

In line with Australian storyteller Anna Jarrett's (2021) advice, the workshop begins with a guided visualisation aiming to nurture the participants' imaginations and to help create a context for the story. The participants are invited to listen to music while painting a mental picture based on the facilitator's prompts. These prompts include questions such as: Where does the music take you? What does this place look like? What is the weather like? (How hot/cold is it?) What other sounds to you hear? What kinds of animals might live in a place like this?

After a brief discussion of the questions above, it is revealed that the music is that of a Didgeridoo, an Australian Aboriginal wind instrument traditionally used in storytelling and teaching. This new information places the story in Australia, in the Dreaming. According to the Western Australian Museum:

> In the Tjukurrpa, the Dreaming, the ancestors created the world and laid down the laws for people's behaviour. Tjukurrpa refers to origins and powers embodied in country, places, objects, songs and stories. It is a way of seeing and understanding the world and connects people to country and to each other through shared social and knowledge networks. (n.d.)

On the website Creative Spirits, Aboriginal man Midnight Davies describes the Dreaming as being all-encompassing: "[…] more than just an explanation of cultural norms, and where we came from. The Dreaming is a complete guide to life and living – it is an encyclopaedia of the world. It is not just stories – it is art, songs, dance; it is written into the land itself" (n.d.). One of the characters present in the Dreaming is a giant frog called Tiddalik, and he will be central to our story drama.

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Introducing Tiddalik: Narration

The story drama revolves around the selfish actions of Tiddalik the frog, and around the repercussions that his actions have for all the other animals. As we will soon discover, Tiddalik has little self-restraint and very little consideration for others. "One morning, when he awoke, he said to himself: 'I am s-ooo thirsty, I could drink a lake!' And that is what he did!" (Troughton, 1977, np). Tiddalik's thirst, however, proves to be almost unquenchable. He goes on to drink rivers, streams, and billabongs. He drinks all day long, until he has drunk all the water in the world and his entire body is swollen with water. Finally satiated, Tiddalik goes to sleep. When the other animals awake the following morning, they cannot find a drop of water anywhere.

The rumour mill: Panic and gossip!

The participants were invited to rename themselves on Zoom, and to go into role as various Australian birds, bugs, and animals[4]. As a first step, they were briefly assigned to a solo breakout room, in which to practice moving and talking like their animal of choice. They were encouraged to transfer these traits into their portrayal of their character. Then, the birds and animals, such as Kelly Kookaburra, Dodgy Dingo, Sally Spider, etc., where moved into small breakout groups in which they were encouraged to generate gossip: Where had all the water gone? What had happened? Who might have taken it? After a few minutes, the breakout groups were remixed, so that the rumours and gossip could be shared with and re-shaped by the new groups.

The animal council: Working-in-role

The various birds and animals were called back together, and were greeted by the facilitator, in role as the wise old wombat, who called them to order for an animal council. The animals first had to share and discuss the collected gossip. Then they were assigned two tasks, one per group: The first must investigate the implications of this sudden drought and report back to the others. The second group must brainstorm ways to solve

[4] For younger learners it would be useful to work on Australian animals in a previous lesson.

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the water crisis (the solutions depend on which rumours have been accepted as being most plausible). Both breakout groups worked with a white board or a jam board to document their ideas. In the workshop, we additionally discussed the possibility of pausing the classroom drama lesson here and assigning longer research and/or Mantle of the Expert projects investigating how droughts affect the environment and how water is allocated and shared as a global resource.

Tiddalik on the hot-seat

At this point, our online workshop realigned with the original story, as the animals learned that it was in fact Tiddalik who had drunk all the water. They decided to put Tiddalik on the hot-seat to ask him why he would do such a thing and to discover what he was planning to do next. A participant volunteered to take on the role of Tiddalik and we used Zoom's spotlight function to make the encounter with the giant frog more intimate for the members of our animal council. (The spotlight tile becomes larger for all participants, allowing them to better see that particular participant).

During the course of the interview with Tiddalik it became clear that the animals would have to convince or somehow trick the giant frog into returning their water. Finally, Tiddalik was forced to return the water, when he was tickled. As he laughed, the water came pouring out of the giant frog, refilling all the lakes, rivers, streams and billabongs. Tiddalik himself shrank to the size of a normal frog and from that day forth, there were no more giant frogs in Australia.

The Platypus' perspective

We had time at the end of the workshop to return once more to the original text, in which the platypus played an important role. She was the only animal not present at the animal council, as she was fast asleep in her burrow. However, the noise of Tiddalik being questioned and entertained by the other animals woke her up. Grumpy and annoyed, the platypus makes her way to the source of the noise. Here I suggest asking the students/participants to draw the platypus, for she is described in detail in story. We learn that she has feet and a beak like a duck, but that she is furry, with a tail. She can swim and she lays eggs. When Tiddalik sees this strange animal, he cannot hold his merriment,

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he laughs until all the water in the world is back in its proper place. At this point a role-on-the-wall featuring the platypus can round the story out: how does she cope with being laughed at in front of all the other animals? The role-on-the-wall can be followed up with a hot-seat activity or by creating a voice sculpture featuring the platypus' inner thoughts.

Cool down and conclusion

"After Tiddalik there were no more giant frogs in Australia, only small ones. But like him, they can fill themselves up with water, and save it for a dry day" (Troughton, 1977, np). As a cool down activity, we 'filled' ourselves up with three words from the story drama and we laughed them out on the count of three. This story drama continues to be a work in progress. It continues to benefit from the ideas shared with workshop participants, to whom I would like to express my thanks for their support and for their interest in engaging with tough topics in creative safe spaces. The content of this drama can be more or less light-hearted depending on the needs of the group, but a continued willingness to play keeps the learning fun and the lesson alive. After all, play is serious.

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6 Deconstructing The Red Wolves

Adventures of The Red Wolves, Breaking Zoom, and other Theatrical Experiments

In the Spring of 2020 a group of theatre artists, led by stage director Carrie Klewin Lawrence took on the challenge of "breaking Zoom". Of creating theatre in tiny virtual boxes from around the world. What they discovered was a new way of working, collaborating and inventing theatre for contemporary times under extraordinary circumstances. The Red Wolves ensemble of women, determined to make meaningful art in an unpredictable world, took on the themes of Black Lives Matter and the COVID-19 pandemic and created an interactive, virtual visceral masterclass in reimagining Theatre of the Oppressed. Proving that virtual theatre is alive and full of tension, Adventures of The Red Wolves played to global audiences -including the attendees of the 2021 online Drama in Education Days- and demonstrated that Zoom theatre is a viable and plausible way of getting a message heard loud and clear.

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https://dramapaedagogik.de/wp-content/uploads/proceedings2021/final.pdf

April of 2020 found me in the middle of a seven-week-long quarantine lockdown in my apartment in downtown Madrid, Spain. As I listened to the nightly offering of the Spanish national anthem, and offered up my virtual assistance as a stage director and professor for friends and colleagues in the US, I was also pulled into a few "festivals" of theatrical

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activity. I found myself watching people reading scripts and fumbling with video conferencing (and other) platforms made for conventional and corporate meetings.

I was underwhelmed by the theatrical offerings at the time. I still wanted to be supportive and maintain a positive attitude, after all people were doing their very best under extraordinary circumstances. I was antsy and felt like I could contribute more. I had strong opinions about the work being produced, and hunches about how to do it better. I've never been very good at sitting still and doing things the "traditional" way. Whatever that means. My husband has, on occasion, referred to me as a mad theatrical scientist.

After being asked to lead a few virtual workshops focused on creating theatre online, I developed a process to share with others based on my experience directing devised work over the years. I called the process "Five-Task" Virtual Devised Theatre.[5] The five tasks are: Tableaux, Movement, Music, Character, and Piece of Text. While I adapted this means of generating material from a live, in-person theatrical method, I was confident we could make something meaningful online in the same manner. I decided to put my artistic imagination to good use, and developed an experimental idea to make something theatrical from scratch. From a distance. On Zoom. To see what we could do…

We quickly gathered a team of theatre artists. I had been living outside of the US for a few years at that point, but still had a network of artist friends on the ground in the US. Could it be international? Sure, but virtual theatre was enough of a challenge, so I immediately thought that I should find people that I know – and that know each other. At least in that way we could possibly eliminate the "get-to-know-you" phase.

I wanted to get actors together to see if we could test the limits of online, "virtual", digital theatre. Was it theatre? Could it be theatre? What would it take to make it so? I designed a Devised Virtual Theatre Laboratory. Invitations were sent.

A group of four actors was assembled – Lydia Real (Red 3) from Florida, Rachel Custer (Red 1) and Carla BaNu Dejesus (Red 2) from San Diego, CA, and Kendra Truett (Red 4) from Washington State.

[5] The Red Wolves Google Drive Folder where you can find a copy of "Five-Task Virtual Devising": https://drive.google.com/drive/folders/1JLuD175tYGs9Tehx958N3JM2M3zHkPFa?usp=sharing

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But for me, the action of putting actors and a director in a room together has hardly ever been the complete challenge. I was also immediately thinking about creating a potential learning opportunity for other artists who were intimidated or overwhelmed by technology. I had been hosting workshops, teaching and directing theatre from a distance (although not with Zoom) for more than ten years. Perhaps we could create an environment to explore and help others realize the possibilities of creating work online. I already had a general idea of what might happen if you produced theatre online, but I too had a lot to learn, and was interested in checking in with the community in a group think situation. After decades of creating devised theatre, I know the power of what can happen when you get like-minded people in a room together with a common objective. The higher the number of brilliant brains and creative minds involved on a project, the higher the possibility for success.

The invitation went out to gather directors/observers for the process. The directors would come to the three-part experimental laboratory to observe, give feedback, and propose their own exercises for the actors. Sessions one and two would be led by myself, with observations and feedback from everyone who participated.[6]

Here were the goals for the experimental virtual laboratory as sent to the interested ensemble members:

1. Explore what is (and is not) possible or desirable for rehearsing and presenting theatre virtually.
2. Share our research with stage directors and professors of theatre who are currently required to take their work online.
3. Focus on the process of devising, ensemble, and generating work.
4. Explore how sound, movement, visual elements and text can be used for storytelling.
5. The work will be observed, but this is a rehearsal, not a performance. Have fun, play hard!

[6] The Red Wolves Google Drive Folder with homework and resources: https://drive.google.com/drive/folders/1JLuD175tYGs9Tehx958N3JM2M3zHkPFa?usp=sharing

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6. Share what we discover. All of the workshops were to be recorded and shared publicly.[7]

One of my favorite and often used themes, Little Red Riding Hood popped up as a viable option for exploration. Four female actors from three corners of the US were joined by 13 stage director-observers. We played. We played hard, and pressed all of the buttons in Zoom. We fiddled with all of the administrator settings, and camera angles, and sound options. Actors were given homework to create choreography, make costume and set choices, and think way outside of their little Zoom boxes. We learned how to use the chat and breakout rooms in a way that would keep audience members attentive and fully participating.

We learned about liveness

The biggest challenge I outlined was how to keep people attentive. What was the difference between what we were doing and a film or television? We had live actors and a live audience, so we wanted to take every possible advantage of that relationship. One of the basic tenants of live theatre is that everyone is in the same room breathing the same air. How could we manifest visceral and in-the-moment responses in a digital environment?

After three three-hour sessions we were convinced that we could create something interesting, engaging, and entertaining. Giving our directors a "see you soon" send-off, we held what would become our first company meeting. Myself and three (Lydia, Rachel and Carla) of the actors committed to moving forward with what we would eventually call The Red Wolves.

I wanted to explore that part of the *Little Red* story when the little girl becomes aware of her power. The moment of recognition, when the girl understands the danger of the situation, sees the reality of what is unfolding, and becomes a wolf herself, because she

[7] The Red Wolves YouTube Playlist: https://youtube.com/playlist?list=PLteivbrRfdTgC-x45p9kX-BPmibq27tvx

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has to change in order to survive. Although I had used *Little Red Riding Hood* many times before as a muse for adaptations, this time the theme felt different. We were on a mission.

We met a few times to continue to brainstorm themes and goals. Each step was the result of a community decision. I gave the team homework to research characters and current events. The actors started with 2-3 characters each, but soon became focused on an unlikely trio of Princess Leia (from Star Wars), Mary Magdalene, and Harriet Tubman.

As Black Lives Matter protests erupted across the US in the summer of 2020, it became clear to all of us that we wanted to create something special. And very relevant. Looking back, I think that as a group of theatre artists in the US, relegated to our homes, limited in our options to participate in our chosen means of self-expression, we found solace in our regular meetings that ranged from rants and raging to scene work and artistic breakthroughs.

At one point I tried to hand over the reins as director feeling wildly unprepared and ill-suited to proceed as the leader of our expedition. I felt the reins being firmly placed back in my hands. We trusted each other already. We were an ensemble, and decisions were made in that manner, as ensembles do, together. I felt more responsible for the administrative organizing of the group than "directing" as a traditional director may – my hand being no heavier than any other of the ensemble members.

As we steadily moved forward, in a purposeful way, I submitted The Red Wolves, and a rough synopsis of our evolving show, to the Women's Theatre Festival, which would be presenting in July of 2020. We were accepted, and the pressure was on.

Somehow as we rehearsed and prepared for our online premiere, I was also packing up our house in Madrid and preparing for an overseas move. After a couple of trial dress rehearsals, we were ready for an official audience, learning more lessons in live streaming, recording, and what to do when an audience member joins you while driving a car.

Adventures of The Red Wolves is an interactive virtual theatre performance. You enter Zoom, and although you have the option of "sitting back" a bit, you are asked to chat,

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answer questions that affect the lives of the characters, and a few audience members are asked to become a character in the story.

The action of the play is based on real life events. The 2020 Black Lives Matter protests in Washington, DC dealt with curfews and police chasing protesters into a stranger's house. He sheltered the protesters for the night while the police tried to coax them from the house so they could be arrested.

In *Adventures of The Red Wolves*, one of the members of the audience is asked to become the home owner who has to decide whether or not to let the protestors enter their own house. The audience also controls several other decisions that eventually decides the protestors' fate, and their relationship with the police. All participation is voluntary, and a narrator guides the participation during the event.

Audiences were riveted. They were being asked to make decisions that that not only affected the characters in the moment, but that they themselves would be left to consider for some time afterwards. Getting caught up with the crowd, or feeling the confidence of a keyboard warrior behind a blank screen often created a mob mentality from the audience side. The principal homeowner volunteer was left to deal with the consequences of the anonymous participants. At any time a member of the audience could have turned on their camera or microphone to intervene. But would they?

Soon we realized that we had created a type of Theatre of the Oppressed (Boal, 2019). I had studied Theatre of the Oppressed in my graduate work at NYU, but never really embraced it as a viable way of making theatre. In Forum Theatre, the joker will ask someone to step into a character's place after they already know the scenario. To me this was always an exercise in futility. If the person already knew the outcome, how could they be creative in their efforts? In our case we instead purposely put the unsuspecting audience member in the show without a script, and without any context of the situation. It was a blind reaction, which raised the pressure for the volunteer, and the tension for everyone.

Not only that, we had managed to create a show that was created in and exclusively for Zoom. We pushed that platform to within an edge of its capabilities for sound, visual effects, and interactivity. Due to some of the props (weapons) being used, and the fact that

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we were invading people's homes both literally and figuratively, it's not a show that could be translated to a live stage. It wouldn't work. It's as much reliant on the platform it was created in as environmental theatre is reliant on its creative context – both quite literally and figuratively.

In the late summer of 2020, I teamed up with theatre maker and producer Amy Clare Tasker who resides in London to co-write an essay for Howl Round detailing our attempts at wrangling theatre virtually. *Devised Experiments in Breaking Zoom*[8] gives a glimpse into how we were working similarly to solve practical and theoretical issues, including the infamous question of "is this theatre?" Spoiler alert… yes, it is. At least our versions are. As much as immersive theatre, or experimental theatre has well-earned a place at the table, now digital theatre has pulled up a seat.

When we performed for Thru-Line theatre early the next year (in 2021), we decided to give the audience an opportunity to fight back. We gave them direct access to the three characters in breakout rooms, allowing them the opportunity to hear from them individually, and potentially to ask questions or form a mini-coalition. Then we ran the scenario again. Would anything change? Would the audience members intervene? Would they change the course of action or the outcome for the characters?

We also added a stage manager to the production as we became more tech-heavy, and invited a guest performer to test the impact of new voices to the scenes. Response from those who attended was profound – with some taking to social media to continue the discussions started by the material presented in the Zoom room.

[8] Devised Experiments in Breaking Zoom, Carrie Klewin Lawrence and Amy Clare Tasker, Howl Round Theatre Commons - https://howlround.com/devised-experiments-breaking-zoom

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Adventures of The Red Wolves *performed at The Women's Theatre Fringe Festival on 11 July 2020, featuring Lydia Lea Real as Mary Magdalene, Carla BaNu Dejesus as Harriet Tubman, and Rachel Custer as Leia with volunteer audience member Isabel Sheehan.*

Being invited to participate in the 2021 Drama in Education Days was a highlight of our performance bookings. Not only were we presenting work "in" Germany from our scattered global locations, we were thrilled to have yet another opportunity to produce work together. By this point we were a bonified ensemble, and The Red Wolves was an entity apart from the rehearsals and performances. We had a bond that was established through the pandemic, but persevered long after, evolving into strong friendships.

Performing for the Drama in Education Days in 2021 allowed us to share the work with an even wider audience. This time for drama in education professionals. Still, the themes and situations in the show are high stakes, causing even the most "game" audience members reason for pause. Once again, we were met with sentiments of awe and respect for having achieved a palpably visceral experience. Not only were we presenting theatre from across the globe for likeminded theatre artists, we were presenting them with material from the heart, ripped straight from the headlines.

As artists we noted how relevant the material still was, with very few tweaks needing or wanted to be made. Little had changed in more than 18 months to the themes of the pandemic or resolving issues for Black lives. The heaviness of the material was buoyed by

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the enthusiastic response and support, and the knowledge that we were managing to balance entertainment with education while attracting a world-wide audience.

The Red Wolves continues to be in close communication although life has seen us through more moves, a wedding, a baby-on-the-way, new jobs, and many more theatrical endeavors. As the world has very slowly regained its in-person presence, Zoom has become a luxury and a curse. The sense is that everyone would prefer to be out and about. And that virtual theatre had a place once upon a time, but it's not something we would have moved to without necessity.

As conversations continue to be focused on the necessary topic of accessibility, it's quite possible that The Red Wolves will find ourselves engaged in online activities once more. But for now, we're taking time to enjoy a maskless world while working in our local communities.

After all, The Red Wolves was just an experiment.

Resources

The Red Wolves Google Drive Folder : https://drive.google.com/drive/folders/1JLuD175tYGs9Tehx958N3JM2M3zHkPFa?usp=sharing

The Red Wolves YouTube Playlist : https://youtube.com/playlist?list=PLteivbrRfdTgC-x45p9kX-BPmibq27tvx

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7 Collective creative writing with Boal's machine

This paper explores the rationale behind an instructional procedure, which I call "Tales by Teens" by giving an applied example based on Boal's machine and its possible outcomes. Tales by Teens procedure results in a story that is written by a team of participants. It is a collective writing activity with creative drama incorporated into it. The procedure has been developed and researched under a nationally funded project (Project No: 121K855) in Turkey. This workshop, which was presented at the online Drama in Education Days 2021, is a demonstration of one of the sessions that was piloted to use in that project. The workshop uses one of the best-known and best-liked activities by Augusto Boal; the machine as the starting point for a collectively written story. The procedure is applied step-by-step and the resulting story is presented.

Key words: creative drama, collective writing, EFL

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Background: What is Tales by Teens and Why is it needed

Tales by Teens (TbyT hereafter) is an instructional procedure that integrates the principles of process drama and collective creative writing. Process drama is "a mode of learning whereby issues, events and relationships are explored through the pupils' active

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identification with imagined roles and situations "(O'Neill & Lambert, 1983, p. 11). This mode of learning can be used for collective creative writing; a group of pupils engaging in creative writing and producing a written piece collectively (e.g. Cremin, et.al, 2006; Dobson, Stephenson & Arede, 2019). TbyT was developed as a response to the current lack of drama in the day-to-day English teaching practices in Turkey. Drama has not yet become widely used despite the comprehensive research that show its effectiveness in different areas of language learning (see Bellieveau & Kim, 2013 for a literature review).

The place of drama in school education can be traced back to the Dramatic Learning Method written by Harriet Finlay Johnson at the beginning of the 20th century. However, the idea of drama in education as we understand it today - using theatre-inspired methods and improvisation for learning – was introduced by a series of studies by Dorothy Heathcote in the 1960s (O'Toole, Stinson and Moore, 2009). In Turkey, we can trace back the use of drama in education until 1908 when İsmail Hakkı Baltacıoğlu asserted "Nothing can convey a meaning better and more effectively than a face, hands or body" (as cited in Adıgüzel, 2010, p.254). But the real turning point for drama in Turkey was when Tamer Levent, an actor/ actor trainer and Prof.Dr. İnci San, a teacher educator met in the 1980s (Adıgüzel, 2010). In the same period, a method proposed by Cecily O'Neill, called "process drama", was gaining the attention of a large community (O'Toole, Stinson and Moore, 2009). Thanks to Levent and San's efforts, the field of drama in Turkey was influenced by process drama as a contemporary approach/method and nourished by the Turkish traditional theatre forms (Korkut, 2018).

Drama is well known for its benefits for social and emotional development. The participants develop their social skills (Batdı & Elaldı, 2020; Eroğlu & Köktan, 2019; Yılmaz & Ceylan, 2020). Metaanalyses have shown that when used as an instructional method, drama has a positive effect on students' attitudes towards the subject (Toraman & Ulubey, 2016) and elevates the students' motivation (Lee, Enciso & Brown, 2020; Özbey & Sarıkaya, 2019). In this respect, drama is seen by many students and teachers as an enjoyable extra-curricular activity that will boost the students' social and emotional development. However, there are meta-analysis studies that consistently show that drama is also effective in the academic achievement aspect. For example, Akdemir & Karakış (2016) analysed 27 studies, Batdı & Batdı (2015), 40 studies; Lee, Encisso &

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Brown (2020), 32 studies; Özbey & Sarıkaya (2019), 61 studies; and Ulubey & Toraman (2015) 65 studies in which drama was proven to have a positive impact on students' academic achievement with respect to different school subjects. Despite the density of such studies, and convincingly positive results from those studies, the actual use of drama as a method in schools is still an exception rather than the norm.

In order to understand the problem better, studies which focused on the problems that the teachers encounter while using drama, were reviewed. Teachers complain about the tightly packed curriculum that leaves little time for drama, crowded classes, and unsuitable physical facilities of the school (Şahin, 2015). Moreover, as the "washback effect" of the national exams (Brown, 1997), students and their parents expect more exam-oriented work from the teachers. In addition, teachers mentioned not being able to find resources to learn drama, having difficulties in planning the lessons, and concerns about losing control of the class as factors which make it difficult for them to use drama in their lessons (Şahin, 2015; Taşkın & Moğol, 2016).

TbyT was proposed as an applicable instructional procedure that can be accepted by teachers and can be seen as more suitable for their teaching contexts. It does not claim to be the best way of using drama in the class by any means, but it might be a suitable beginning with its easy to learn procedure and flexible focus. TbyT takes a task-based approach to learning a language. The creation of a story is taken as a super-task, which is fulfilled by engaging in sub-tasks applied as process drama structures such as writing in role, teacher in role, role on the wall, and tableau. Skehan (1998) characterizes tasks as activities where meaning is primary, learners are not given other people's meaning to regurgitate, there is some sort of relationship comparable to real world activities, task completion has some priority, and the assessment of the task is in terms of its outcome. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, middle, and an end (Nunan, 2004).

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Tales by Teens in 5 steps

1. Preparation

The procedure should always start with a warm up where the students are introduced to the drama world. If it is a new group, some sort of ice-breaking might be necessary. If the students are not familiar with the drama procedure, a type of contract making might be required. The students will be studying in a different mode than the traditional classroom. Everyone's contribution will be valued, no idea will be of lesser importance and everyone in the class will have equal opportunity to contribute on what will be written. This might not be inherently obvious to the students. So the teacher can use this stage to make such issues clear. If the students are used to engaging in drama, contract making might not be necessary.

Even if the group is familiar with the code of conduct in drama, I advise that the teacher takes the time to introduce the students into the drama world. Adıgüzel (2010) recommends using playful processes that involve physical movement and interaction between the participants at the beginning of the drama. This contributes to the formation of group dynamics, and prepares the participants for the creative, collaborative work that is yet to come. This stage is used to offer the pre-text that the group will work on. The potential roles, situations and goals can be clarified.

Example: The writing process in my workshop would depend on a machine created by the group. So, I introduced the Boal machine procedure first. I showed a direct quotation from Boal's book on the slide. It would be more practical to show it to this group of participants because I had expected that all of us would be already familiar with Boal's work (Fig.1)

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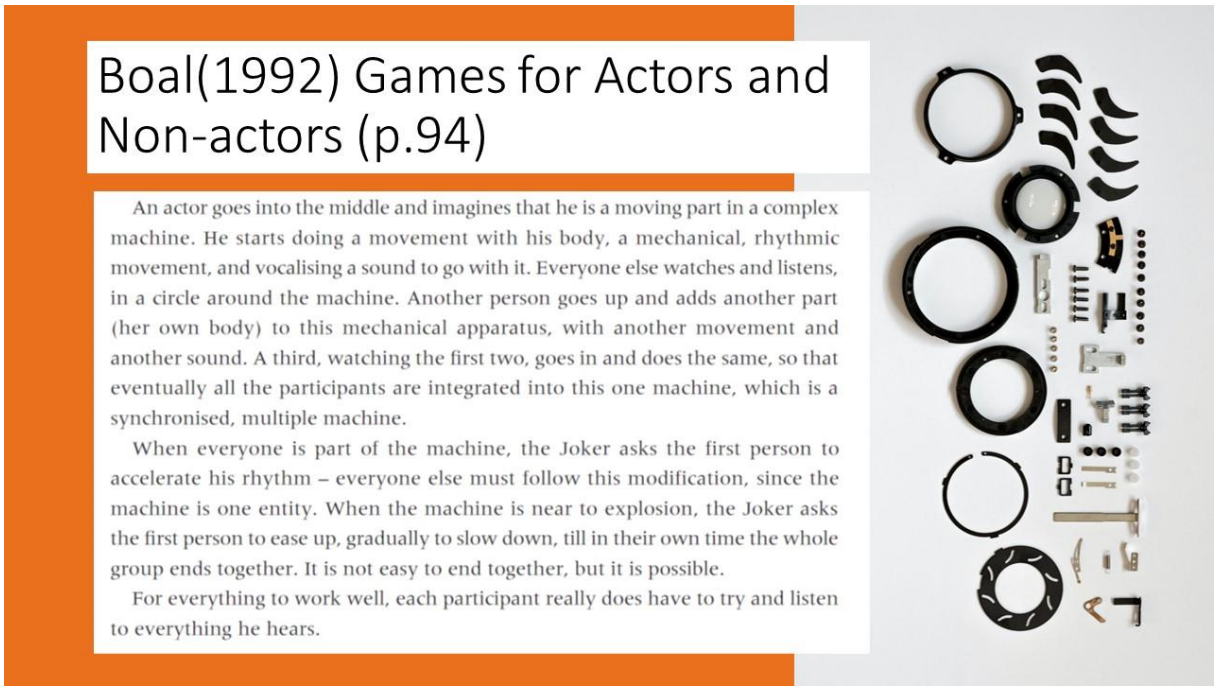

Figure 1

I made sure that the participants understood the idea by asking comprehension check questions. We tried the machine a couple of times. After each machine, we had a simple conversation by asking such questions as "What is this machine for?" "How big is it?" "Is it expensive?" etc. The function of this phase was for the students to relax, have fun and explore the possibilities of the machine procedure. In this phase, the group created two different machines: the first machine was for making masks. It was as big as a table. It was designed for an actor's company to make their masks. The second machine was for massaging to relieve stress during Zoom meetings. It was a lock-down special offer for teachers. These creations clearly reflected the current concerns and issues of the group participants. Therefore, it served the double purpose of getting the drama started and getting to know the group's potential at the same time.

2. Creation

In this phase, the students create a story based on the pre-text that was introduced during the preparation phase. This stage looks like process drama. Conventions such as tableau, teacher-in-role, and improvised role-play can be used to create the story. The story does not have to be dealt with in chronological order. Like in process drama, it is episodic in

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nature. The same scene can be played many times with a different outcome each time. The important thing here is to see the possibilities. The students might approach the problem at hand from different viewpoints and with different mediums. It is ok if the story unfolds in an inconsistent or incoherent way. Enough material for imagining a whole range of possibilities for a story is formed very soon.

Once the teacher feels that a story emerges from the work, they can cut this phase short. Or, the teacher may decide to continue working and add more to the story. It completely depends on the time that is available for the work.

Example: The preparation phase had left an impression on us about what kind of machines would be possible with this group. It is always the group and what the group can bring in that determines the specific story that can be written. Now it was time to unleash our imagination. We made one last machine. It took us two cycles of questioning to complete this phase. First, I did the routine interrogation, (what is it for, how big is it, etc.) The machine we created was a laughing machine. It was a small instrument, which made grumpy people more positive. After that, I interrogated the students more about the machine. Who bought this machine? Why? Etc. They said a young female called Lena bought it for her grandmother. She thought she would need it. By the end of this process, we had gathered enough of ideas to decide on a general flow of the story.

3. Negotiation

In this phase, the group reflects on the creation part. What worked well, what do they want to say in their story? In this part, the group tries to reach a consensus about the general structure of the story. This phase is an excellent opportunity for learning across the curriculum. The students might want to engage in some research to do some fact-checking before they decide to put something into their story. In addition, this phase is also a good opportunity to learn about coherence, intertextuality, discourse features, etc. This kind of work might help students to become better readers and better analysers of texts. Again, the extent this part will cover will depend on the immediate needs of the group. This part can be as simple as just making a rough storyboard. Depending on the level of the students, this can be led greatly by the teacher, on the board. Or the students can gather into groups and make a first draft for the different parts of the story.

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Example: We did not have much time in the workshop. So we did not engage in any fact checking or meta-textual features. We just decided that the story would be about Lena and her grandmother. The grandmother would be always grumpy. And Lena would be tired of her grumpiness like all the other family members. So she would give the gift to her in a mocking way, because she wants to confront her grumpiness. But the device would work a little too well and this would result in a funny scene where the grandmother would act in an unusual way. We introduced the characters shortly and wrote out a rough draft on the shared screen, led by me.

4. Dramatization

Once the story is set, the teacher – or the group, can choose key scenes from the story and enact them. This enacting part will be watched carefully and the language used in the dramatizations will be recorded as much as possible. Therefore, I advise strongly that the audience to the enactments take notes and be alert as they enjoy the scene. In this way, scripts are created based on the dramatizations. This will result in a much richer experience than just sitting down and imagining dialogues between the characters. The students find the chance to use what I call "the wisdom of the body". There is a difference between imagining a conversation and actually doing it. While trying to convey their emotions and meanings efficiently, the students use a lot of non-linguistic signals. In addition, the students might not have enough linguistic resources to express some certain things in language. But they can always use nonverbal and paraverbal clues for the meanings that they want to express. In order for this phase to work best, it is important not to dwell on errors that the students make during enactments. The students will just do their best; and the teacher/audience will try to understand what the students are proposing. Again, on the board, or in groups, the participants try to put the dialogue down on paper. This part is conducive for focus on form. The teacher can introduce new grammar forms to fulfil the desired function, new vocabulary, and even discourse fillers and communication strategies can be discussed explicitly. The extent to which the teacher and the students want to continue this part, again, will depend on the aims of the group.

The notes from the dramatization part are written into the story. The non-linguistic signals can be translated into writing only if students have a rich vocabulary. This gives

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us a lot of teaching opportunities. Moreover, this stage has a naturally built-in feedback component. While writing down what happened during the dramatizations, the language errors are corrected. These are usually in the form of recasts written down. Also, there are many chances for formal extensive feedback especially about socio-linguistic, pragmatic, and strategic competences. The word choice for the character's utterances can be corrected and revised based on the specific situation at hand.

Example: So we decided to improvise a scene where Lena introduces the laughing device to her grandmother. This way, we would be able to observe the changes that the grandmother would go through. Two participants volunteered to take on the roles of the Lena and her grandmother. As they were playing, the group watched carefully. I asked the participants to take notes on who said what. After the presentation, I asked the participants to help me write the dialogue on the board. They used their notes to re-create the dialogue. We were not 100 % faithful to the original dramatization. We continued modifying the dialogue until we were somewhat satisfied with the result. In the end, we decided to use only a small part of the dialogue as is and to add the rest as narration into our story.

5. Production

The TbyT process follows task-based language teaching principles. So it concludes by producing a story in some form. In task-based language teaching, the priority is given to task completion rather than to accuracy in the evaluation. The feeling that the students are working towards a shared goal strengthens their motivation. Error correction becomes less intimidating, and discussing appropriacy as well as accuracy feels natural during the editing of the story. Moreover, the production of the story will involve some non-linguistic elements such as page layout, pictures to be used, fonts, embellishments and other aspects that enable students to bring in their talents and interests to the process. Every student can contribute to the final product in different ways. While there are many web 2.0 tools that enable such cooperation, I recommend bookcreator.com. The resulting products can be recycled as reading material, published, or posted on shared spaces.

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Example: We were not able to make a production phase due to lack of time. I only explained this phase and the steps of the TbyT procedure in general at the end of the workshop. The resulting story was maybe not that interesting as a reading but the group members commented that they enjoyed the process and that they would keep it as a memory. Some group members stated that they would try it in their own teaching contexts. Thus, we finished the session on a positive note.

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8 Distance drama activities

Reading behind the "screens": a case study in a migrant classroom

The present study, which was presented at the Drama in Education Days 2021, was conducted in Athens, Greece during spring 2021. It aims to facilitate linguistic and communicative competence, critical awareness, emotional empowerment, and refugees' social transformation through online drama activities. The online platform Messenger was chosen to implement synchronous drama activities to a diverse group of 5 adult learners (between 24-43 years old) of Greek as a second/foreign language due to Covid-19 restrictions. All participants reside in Athens, Greece. The research's theoretical basis is Critical Pedagogy, manifested through drama activities, which draw from Documentary Theater techniques and the Theater of the Oppressed. The research findings of this study have emerged through the implementation of a qualitative method for data collection, such as observations and field notes, participants' artefacts, the diaries of a critical friend, and a focus group discussion one month after the completion of the interventions. Our findings suggest that participants were empowered emotionally, psychologically, and socially by exchanging human experiences written both in their souls and in historical multimodal documents.

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Introduction

Although education systems internationally are being reformed to meet the challenges and requirements of the new era by seeking to develop key skills of educated people of the 21st century, many endeavors rather result "in supporting stereotypes and sustaining inequities than demolishing them" (Gorski, 2006, cited in Gorski, 2009, p. 249). Therefore, education for democratic citizenship is a priority of educational policies and a contemporary research topic worldwide (Gutmann, 2021; Mitchell, 2001; Rostami, & Afshar, 2020). However, the above considerations mainly apply to children and adolescents (Stamou, & Kiliari, 2020). When it comes to adults, there are several difficulties that burden their education. For this reason, NGOs attempt to fill the gap in state policies, by utilizing language programs for migrants and especially refugees (Crack, 2019), as a way to support both linguistic development and democratic education. In our experience in this field, NGOs are flexible in terms of the content to be taught and the development and design of language lessons (Mayo, 1995; Vitsou & Kamaretsou, 2020). However, they follow a traditional didactic approach.

Overall, the field of education conducted on a voluntary basis is under-investigated. For this reason, the present endeavor is a small-scale case study, in a non-formal educational setting, operating through the strong will of volunteers. The aim is to discover if drama techniques, when combined with the affordances provided by new technologies, could possibly facilitate students' linguistic and communicative development, critical awareness and socio-emotional development and transformation.

1 The impact of Drama Pedagogy in migrant/refugee education

Drama activities employed in the educational context provide an experiential approach to learning in general and to second/foreign language learning in particular (Bräuer, 2002; Culham, 2002; Desiatova, 2009; Maley & Duff, 2005; Phillips, 2003). This is because learners can practice roles in their daily school life that potentially enable them to identify with imaginary situations and fictional characters. In that way, they have the opportunity to trespass their personal borders and become the "other" that can have different cultural, linguistic and even social characteristics (Athiemoolam, 2004; Chukueggu, 2012; Cumming & Visser, 2009; Araki-Metcafle, 2006; Ntelioglou, 2011; El Souki, 2019).

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In this sense, the individuals shed the cloak of being 'themselves' and wear the shoes of the other, the different, the foreign, the marginalized. Through the engagement with drama-based activities learners explore, reflect on and interpret the world they live in, by finding new ways of communicating in different modalities, with imaginary or real interlocutors, with fantasy worlds and conditions.

Regarding language development, learners who participate in drama-based activities focus on both verbal and non-verbal forms of communication that can be found in real life (Ntelioglou, et al., 2014). In addition, language is "sociolinguistically appropriate", since it is used in a specific social context and is appropriate for the specific interlocutors that interact in a given context, elaborating on a specific topic (Larsen-Freeman, 1990: 265). Furthermore, drama activities can lower students' affective filter (Krashen, 1988), while they help them overcome shyness and language anxiety (Piazzoli, 2012), facilitating their language use and the utilization of several meaning making mechanisms, which enable learners to draw on different semiotic resources so that they can generate identities for themselves and others and create spaces for peer culture (Bengochea et al., 2018).

Moreover, bilinguals are encouraged to use all linguistic resources and translanguaging practices to express themselves and "transfer" their experiential repertoires and (co-) construct their versatile identities with their classmates and educators (García-Mateus & Palmer, 2017). Translanguaging, according to Garcia & Wei (2014), involves multiple discursive practices in which bilinguals engage to make sense of their bilingual world. It goes beyond mere code-switching and translation to encompass a process in which bilingual learners act bilingually in myriad multimodal ways, such as navigating through languages and cultures.

Anderson (2012) examined Indigenous Australian play texts with a predominantly monocultural (Anglo Saxon) group of students. The success of this performance project for these students was reinforced by a foundation of previous learning experiences that promoted engagement with culturally unfamiliar experiences that resonated intellectually and emotionally with the participants. He elaborated that "the richness of the learning activities created a space for students to reflect on their own cultural

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identity" indicating that the use of drama elements is beneficial for monocultural students, too (Anderson, 2012, p. 73).

Regarding language development through drama activities, Dunn, Bundy & Woodrow (2012, p. 480) state that Drama in Education (DiE) can be characterized "as an approach that is strongly oral, while also providing rich and contextualized opportunities for language learners to use vocabulary and language structures within authentic contexts, process drama is slowly gaining a reputation as an effective pedagogical approach". Furthermore, Beatty (2009, cited in Dunn et al., 2012, p. 481) has advocated the use of drama pedagogy in wider language learning contexts, but particularly in the context of language learning for newly arrived refugees (Desiatova, 2009; Maley & Duff, 2005; Ntelioglou, 2014; Phillips, 2003; Vitsou et al., 2019).

In addition, Chatziconstantinou (2020, p. 141) conducted drama-based research with 25 pupils learning Greek as L2 "to explore the use of drama as an interdisciplinary approach, in order to teach Greek as a foreign language to refugee students". She found that learners' active participation resulted in increased linguistic ability after the utilization of drama-based activities in the learning process. New vocabulary was more easily acquired and recalled, while learners' active participation led to "memorable and practice-oriented learning experiences that improve learners' language-competence and personal development" (Chatziconstantinou, 2020, p. 141). Moreover, in educational contexts where multiple national, linguistic, social and economic identities are present, it is of utmost importance to protect their presence and development, in order to psychosocially empower individuals and establish a sense of belonging (Kagan & Dillon, 2018).

Drama activities can provide a safe space that encourages the expression of divergent and in some cases conflicting views (Garaigordobil & Berrueco, 2011; Hammond, 2015). Attentive listening is also encouraged. This can lead not only to the development of communicative competence but also of life skills. One such life skill may possibly be the expansion of learners' intercultural identity, which may prove beneficial in making the classroom a space where democratic values can prevail. Students can be encouraged to think critically and be agents of their own learning and lived reality (Aden, 2017). Finally, drama activities with a socio- emotional focus can promote resilience, school readiness,

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and independent learning, as well as inclusion of students from diverse linguistic and cultural backgrounds (UNICEF, 2019, cited in Vitsou & Papadopoulou, 2020).

1.1 Distance learning and Second/Foreign Language Acquisition through Drama

The use of drama approaches and techniques in second/foreign language learning is a field of growing interest for many researchers and is well documented in the literature. However, the utilization of drama-based approaches combined with the technological affordances provided by new technologies in refugee language learning is an understudied topic (Dunn et al., 2012).

When it comes to the utilization of technological advances and digital tools in language learning and especially within drama-based approaches, technologies can help to create engaging pre-tasks for the main body of work that needs to be done (Carroll, Anderson, and Cameron, 2006). For example, framing the main activity, by establishing the outcomes of the task, and regulating time could serve as engaging pre-tasks. The digital tool named Padlet could be of great value in pre-tasks. The affordances provided by digital tools are an important starting point for stimulating the whole drama work. This is mainly because technological advances in the form of pedagogical tools have strong visuals that trigger learners' interest and encourage interactivity.

In addition, Cameron (2009: 5) claims that digital affordances and tools can be used "to extend the life of the dramatic beyond the boundaries of the physical space in which it may originally, or ultimately, be enacted". He further advocates that digital activities can be present in all stages of the dramatic work.

Cameron (2009) divides digital affordances into three categories: i) text-based (e.g. e-mails), ii) participatory tools (e.g. content sharing tools, such as Padlet), and iii) mobile media tools (e.g. the synchronous and asynchronous environment of Messenger, which allows multimodal text sharing). Especially the second category is of great value in learning in general and second/foreign language learning in particular, as it provides ample opportunities for content creating and sharing (Buckingham, 2007; Jenkins et al., 2006), negotiation of meaning, views and identities, as well as linguistic and multimodal exchanges. A participatory tool (Padlet), was also used in the present study as a way to collaboratively engage in the research process.

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However, we should turn our attention to the challenges of utilizing technological advances in the educational context, be they formal, informal or non-formal education. We are fully aware that not all learners are digital natives (Prensky, 2011) or have equal access to technologies. Damarin (1998, p. 12) points out that "both deep and superficial characteristics of technologies are determined by the socially and culturally-based assumptions of their designers and developers", who are mostly white middle-class European or American males, to showcase that from the very beginning technologies serve the purposes of already privileged groups and individuals (Monroe, 2004). Further, Cummins, Brown, & Sayers (2007, p. 94) highlight the persistent "digital divide that separates lower income from higher-income families and the social and educational consequences of these disparities".

Nonetheless, Peng, Fitzgerald, & Park (2006, p. 261) advocate that technologies can become the "intercultural, collaborative bridge to support multicultural education". This statement is also encouraged by Smythe and Neufeld (2010, p. 495) who found that during their research the participants involved drew from their "rich transnational cultural identities and their capacity for creativity, play and collaboration" in order to produce their work. Both statements are directly linked to the emancipatory nature of technologies in education, thoroughly studied by Damarin (1998) and Monroe (2004) who studied the convergence of technologies and multiculturalism and critical awareness and the creation of more just societies, respectively.

However, little research has been conducted regarding the benefits of Mobile-Learning (Elaish, Shuib, Ghani, & Yadegaridehkordi, 2019), which permits individuals to learn in any spatial context, without being restricted by any location (Lam, Yau, & Cheung, 2010) and fosters innovative teaching (Sung, Chang, and Yang, 2015). In this respect the concept of "mobility" can indicate people on the move and/or human interactions as well. Thus, mobility refers to the following intertwined dimensions related to: space, time and context (Kakihara & Sorensen, 2002). In addition, Mobile-Learning (m-learning) allows students to collaborate to improve learning results (Kukulska-Hulme & Shield, 2008) in all language skills. It also has other advantages, such as spontaneity, portability, and connectivity (Ahmad, Armarego, & Sudweeks, 2013). However, MALL (mobile-assisted language learning), is distinct from computer-assisted language learning (CALL) in that it

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is intended for use on personal, usually internet-connected devices such as tablets or smartphones. In the present research, only smartphones were used, since none of the 5 participants possessed any other technological devices. MALL encourages continuity and spontaneity in learning (Kukulska- Hulme et al., 2008).

2 Methodology

2.1 Research Aims and Research Questions

The general objective of the present study is to explore the phenomenon of migration in a creative and multimodal manner. We seek to explore if drama techniques in distant second language learning can prove to be beneficial in several aspects related to the migrant/refugee status of a specific student's population.

More specifically, the study explores the phenomenon of migration throughout several eras and across various borders, by utilizing a number of multimodal manifestations of the issue at stake. This is because we hold that through drama the affective filter is lowered (Krashen, 1988), making it easier to perceive and process difficult themes (Blythe et al, 2008) such as migration for migrants/refugees.

Moreover, migration is a timeless phenomenon, which, however, is in many cases negatively presented by the dominant culture and discourse. The present endeavor attempts to shift the focus from the present condition of the participants, and place migration at the center of human evolution, in the sense that participants would act on the presented documents and transform the imposed meaning of migration in a way that works towards more empowering practices.

Having that said, the main research question is:

How liberating are DiE approaches for adult learners of Greek as a second/foreign language, attending distant learning?

The main research question is further analyzed in the following sub-questions: Could drama in distant learning environments:

i. facilitate the linguistic and communicative competence of the students
ii. create a safe space
iii. stimulate learners' interest to express themselves creatively and multimodally

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iv. be the starting point for expression of inner thoughts and perceived realities
v. promote critical awareness on how migration is presented by dominant culture and discourse
vi. work towards migrant/refugee learners' empowerment?

2.2 Participants

The participants of this research are 5 adult learners of Greek as a second language in a non-formal educational setting (4 men and 1 woman). They have different sociolinguistic, educational, cultural and national backgrounds, but they all reached Greece in the pursuit of a better life.

2.3 Research Tools

In order to conduct the research, we deployed: a) participant observation because it is "a principally sociological and ethnological methodology in educational environments, and that with intercultural features" (Pantazi & Pantazi-Frisyra, 2016: 732), b) field notes of the researcher and a critical friend because they facilitate a better understanding on informants' perceptions in their socio-cultural settings, which facilitate genuine and authentic manifestations of identities and perceived realities (Bogdan & Biklen, 1992), and c) focus group interviews to collect supplemental participant's perceptions on the phenomenon of migration and on the experience gained through the engagement with drama-based techniques.

2.4 Data Analysis

Due to the exploratory nature of the research, Grounded Theory (GT) was deployed as the most suitable data analysis method, as it refers to the discovery of theory grounded in data which were collected through the systematic research of a specific topic. We ended up with the following categories: i) participants' engagement through drama activities, ii) interpretation of migration, iii) participants' artifacts, and iv) empowerment and linguistic development, and v) critical awareness.

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2.5 Findings

2.5.1 Participants engagement through drama activities

Our findings suggest that each participant's engagement was influenced by several factors related to their personal interests, linguistic competence in the target language, availability during the span of the interventions, degree of familiarity with technological facilities, availability of technological equipment in participants' homes and the overall attitudes towards more collaborative and creative learning environments. They enjoyed the multimodal drama activities (e.g. audiovisual material of songs from different countries that have the common theme of migration) and tried to use their full linguistic, gestural and bodily capacity to make meaning of the process. The utilization of multiple modalities motivated them to be more active, think, search, act and express their inner selves on the topic of migration.

2.5.2 Interpretation of migration

The utilization of documents about migration enabled participants to distance themselves from their migrant/refugee status and examine migration and human movement in a holistic, multimodal way. They shared cultural, historical and personal stories that foster affective relationships, since they all had the opportunity to express their life-worlds, affirm each other's stories and eventually normalize and naturalize migration through the filter of drama-based activities.

2.5.3 Participants' artifacts

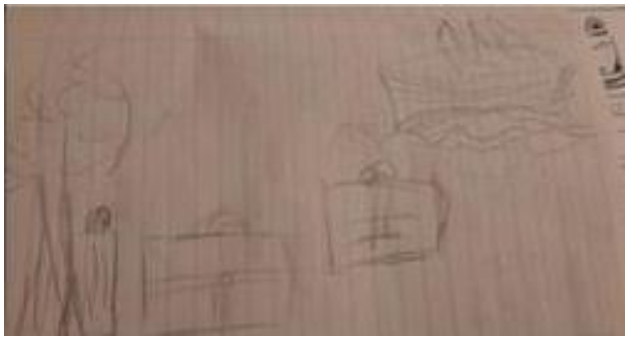

Image 1

Regarding participants' artifacts they facilitated the externalization of their inner thoughts without being filtered by linguistic elements. The artifacts were participants' drawings of their perceptions on migration and human movements. For example, one of the participants drew a suitcase and the sea (Image 1) and elaborated that her drawing represents the reality of refugees in the

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Image 2

Aegean Sea nowadays and that of Georgian people in the 1990's in Abkhazia, which underwent ethnic cleansing and people were forced to flee the region.

Another participant drew two birds (Image 2) and elaborated that the drawing represents his brother and himself, who both flee their country of origin.

Two participants made a collaborative drawing of branches (Image 3) and elaborated that these branches could help the migratory birds (reference to a Greek song used in a previous intervention, under the title "Στείλε ουρανέ μου ένα πουλί", which talks about migration). The artifacts and their explanations enabled informants to express themselves multimodally and above all to share their experiences, which allowed much space for discursive practices and social interactions that led to affirmation and respect along with language skills practices that benefitted them and provided a safe space for language use, self-reflection, collaboration and empowerment.

Image 3

2.5.4 Empowerment and linguistic development

Concerning empowerment and linguistic development, participants were empowered in multiple ways by sharing with the team cultural and historical elements from their countries of origin. They found common elements in the music of the song "Στείλε ουρανέ μου ένα πουλί" with songs of their mother countries and hence, multicultural and intercultural commonalities come to the surface facilitating respect, affirmation and empowerment.

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2.5.5 Critical awareness

Lastly, critical awareness was manifested as participants became familiar with the erasure of language (Macendo, 1995). By "language" we mean any linguistic or audio-visual meaning making mechanism, which can produce messages that are addressed to the broader social context. Participants became aware of the way migrants and refugees are presented in the dominant culture and discourse and were equipped with tools that can help them understand that the misrepresentation of reality devalues the linguistic terms and consequently the whole group of people to which it refers. It confuses receivers and eventually hides the truth from the audience.

3 Discussion

The present case study tried to combine drama techniques drawn from Documentary Theater and the Theater of the Oppressed so as to examine the phenomenon of migration through the lenses of 5 migrant/refugee participants and provide a transformative dimension to their interpretations of the topic at stake. A drama-based research approach was deployed to encourage participants to express their inner thoughts and to engage both with drama activities and their co-participants. We tried to challenge the stereotypical manifestations of migrants and historical documents and in dominant media and discourse, by providing relevant input to the participants and by encouraging them to critically reflect on anything that they saw or read.

Several historical documents (songs, paintings, etc.) manifested in a number of modalities facilitated participants' understanding of the phenomenon of migration and encouraged the expression of their inner thoughts and lived realities, by asking difficult questions about the phenomenon of migration. The engagement with drama-based activities supported informants' spontaneous and liberating linguistic outcomes, while at the same time the safe space created allowed social interactions that led to a sense of belonging, respect and affirmation which enabled our informants to express themselves

Multimodal documents and participants' multimodal expression resulted in the holistic examination of their interpretations of the issued migration. It was observed that their attitudes were changed, and they had a more critical stance regarding the presentation of

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migrants and refugees in the dominant discourse. This is observed due to the constant negotiation of meanings, emotions, identities and views throughout the process of interventions. Overall, they were more empowered linguistically, emotionally and socially as migration was normalized and naturalized through examining it in several historical times through multimodal documents.

All in all, the present endeavor attempted to improve participants' lives and create a better social context for the specific group as they participated in the dual capacity of role and self and understood their relationship with the world, while they at the same time understood their agency as individuals who interact with the world and can make changes both in their selves and in the broader social context. Last but not least, the implementation of drama-based activities in digital environments proved to be a difficult endeavor, since m-learning technological affordances cannot fully cope with the educational potential of drama activities, since internet connectivity is a crucial obstacle and several digital platforms cannot be open simultaneously on a smartphone, an affordance that PCs and laptops can provide.

In conclusion, more research endeavors need to be conducted in the field of CALL, MALL and especially m-learning of migrants and refugees, with a focus on the mitigation of the digital divide. In addition, there should be systematic research on the utilization of distance drama activities, since the benefits of DiE are well documented in physical presence learning environments, but there is a literature void when it comes to implementing drama techniques in synchronous and asynchronous distance learning contexts.

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Elisabeth Vergeiner

9 Blackout Poetry Slam im Online-Fremdsprachenunterricht

Lyrik im Bild und im digitalen Raum

Poetry Slams sind seit den 2000er Jahren in den Medien präsent. Dabei werden eigene Kurzprosa oder Lyrik geschrieben und vorgetragen. Auch im muttersprachlichen Unterricht scheint es ein immer beliebteres Format zu werden, bei dem Texte szenisch umgesetzt werden, um mit den Lernenden nicht nur die Facetten des Sprechens zu üben, sondern auch die eigene Literatur in einem kreativen Rahmen zu präsentieren. Neben der Vermittlung literarischer Aspekte kann auch das kreative Schreiben geübt werden. Doch wie lässt sich dies in den Fremdsprachenunterricht integrieren, wo die Lernenden dem kreativen Schreiben und Sprechen meist mit Angst vor Fehlern begegnen? In diesem Beitrag wird exemplarisch dargestellt, wie Studierende mit Hilfe verschiedener Webtools einen Text zu einem Blackout Poem verarbeiten, d.h. einen bestehenden Text kreativ bearbeiten und anschließend ihr Gedicht in einem eigens kreierten Blackout Poetry Slam kreativ präsentieren. Der Beitrag, der auf einem Vortrag bei den Online-Drama-Tagen 2021 basiert, skizziert anhand eines praktischen Beispiels aus dem Unterricht, wie aus bestehenden Texten neue literarische Kunstwerke entstehen können, die schließlich per Video für einen Online-Poetry Slam inszeniert werden. Folglich wird ein Einblick in ein Best-Practice-Beispiel gegeben, wie Dramapädagogik in den Online-Unterricht integriert werden kann.

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Warum dieses Unterrichtsprojekt?

Die Arbeit mit Literatur bzw. mit Texten im Sprachunterricht ist in der Regel mit Textanalysen oder Texterschließungsübungen verbunden. D.h. es werden Texte bzw. Textabschnitte gelesen und dann z.B. Steckbriefe zu den Protagonist:innen verfasst, fiktive Dialoge zwischen ihnen geschrieben oder am Ende die Geschichte weitergesponnen. All dies lässt sich unter dem Begriff der kreativen Textarbeit zusammenfassen und wird auch im Fremdsprachenunterricht zur Festigung der Lese- und Schreibkompetenz eingesetzt.

Ziel des vorliegenden Unterrichtsprojekts aus dem DaF-Bereich war es, dass sich die Lernenden kreativ mit Literatur auseinandersetzen, auch im Hinblick auf den Sprachgebrauch. Das bedeutet, dass sich die Lernenden mit allen Fertigkeiten kreativ auseinandersetzen und am Ende daraus ein neues Produkt entsteht, das auch präsentiert wird. Zusätzlich sollte die Medienkompetenz erweitert werden, da im Online-Unterricht mit asynchronen und synchronen Webtools gearbeitet wurde. Das Unterrichtsprojekt wurde im Rahmen der Lehrveranstaltung Sprachübungen 2 durchgeführt. An dieser Lehrveranstaltung nahmen Lehramtsstudierende der Germanistik im zweiten Semester teil. Daher eignete sich das Projekt hervorragend, um den Studierenden didaktische Ideen für den späteren Sprachunterricht in der Schule zu vermitteln. Der Kurs bestand aus insgesamt vier Studierenden und wurde online durchgeführt.

Poetry Slam

Anders (2010, p. 18) schreibt, dass das Wort *to slam* aus dem Sport bekannt ist, jedoch im Englischen viele Bedeutungen hat und meist herausfordernd oder kämpferisch konnotiert wird. Im Unterrichtsgeschehen wissen oft Lehrpersonen oder Lernende nicht, wie man diesen Begriff einordnen kann. Kurz gesagt ist ein „Poetry Slam […] die Bezeichnung für die Veranstaltung des Dichterwettbewerbs“ (Anders 2010, p. 18).

Bei einem Poetry Slam treten Personen in kurzen Lesungen von selbstgeschriebenen Texten gegeneinander an, welche von dem Publikum mittels Applauses oder Punkten bewertet werden. Es wird nicht nur der Text bewertet, sondern auch der Vortrag, in dem Fall auch Performance genannt, welcher mit performativen Elementen ergänzt bzw. gestützt werden kann. Die Texte können verschiedene Gattungen enthalten, also im

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Format eines Gedichts oder als Kurzgeschichte verfasst sein, der aber in einer bestimmten Zeitvorgabe vorgetragen werden muss (Anders 2007, p. 12). Slammen heißt:

> dass ein Poet etwas schnell und treffsicher auf den Punkt bringt, eine Aussage dem Publikum präzise und durchsetzungsstark darbietet bzw. den Zuhörer mit einer eigenen Meinung konfrontiert. Darin stecken drei rhetorische Eigenschaften, die auf der Bühne wichtig und in viele Slam-Texten stilistisch wiederzuentdecken sind: Ein Text enthält eine eigene Meinung, oft eine Pointe und ist ein Angebot an das Publikum, sich mit einem Thema bzw. einer Meinung auseinanderzusetzen. (Anders 2010:19)

Laut Anders (2007:15) läuft ein Poetry Slam nach einem konkreten Schema ab:

1. Jeder, der einen eigenen Text verfasst hat, darf an einem Poetry Slam teilnehmen.
2. Alle Künstler erhalten dasselbe Zeitlimit auf der Bühne.
3. Es dürfen keine Requisiten oder Kostüme auf die Bühne genommen werden.
4. Reine Gesangsstücke sind nicht erlaubt. Die Texte können jedoch im Sprechgesang vorgetragen werden.
5. Das Publikum bewertet die Beiträge der Künstler.
6. Ein/e MC (Master of Ceremony) sorgt für den geregelten Ablauf der Veranstaltung. Er/Sie animiert das Publikum und hält die Jurybestimmungen schriftlich fest.
7. Am Ende der Veranstaltung erhält der Gesamtsieger einen Preis. (Anders, p. 15)

Der/die MC ist eine Person ein/e Stimmungsmacher/in bei einem Slam. Das Publikum soll vor Beginn aufgewärmt und in Stimmung gebracht werden, damit jede/r Slammer:in von ihnen mit gleichem Respekt und Freude auf der Bühne empfangen wird. Zusätzlich werden dem Publikum sowie den Slammer:innen die Regeln des jeweiligen Poetry Slams erklärt. Der/Die MC ist auch gleichzeitig für die Reihenfolge der Slammer:innen verantwortlich und muss dafür sorgen, dass ein organisatorischer Rahmen gegeben ist. Die Jury wird ebenfalls von ihm/ihr gewählt. Die Jury kann aus Personen, die von dem/der MC gewählt werden, sich freiwillig melden oder aus dem anwesenden Publikum bestehen. Bei letzterem entscheidet der Applaus, also die Lautstärke, oder Handzeichen über das Weiterkommen eines/einer Slammer:in (Anders 2007, p. 29)

Slam Poetry

Preckwitz (2005, p. 31) schreibt, dass man im literarischen Gebrauch zwischen Poetry Slam und Slam Poetry unterscheiden muss: „der ‚Poetry Slam' als literarisches

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Veranstaltungsformat, der ‚Slam' als literarische Bewegung und die ‚Slam Poetry' als publikumsbezogene und live performte Literatur." (Preckwitz 2005, p. 31).

Anders (2010:3) ergänzt in ihrem Glossar zum Wort Slam Poetry noch Slam Texte bzw. Slam Poesie sowie Performance Poesie. Auch sie schreibt ähnlich wie Preckwitz, dass Slam Poetry selbstverfasste Texte sind, welche in einem Poetry Slam präsentiert werden. Jedoch ergänzt sie noch, dass dieser Begriff offen gesehen werden soll, da alle Textformen erlaubt sind.

„Die Länge aller Texte resultiert aus dem Drei- bis Fünf-Minuten-Format. Reine Erzählungen sind ca. 600 Wörter lang, lyrische Texte kommen mit weniger Wörtern aus. Oft wird in den fünf Minuten auch gleichzeitig non-verbal performt, sodass die drei oder fünf Minuten nicht immer komplett mit Text gefüllt sind." (Anders 2013, p. 21)

Das Format Poetry Slam wurde für den Unterricht gewählt, um den Studierenden einen kreativen Umgang mit Sprache und Lyrik zu ermöglichen. Denn ein Poetry Slam ermöglicht die Auseinandersetzung mit Literatur und durch das aktive Gestalten von Texten wird die Schreibkompetenz entwickelt und gefördert. Auch im Hinblick auf die Verteidigung der Bachelorarbeit bzw. die Präsentation der Arbeit soll ein Poetry Slam die Sprachkompetenz sowie die Präsentationsfähigkeiten schulen und festigen. Da die Studierenden kaum Techniken des kreativen Schreibens kennen oder mit ihnen arbeiten, wurde in weiterer Folge ergänzend zum Poetry Slam die Methode des Blackout Poetry gewählt, da hier bereits mit einem vorgegebenen Text, in diesem Fall einer Kurzgeschichte, gearbeitet werden kann. Trotzdem entstehen durch das Schwärzen neue, fantasievolle Texte bzw. Gedichte. In den folgenden Abschnitten werden die einzelnen Arbeitsschritte näher erläutert.

Textarbeit oder Vorarbeit für ein Blackout Poem

Für das Blackout-Poetry Projekt wurde mit der Kurzgeschichte Happy End von Kurt Marti (1960) nach einer Unterrichtsidee von Wicke (2014, p. 24f) gearbeitet. Diese Geschichte diente als Inputtext bzw. mit der didaktischen Vorlage nach Wicke (2014, p. 80ff) gearbeitet. Im Folgenden werden die, im Unterricht gewählten und gemachten, Aufgaben

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nach Wicke (2014, p. 25,80f) für das nähere Verständnis kurz umrissen sowie die für den Online-Unterricht nötigen Adaptierungen aufgezeigt.

Bei Wicke (2014, p. 25,80) findet man klassische Verfahren der Texterschließung, z.B. wird am Beginn mit einem Bildimpuls gearbeitet, wo die Lernenden das Bild beschreiben bzw. auch aufgefordert werden, abstrakt zu denken, z.B. mit Fragen zu Beziehungsverhältnissen oder Titel.

In weiterer Folge wird der Titel, also Happy End, den Studierenden gegeben und sie sind aufgefordert zu überlegen, was in solch einer Geschichte passiert. Der Text wird gelesen und gefragt, warum er den Titel Happy End trägt. Dann wird die Geschichte aus der Sicht des Mannes bzw. der Frau einem/einer Bekannten nacherzählt und die Lernenden werden gefragt, wie sie das Verhältnis der beiden beschreiben würden. (Wicke 2014, p. 25).

Anhand der Didaktisierungsvorschläge wurden asynchrone und synchrone Aufgaben für den virtuellen Unterricht weiterentwickelt. Anhand eines Google Jamboards, eines interaktiven Online-Whiteboards, wurde für die Lernenden eine Art Lerntheke erstellt, wo die Studierenden alle Aufgabenstellungen finden konnten, sowie Links zu den Webtools. Dort wurde auch das Brainstorming zu Bild und Titel gemacht. Nach dem Lesen des Textes wurde auf Bookcreator, einem Webtool, mit dem man digitale Bücher erstellen kann, ein Vokabelheft bzw. -buch zu den unbekannten Wörtern anlegt. Dieses digitale Vokabelbuch musste von den Studierenden das ganze Semester lang geführt werden. Pro Einheit sollten 15 Wörter, oder mehr, nach folgendem Schema gesammelt werden:

- Nomen: -s Haus, -“er; Bild/Foto; Beschreibung/Beispielsatz: Ich wohne in einem großen Haus.
- Verben: heulen + Synonym z.B. = weinen; Bild/Foto; Beispielsatz: Ich weine beim Zwiebelschneiden.
- Adjektiv: schön + Synonym/Antonym z.B. ǂ hässlich, Bild/Foto; Beispielsatz: Es war ein schöner Tag.

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Die verschiedenen Schreibaufgaben, hier z.B. die Fragen zum Textverständnis[9], wurden in Etherpads geschrieben. Etherpads sind webbasierte Texteditoren, wie z.B. Zumpad oder Yopad, mit denen kollaborativ und kooperativ gearbeitet werden kann. Aber auch Texte, die allein geschrieben werden können, können hier erstellt werden. Der Vorteil ist, dass wenn ein Etherpad erstellt wird, man als Lehrperson sofort korrigierend eingreifen kann, da man den Link teilen kann. So kann z.B. die Lehrperson ein Etherpad erstellen und den Link auf einer Lernplattform teilen oder die Lernenden erstellen es selbst und teilen ihrerseits den Link. In diesem Projekt wurden die Texte oder Links dann auf der digitalen Pinnwand LINOIT gepostet. Somit konnten alle die Arbeit bzw. Gedanken der anderen lesen.

Die Lernenden hatten auch die Aufgabe, den Autor Kurt Marti mit Hilfe einer digitalen Collage vorzustellen. Dazu wurden einige Informationen bzw. Links zur weiteren Recherche zur Verfügung gestellt. Die Collagen wurden mit dem Online-Werkzeug fotocollagen.de erstellt.

Blackout Poetry

Googelt man Blackout-Poetry, findet man sofort zahlreiche Informationen zur Methode und die Integrierung in den Unterricht. Die meisten Seiten verweisen auf Austin Kleon, als erster Poet, der diese Methode in das Rampenlicht der Öffentlichkeit rückte (https://austinkleon.com/2014/04/29/a-brief-history-of-my-newspaper-blackout-poems/). Jedoch ist die Methode schon viel früher verwendet worden und auch unter Erasure Poetry oder Redacted Poetry bekannt.

So definiert Hildebrand-Schrat (2012, p. 302) Erasure Poetry als Poesie, „die aus einem schon bestehenden, häufig poetischen Text hervorgeht, wobei in dem Ausgangstext Worte und Satzteile gelöscht werden und die zurückgelassenen Worte einen neuen Text bilden, der seine poetische Form ursächlich durch das Auslöschen erhält. So können auch

[9] Fragen: Fragen zum Textverständnis: a) Welche Personen gibt es? b) Was passiert in dieser Geschichte? Fass es in kurzen Worten zusammen. c) „Was erzählt die Frau einer Freundin, was der Mann einem Bekannten nach dem gemeinsamen Kinobesuch?“ (Wicke 2014:25) d) Welche Gefühle hast du beim Lesen des Textes? Gefällt dir die Sprache? Warum (nicht)?

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banale, aus dem Alltagskontext genommene Texte, wie Zeitungsartikel, Werbung oder politische Slogans und Reden, neue ästhetische Qualitäten erhalten." Sie (2012, p. 303) schreibt weiter, dass Radieren, Weißen, Streichen, Übermalen, Schneiden oder Schwärzen als Verfahren zum Auslöschen des Textes zum Einsatz kommen können. Die übrig gelassenen Worte können dabei neu geordnet werden oder sie bleiben an Ort und Stelle in den geschwärzten Texten.

> Das Auslöschen der Worte kann die unterschiedlichsten Formen annehmen, mit künstlerischer Gestaltung einhergehen oder neue typografische Setzungen schaffen. Ausradieren, Weglöschen, Schwärzen oder Überschreiben von Zeilen besteht neben zeichnerischen und malerischen Ergänzungen, für die unterschiedliche Techniken wie Wasserfarbe, Tinte, Tusche und Collage zum Einsatz kommen. Die Gestaltung kann referentiellen Bezug zum Text aufnehmen, also eine Visualisierung der Inhalte oder der Vorgehensweise sein, ebenso aber auch nur als dekorativer Rahmen zum Werk dienen, indem die Überarbeitung als Bild den Textinhalt überlagert und das Gesamtergebnis weniger ein zum Lesen gedachter Text ist, als er sich in seiner visuellen Gestalt vordrängt. (Hildebrand-Schrat 2012, p. 302)

Im Sprachunterricht fördert Blackout Poetry die Schreibkompetenz, indem anhand vorhandener Texte aus Büchern, Zeitungen oder Zeitschriften eigene Textkreationen entstehen. Darüber hinaus fördert Blackout Poetry auch die Sprachkompetenz, da bei dieser Methode Texte geschwärzt, zerlegt und zu neuen Sätzen zusammengesetzt werden. Dadurch entwickeln die Lernenden ein Gefühl für Sprache und Stil, was in weiterer Folge zu einer Steigerung des kreativen Ausdrucks führen kann.

Blackout Poetry kann bereits ab dem Sprachniveau A1 des gemeinsamen Europäischen Referenzrahmens (GER) eingesetzt werden. Man kann bereits mit kurzen Texten, z.B. aus dem Lehrbuch, arbeiten und so bereits hier das kreative Schreiben fördern. Darüber hinaus kann diese Methode auch zur Wiederholung von Vokabeln eingesetzt werden, indem bekannte Wörter in den Texten hervorgehoben werden und so eine kreative Vokabelliste entsteht.

Blackout Poetry im (Online-)Unterricht

Der folgende Abschnitt beschreibt die Vorgehensweise zur Erstellung von Blackout Poetry im Online-Unterricht näher erläutert. Die Schritte können mit jedem Text durchgeführt werden und als Grundgerüst dienen. Als Vorarbeit ist es meist sehr hilfreich,

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wenn die Lehrkraft den Text in einen webbasierten Texteditor überträgt, damit die Lernenden ihn dort bearbeiten können. Die Dateien können dort je nach Anbieter bis zu 365 Tage gespeichert werden und ermöglichen den Benutzer/innen ein kollaboratives und kooperatives Arbeiten in und nach dem Unterricht.

Schritt 1: Text überfliegen. Die Lernenden sollen den Text mittels kursorischen Lesens sichten. Folgende Leitfrage kann hier als Hilfestellung gestellt werden: Welche Wörter oder Phrasen stechen ins Auge?

Schritt 2: Die Wörter oder Phrasen unterstreichen oder notieren.

Schritt 3: Die Studierenden fragen, welche Ideen oder Gefühle beim Lesen auftauchen bzw. welches Thema hinter dem Text liegt. Hier soll keine Interpretationsarbeit von Seiten der Lehrperson gefordert werden. Es geht hier vielmehr darum, welches Bild die Lernenden während des Lesens erhalten haben.

Schritt 4: Unterstrichene Wörter thematisch und logisch in einen Kontext bringen.

Schritte 5: Die Wörter markieren bzw. kommentieren für das Blackout Poem.

Schritt 6: Text online mit einem Webtool bearbeiten und schwärzen.

Im Unterrichtsprojekt wurde die Kurzgeschichte in ein Yopad, ein niederschwelliges Etherpad, zur weiteren Bearbeitung als Textvorlage vorbereitet. So konnten die Studierenden eine eigene Datei mit ihren Texten erstellen. Dort konnten die Wörter markiert, bearbeitet und kommentiert werden. Gleichzeitig konnte die Lehrperson auf die erstellten Texte über einen geteilten Link zugreifen. Im Anschluss wurden die Blackout-Gedichte mit der Browserapp https://versteckteverse.glitch.me/[10] herstellt.

[10] Es gibt eine gleichnamige englischsprachige App: https://blackoutpoetry.glitch.me/

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Abbildung 1 Beispiel eines Blackout Poems, verfasst aus der Kurzgeschichte Happy End von Kurt Marti (1960), hergestellt mit der Browserapp https://verstecktеverse.glitch.me/ (eigene Aufnahme aus dem Unterricht; Vergeiner, 2021)

Blackout Poetry Slam

Die erstellten Blackout Poems werden auf einer digitalen Pinnwand, wie z.B. Linoit, gesammelt. Alternativ könnte man sie auch in einer digitalen Sammelmappe wie Wakelet sammeln. Im Online-Unterricht wurde der Poetry Slam asynchron in digitaler Form auf einer Video-Response-Plattform ausgetragen. Die Gründe für eine asynchrone Variante des Blackout Poetry Slams waren vielfältig. Der Unterricht fand während des Projekts online statt. Die Studierenden befanden sich an verschiedenen Orten in der Slowakei, wodurch eine stabile Internetverbindung nicht gewährleistet war. Aus diesem Grund entstand die Idee, den Poetry Slam im Videoformat durchzuführen. Da die Studierenden bei diesem Projekt zum ersten Mal mit Lyrik und kreativem Schreiben arbeiteten, konnten sie durch die Videoaufnahmen auch am Rhythmus des Vortrags bzw. an kommunikativen Strukturen sowie am Präsentationsstil feilen, so dass man sie auch für vertieftes ästhetisches Lernen begeistern kann. Die Arbeit mit Video hat auch den Vorteil, dass die Aufnahme wiederholt werden kann, was die Sprechangst verringert.

Die Gedichte werden mit der Video-Response-Plattform Flip [vormals Flipgrid] aufgenommen. Der Vorteil von Flip für Poetry Slams in digitaler Form im Unterricht ist,

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dass man als Lehrperson eine Zeitvorgabe auf Flip einstellen kann und die Lernenden das Video direkt dort aufnehmen können. D.h. es ist keine nachträgliche Videobearbeitung notwendig, da man direkt im browserbasierten Webtool den Hintergrund ändern, Fotos in die Aufnahme einbauen oder einen Filter über sich oder das Video legen kann und das direkt, bevor man mit der Aufnahme beginnt. Als Lehrkraft, die den Kurs in Flip erstellt, kann die Aufgabenstellung als Thema, quasi als Untergruppe, mit konkreten Anweisungen versehen werden. Beim Blackout Poetry Slam waren dies folgende Anweisungen bzw. Leitfragen:

- *Präsentationsform: Wie kann das Gedicht kreativ vorgetragen werden?*
- *Die Aufnahme künstlerisch performen, d.h. Originalität.*
- *Aussprache, Sprechpausen und Intonation beachten.*
- *Auch Mimik und Gestik sowie Emotionen in den Vortrag einbauen.*
- *Das Foto des Gedichts soll im Gedicht sichtbar sein*
- *Feedback den anderen Studierenden geben: Was hat mir gut gefallen? Was war gut?*

Nachdem die Videos gepostet wurden, sollten diese von der anderen Studierenden augensehen werden. Man kann auf Flip direkt Kommentare schreiben bzw. auch mit Likes versehen, wobei man hierfür einen Account bereits für das Ansehen der Videos benötigt. Für einen asynchronen Online-Slam mit Publikumsbeteiligung, bietet sich das Webtool *Wakelet* an. Hier können die Gedichte und Collagen der Studierenden gesammelt werden und die Videos von Flip verlinkt werden. Das Publikum kann sich die Sammlung ohne Registrierung ansehen. Für eine Abstimmung kann das Tool *Poll Everywhere* verwendet werden, mit dem man Klassenumfragen oder Publikumsumfragen erstellen und per Link oder QR-Code teilen kann. Die Umfrage kann für einen bestimmten Zeitraum offen sein. Eine weitere Idee ist, das Publikum nach verschiedenen Kategorien zu befragen, z.B. nach der besten Produktion, der besten Präsentation oder der kreativsten Umsetzung.

Die Texte bzw. Gedichte sowie Videos aus diesem Blackout-Poetry Slam wurden auf Linoit gepostet. Der Link konnte an Studienkolleg/innen und/oder Familienmitglieder geteilt

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werden. Man konnte mit Post its anonym abstimmen. Tatsächlich konnte man aber aufgrund der geringen Antwortquote keine/n Gewinner/in ermitteln.

Fazit

Die Integration von Poetry Slams in den Unterricht bietet Lernenden die Möglichkeit, sich kreativ mit Literatur auseinanderzusetzen und diese auf die Bühne zu bringen. Hierbei entwickeln die Studierenden selbstgeschriebene Texte, die sie vor Publikum oder in der Klasse vortragen, was sowohl die Schreib- als auch die Lesekompetenz fördert. Der Text muss für die Darbietung sorgfältig vorbereitet werden. Das heißt, die Lernenden erwerben auch Kompetenzen im Bereich der Präsentation, weil für die Interaktion mit dem Publikum kommunikative Elemente notwendig sind. Darüber hinaus wird das Hörverstehen trainiert, insbesondere im Sprachunterricht. Denn die Texte können an Alltagserfahrungen der Lernenden anknüpfen, so dass das Gehörte anschließend in einer Diskussion besprochen werden kann.

Blackout Poetry ist eine Methode, die im Fremdsprachenunterricht eingesetzt werden kann, um sich kreativ mit Lyrik auseinanderzusetzen und dabei die Schreib- und Sprachkompetenz der Lernenden zu fördern. Die Technik des Schwärzens von Texten kann dazu genutzt werden, eigene Gedichte aus verschiedenen Quellen zu erstellen und so neue Textzusammenhänge zu entdecken.

Ein Blackout Poetry Slam, d.h. eine Kombination der oben genannten Methoden, führt zu einem entdeckenden ästhetischen Lernen, bei dem es nicht nur um die Produktion eines Blackout Poems geht, sondern auch um die Inszenierung dieses Textes für ein Publikum.

Nach dem Unterrichtsprojekt zeigte sich, dass die Studierenden dem kreativen Schreiben offener gegenüberstanden. Das bedeutet, dass Schreibaufgaben wie z.B. Wortlawine oder Elfchen und kooperatives Schreiben anhand von Reihum- Geschichten keinen eigenen Input in Form eines konkreten Beispiels mehr benötigten. Bei den Videos zeigte sich, dass die Lernenden in den folgenden Aufgaben mit Flip sicherer im Umgang mit dem Webtool wurden und für die Aufnahmen nicht mehr so viel Zeit benötigten wie in diesem Projekt. Bei den Aufnahmen zum Blackout Poetry Slam wurde erwähnt, dass das Video mehrmals neu aufgenommen wurde, da man mit der Performance nicht zufrieden war. Daraus

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könnte man schließen, dass die Studierenden ihre Präsentationstechniken vertieft bzw. ihre Angst vor Sprechfehlern verringert haben und in ihrer Sprachkompetenz gestärkt wurden.

Links zu den verwendeten digitalen Werkzeugen

- Browserapp Versteckte Verse: https://versteckteverse.glitch.me/ [Zugriff am 12.04.2023]
- Digitale Pinnwand: https://en.linoit.com/ [Zugriff am 14.04.2023]
- Digitale Sammelmappe: https://wakelet.com/ [Zugriff am 12.04.2023]
- eBooks erstellen: https://bookcreator.com/ [Zugriff am 14.04.2023]
- Fotocollagen: https://www.fotocollagen.de/ [Zugriff am 14.04.2023]
- Interaktive Whiteboard: https://jamboard.google.com [Zugriff am 12.04.2023]
- Umfrage-Tool: https://www.polleverywhere.com/ [Zugriff am 12.04.2023]
- Video-Response-Plattform: https://info.flip.com/en-us.html [Zugriff am 12.04.2023]
- Webbasierter Texteditor bzw. Etherpad: https://yopad.eu/ [Zugriff am 14.04.2023]

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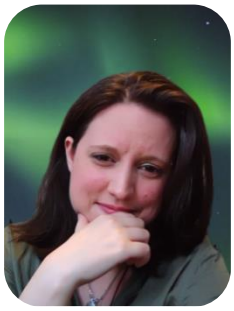

Dr Nicola Abraham is a Lecturer in Applied Theatre Practices at Royal Central School of Speech and Drama, University of London. She has most recently been working on a range applied theatre, film and VR projects in NHS hospitals to develop new participant-centred approaches to creating bespoke artefacts include VR 360 videos, intergenerational augmented reality-based process dramas with primary school children and older adult patients living with dementia, and films to improve subjective wellbeing of patients in acute dialysis wards. She is currently researching the potential of VR 360 video to create moments of wonder for older adult patients living with dementia.

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Stefanie Giebert studied English, Sociology and Psychology and completed her PhD in English literature in 2009. She has been a teacher of German and English as foreign languges at several Universities of Applied Sciences in Germany since 2016. She founded and ran the Business English Theatre Project at Reutlingen University for six years. Her teaching and research interests include dramatizing non-fictional

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Eva Göksel is a doctoral researcher at the University of Zurich, Switzerland. She focuses on Drama in Teacher Education (DiE) across the curriculum. Eva has taught foreign languages (English, French, German) through drama at elementary school and university in Canada and Switzerland. She has been working on introducing drama education into the Swiss educational context since 2014. Eva co-organises the annual Drama in Education Days with Stefanie Giebert.

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Carrie Klewin Lawrence

Carrie Klewin Lawrence, MFA (she/hers), is a freelance stage director of new and devised works, opera, musicals, and professor of theatre, personal branding, and film. Carrie has worked with more than a dozen universities across the US and internationally. In Madrid, she conducted master-level Personal Branding courses for artists at Transforming Arts Institute (in Spanish), and a variety of theatre courses at the International Institute. Carrie has developed numerous new works virtually over the past decade – recently leading The Red Wolves Ensemble in a devised Zoom theatre laboratory and subsequent live video theatre performances. Carrie is also the author of, *Origin Story: Power of the Inciting Incident*, a book about controlling your personal narrative through storytelling.

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Associate Professor Perihan Korkut started her career in 2002 as an English teacher in Muğla, Turkey. After completing her graduate education at Muğla Sıtkı Koçman University, she became a lecturer in the ELT Department of this university in 2005. She completed the drama education certificate program under the Contemporary Drama Association and took active part in various organizations of the association. She has been giving pre-service and in-service drama training since 2007. She completed her doctorate at Ankara Gazi University in 2015. Her main research interests are language teaching, classroom interaction, and drama.

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Carole Miller

Carol Miller is an emeritus professor at the University of Victoria where she continues to mentor pre-service students, exploring pedagogies that engender competent and comfortable classroom drama educators. Her collaborative studies with Juliana Saxton focus on inquiry-based instruction, applied theatre, and drama in education. Their latest text (2018), *Asking Better Questions: Teaching and learning for a changing world* (3rd Ed.) with Joanne O'Mara and Linda Laidlaw, encourages teachers and facilitators to challenge participants to assume a deeper ownership of their learning. Co-author with Saxton of the award-winning book, *Into the Story: Language in Action through Drama* from the American Alliance of Theatre and Education and *Into the Story 2: More Stories! More Drama*! Miller is a recipient of an Excellence in Teaching Award and was recently honoured with a Lifetime Achievement Award from the Journal of Applied Arts and Health (2019). It has been a lifetime of discovery, engaged in the potential of the arts to affect learners in myriad ways.

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Juliana Saxton

Juliana Saxton, after an early career in theatre, television and film, is now professor emeritus of Drama/Theatre in Education and Applied Theatre in the Department of Theatre, University of Victoria. She has been recognized as a Teacher of Excellence, holder of three Distinguished Book Awards from the American Alliance of Theatre and Education that also presented her the Campton Bell Lifetime Achievement Award. Her most recent publication is *Asking Better Questions: Teaching and Learning for a Changing World* (2018, 3rd Ed.), and she is presently engaged in updating the 2nd edition of *Applied Theatre: International Case Studies and Challenges for* Practice with Monica Prendergast and Yasmine Kandil. In 2013, the Canadian Association for Theatre Research awarded her an Honorary Membership. She has found that age does wither but her collaborators allow her to continue a life of infinite variety with much joy.

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Magda Vitsou holds a Ph.D. in using Drama techniques in multicultural classrooms and a master's degree in education. She has majored in "Puppetry in education and art therapy", in London School of Puppetry. Her scientific interests and publications focus on issues of Drama in Education, puppetry, bilingualism and social life of minority groups. She is a Laboratory Teaching Staff-Department of Early Childhood Education-University of Thessaly.

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Ein herzliches Dankeschön an alle,
die zum Entstehen des Tagungsbandes
beigetragen haben!