Drama pedagogy plays an increasingly important role in the field of foreign languages and is associated with a ‘new, performative arts-based teaching and learning culture’. As this lecture serves as a more general introduction to the Lecture Series “The Arts in Language Teaching. International Perspectives: Performative – Aesthetic – Transversal” at the University of Education Freiburg, it will take us back to the beginnings of drama in education and trace some of the important developments that have paved the way towards the more recent scholarly debate focusing on ‘performative teaching and learning’.

Throughout the lecture the rich potential of the performative arts for language education will be highlighted and, in doing so, the lecturer will refer to his own teaching practice in German as a Foreign Language at University College Cork. Towards the end of the lecture participants will be invited to discuss questions such as: Is foreign language teaching a form of art? Can the foreign language teacher be regarded as an artist?

**Manfred Schewe** holds a position as Senior at University College Cork. From 2005–2014 he served as Head of UCC’s Department of German. His research activities focus on innovative connections between the performing arts and foreign/second language education and are complemented by consultancies, master classes, workshops and lectures for universities and cultural institutes in different parts of the world. In 2007 he founded SCENARIO, a bilingual, peer-reviewed online journal for drama and theatre in foreign and second language education ([http://scenario.ucc.ie](http://scenario.ucc.ie)). For further details see: [www.ucc.ie/german/schewe](http://www.ucc.ie/german/schewe)
My doctoral research explores the role of playfulness in ensemble approaches to teaching Shakespeare in UK schools. ‘Ensemble pedagogy’ is a performative approach to teaching Shakespeare grounded in progressive education and collaborative rehearsal and performance traditions which Jonathan Neelands has popularised through his work and research with the Royal Shakespeare Company. My research explores what I would argue is the central role of playfulness in this approach. In particular my work explores how looking through such practice through the lens of play can allow for a focus on the embodied reality of this practice, and how an ensemble pedagogy is co-created in a classroom space. My contribution to this series will discuss how I came to map the interconnecting theories of playfulness, theatre education pedagogies and traditions of teaching Shakespeare.

Jennifer Kitchen graduated with an MA in Drama and Theatre Education from the University of Warwick in 2009. She then went on to work as a theatre education practitioner in London, including a year’s residency with Shakespeare’s Globe. In 2012 she was awarded an Economic and Social Research Council studentship to undertake a PhD in playful approaches to teaching Shakespeare under Jonathan Neelands back at The University of Warwick.
What is the potential value of Creative Writing for the teaching and learning of English as a Foreign Language? How might such potential be most effectively realized in the classroom? And how might this realization in turn lend support to a “performative” or “holistic” style of teaching and learning? In this workshop, we will explore these questions in practical terms, on the model of an experimental course taught in the summer semester, 2014, at the Free University of Berlin, called “Creative Writing in the EFL Classroom”. We will begin with a series of creative writing exercises and reflections, and end with a small “public reading”. Of particular interest will be the potential use of these experiences not only in the EFL classroom itself, but also in EFL teacher training.

John Crutchfield is an American writer and theatre artist currently based in Berlin, Germany, where he teaches and conducts research in the Department of Didactics of the Institute for English Language and Literature at the Free University of Berlin. His poems, essays, translations and reviews have appeared in a wide variety of literary and cultural journals, and his plays have been presented at the Dublin Fringe Festival, the New York International Fringe Festival, and at the Magnetic Theatre, among others. His current academic research focuses on the use of theatrical methods in the teaching of English as a Foreign Language, and particularly on the experience of theatrical performance for teachers-in-training. For more information on past, present, and future projects, visit www.johncrutchfield.com
What can the notions of “performativity” and “performance” bring to language teaching? What links can be made, or recognised between language and the arts, between aesthetic experience and translanguage-transcultural learning? Drawing upon the latest research in cognitive (neuro)science, multilingual approaches and theatre science, we have set up, in France, a translanguage enactive pedagogy (using family languages and school languages), which places the biological nature of learning at the heart of our reflection. This presentation, given along with the actor-teacher Caroline Preller, will show the first results from the AILES study, (Arts in Language Education for an Empathic Society), which highlights the importance of artistic practice, theatre in particular, in language learning.

Sandrine Eschenauer is in charge of the youth cultural events programme and the teacher training programme in the field of German as a foreign language at the Goethe-Institut, Paris. She is particularly involved in the “Arts and Languages” educational programmes. Her current research, entitled “Language, language-culture and empathy”, focuses on the “translanguaging” aspects observed while using theatre to teach two foreign languages at the same time, within a multicultural environment. Her thesis is supervised by PR Joelle Aden (CRENEA 2661/INEDUM/Université du Maine, France), and co-directed by PR Wolfgang Sting (Faculty of the Sciences of Theatre and the Performing Arts, Hamburg University, Germany).

Caroline Preller is a theatre practitioner and teacher. She lived in England, studied languages at Cambridge University and then physical theatre in Paris. Tours with different French and English street theatre companies (Friches Theatre Urbain, Hors Strate, Perambulators) have taken her to Europe, Australia, Canada, Mexico and Singapore. For a number of years she worked with English-speaking theatre companies in France, (Act, DramaTies), performing plays in English to non-native audiences. Since 2008 she has taught English through drama, at the Ecole Nationale des Ponts et Chaussées (a French engineering school). She is particularly interested in exploring creativity and arts practices in conjunction with language learning in a multicultural environment.

Annegret Thiem ist APL-Professorin für Romanische Philologie (Kultur- und Literaturwissenschaften) am Institut für Romanistik an der Universität Paderborn. Ihre Forschungsschwerpunkte liegen in der lateinamerikanischen und spanischen Literatur und Kultur unter besonderer Berücksichtigung genderspezifischer Aspekte, raumtheoretischer Konzepte und aktueller Identitätsdiskurse. Seit 2008 arbeitet sie an verschiedenen spanischsprachigen Theaterprojekten mit Studierenden und verstärkt in der fremdsprachendidaktischen Lehre zu alternativen Lehr- und Lernmethoden.
Ausgehend von einer kombinierten Perspektive, die Erkenntnisse der Neurowissenschaften und der Fremdsprachendidaktik berücksichtigt, beleuchtet der Vortrag den Einsatz von Musik und Dramatechniken im Fremdsprachenunterricht. Verschiedene Aspekte werden beleuchtet, auf der Basis des aktuellen Forschungsstandes Zusammenhänge erklärt und Einblicke in kürzlich abgeschlossene Studien gegeben, die in der Abteilung Didaktik des Englischen an der FU Berlin durchgeführt wurden. Die Streifzüge führen zu Fragen wie:

- Werden Sprache und Musik in denselben Netzwerken verarbeitet und wenn ja, unterstützt oder stört dann Musik sprachliche Lernprozesse eher?
- Erweist sich der Einsatz von Dramatechniken als förderlich im Hinblick auf Perspektivwechsel der Lernenden?
- Gibt es Hinweise darauf, dass durch den Einsatz von Dramatechniken die affektive Dimension literarischen Lernens besonders gut berücksichtigt werden kann?

Univ.-Prof. Dr. **Michaela Sambanis** ist Lehrstuhlinhaberin für die Didaktik des Englischen an der Freien Universität Berlin. Bis 2011 leitete sie am TransferZentrum für Neurowissenschaften und Lernen (Universität Ulm) einen Forschungsbereich und arbeitet seitdem an Verbindungen zwischen Fremdsprachendidaktik und Neurowissenschaften sowie an Möglichkeiten des Transfers in Praxisfelder.
Foreign language teachers are sometimes confronted with reservations about performative teaching and learning (PTL) when they first introduce it to a new class. Students who are not acquainted with this way of learning may be surprised about the level of involvement required by them, and may feel inhibited about physical movement, engaging with others and sharing their thoughts and emotions in this way. Parents may doubt its efficiency, and demand more traditional ways of learning which allow for measurable and verifiable learning achievements. Colleagues with many years of teaching experience may be critical of (often younger) teachers trying out something new the outcomes of which are not always predictable. Head teachers may be motivated by set syllabi and challenging state examinations which do not allow for slower (but more sustainable) learning of the PTL kind. In my paper, I am going to propose ways of responding to these various reservations by pointing to research findings which help to defend performative approaches to teaching and learning.

Stefan Kriechbaumer has been OeAD-Lektor in the German Department of University College Cork, Ireland, since 2012. He studied English and French for the teaching profession at Klagenfurt University, Austria, then worked as a foreign language assistant in a Welsh comprehensive school. He also has experience teaching English and French at various Austrian secondary schools.
This workshop addresses the demand for a performative component in the training of foreign language teachers and will address several aspects of performative teaching in hands-on activities. It is deemed desirable for teachers to develop listening, flexibility, and empathy with their learners in order to facilitate individually significant, long-lasting learning experiences. Participants will be familiarized with techniques from drama pedagogy and contemplate on both their use and their function in the foreign language lesson.

Susanne Even is Clinical Associate Professor and Language Programme Coordinator in the Department of Germanic Studies at Indiana University in Bloomington, Indiana (USA). She writes extensively on drama pedagogy in foreign language teaching and learning, and her book *Drama Grammatik. Dramapädagogische Ansätze für den Grammatikunterricht Deutsch als Fremdsprache* was published by iudicium in 2003. She has conducted teacher training workshops at universities and Goethe Institutes in Austria, Canada, Germany, Italy, and the United States. She holds a Ph.D. in German Language Teaching Research from University College Cork (Ireland) and is co-editor of *SCENARIO*, the bilingual online journal for drama and theatre in foreign language education.
„Fremdsprachen lernen sich am besten, wenn der Schüler emotional beteiligt ist“ (Manfred Spitzer). In diesem Vortrag werden ausgewählte performative Lehr-Lern-Kontexte in Spanien präsentiert. Dabei wird sowohl auf die allgemeine Situation von Drama/Theater im spanischen Bildungssystem als auch auf die konkrete Situation des Fremdsprachenunterrichts eingegangen. Als Beispiel aus der hochschulischen Lehrpraxis dient insbesondere das Theateratelier „Toi, toi, toi – eine Theaterwerkstatt zum Deutschlernen“, das am Sprachenzentrum der Universidad de León (Spanien) angeboten wird, um spanischen Studierenden eine Möglichkeit zu bieten, die deutsche Sprache auf spielerischem, kreativem und interaktivem Wege zu erkunden. Dieser Beitrag beschränkt sich nicht auf die alleinige Vermittlung eines theoretischen Einblicks in die Entwicklung und in die Methodik des Ateliers, sondern möchte die Zuhörerinnen und Zuhörer vor allem dazu ermutigen, einzelne dramapädagogische Praxisbausteine am eigenen Leibe auszuprobieren.

“Moving Language: The Art of Foreign Language Teaching”

In this lecture, different aspects of ‘moving language’ will be examined in the context of an approach to language teaching rooted in an understanding of teaching as an art. Beginning with a discussion of research on linguistic-kinesic behaviour which shows that the embodiment of language is intrinsic to all language perception and acquisition, we will consider the implications of this research for foreign language learning. We will then examine ‘moving language’ with respect to the significance of the affective engagement of the language learner and discuss its relevance with respect to curriculum and language materials. Finally, we will consider what this approach to foreign language learning means for teacher education.

Peter Lutzker studied literature and music in the U.S. and in Germany. He taught English in Steiner Schools in Germany for twenty five years, as well as teaching pre-service and in-service courses for language teachers throughout Europe. In the context of designing different programmes for language teachers, he has worked closely with actors, directors, clowns and storytellers with the aim of enhancing the artistry of teachers throughout different forms of dramatic training. This work was described in his book, The Art of Foreign Language Teaching: Improvisation and Drama in Teacher Development and Language Learning (Tübingen: 2007). In 2010 he became a professor at the Freie Hochschule Stuttgart.
Session 12: 30.07.2015
Prof. Dr. Mike Fleming, Durham University, United Kingdom
“Performativity and Aesthetic Education: Lessons from the UK Drama Education Experience”

The history of drama in education in the UK is interesting because of the past divisions between ‘drama’ and ‘theatre’, ‘performance’ and ‘experience’. These divisions raise pertinent questions that can provide insight into aspects of performativity and aesthetic education. This talk will seek to draw out some of the implications of those polarities to see what lessons can be applied to foreign language learning and teacher training.

Mike Fleming is emeritus professor of education, Durham University. He has a background in teaching English Drama and English and wide experience in teacher training and research. He has written a number of books and academic papers on drama and arts education. He has also published on the relationship between drama and intercultural education. He is currently working on a Languages in Education Project at the Council of Europe. Recent publications include The Arts in Education (2012) (on aesthetics, theory and pedagogy) and The Routledge International Handbook of Arts and Education (2015).