



8th Scenario Forum Symposium  
*18<sup>th</sup> – 19<sup>th</sup> June 2021*

*Sore Back, Square Eyes?  
Going Performative in Digital Teaching and  
Learning Spaces*

Conference Programme

Conference Organisers

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NATIONAL FORUM  
FOR THE ENHANCEMENT OF TEACHING  
AND LEARNING IN HIGHER EDUCATION



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Friday, 18th June 2021

All times UTC+1/GMT+ 1 (Irish Time)

11.00	Introduction		
11.30	Paper Panel A (English)		Paper Panel B (German)
Laure Kloetzer, Ramiro Tau, Martin Vergara, Julie Burnier, Emilie Bender <i>Teaching and learning psychology of migration online through performing arts: Puppetry as a pedagogical tool in Higher Education</i>		Bärbel Jogschies, Anke Stöver-Blahak <i>Ganzheitlich und performativ in Online-Kursen – geht das?</i>	
Eva Göksel <i>Conquering the Zoombies: Why we need drama in online settings</i>		Georgina Dragović, Olivera Rančić <i>Über die Haltung angehender DaF/DaZ-Lehrpersonen zur Dramapädagogik im Online-Unterricht</i>	
İhsan Metinnam, Gökhan Karaosmanoğlu <i>Digital Theatre Performance: Limitations and Potentials</i>		Cedric Lawida <i>Potenziale und Herausforderungen digitaler Tools für das differenzierende szenische Lernen am Beispiel von StoryboardThat</i>	
13.00-14.00	Break		
14.00-15.00	Thomas Strasser <i>Last night the DJ saved my life. How can we benefit from remixing learning artefacts?</i>		
15.15-16.15	Workshops (English)		
Rachel Jacobs, Erika Piazzoli, Garret Scally <i>Digital Displacement: Adapting pedagogies in digital performance with young refugees and migrants</i>	Wendy Mages <i>Voicing Stories of Hope and Courage: The Art of Crafting and Telling Personal Stories in a Digital World</i>	Stefanie Giebert <i>Secret agent meets pirate professor at the airport: collaboratively creating characters in a digital space</i>	Natasha Janzen Ulbricht <i>Teaching Tool Codified Gestures - Can More People Learn More? A workshop on gestures and the Earth Speakr app from digital teacher training</i>

Saturday 19th June 2021

Introduction		
13.30	Paper Panel A	Paper Panel B
	Fiona Dalziel <i>Zooming in and out: creating hybrid online-offline spaces in second language drama</i>	Juliane Wuensch, Nina Morais, David Bolter <i>Bringing it all together ONLINE: Performance, Outreach, and Education-The model of the German Theater Project at Indiana University</i>
	Anna Costantino <i>On and off the screen: Exploring the challenges of attuning in learning digital spaces</i>	Jenna Nilson <i>Exploring Critical Intercultural Language Pedagogy Through Online Process Drama</i>
	Raphaelle Beecroft <i>The Development of an Online Performative Language Teacher Persona: Challenges and Potentials for Reflection in Teacher Education</i>	Susanne Even <i>Three drunken sailors, a spy, and a fugitive: The creation of virtual images.</i>
15.00-15.30	Break	
15.30-16.30	Workshops (English)	
	Modesto Corderi Novoa <i>"Buen Camino"- the Way: online embodied activities for the language classroom.</i>	Serena Cecco Digital skills or soft skills: is this the question?
		Yvonne Feiger, Roberto Espinosa Inclusion in education. A work-in-progress
16.35	Final Plenary Remarks	

# Friday, 18<sup>th</sup> June

## Paper Panel A (11.30-13.00)

Laure Kloetzer, Ramiro Tau, Martin Vergara, Julie Burnier, Emilie Bender

### ***Teaching and learning psychology of migration online through performing arts: Puppetry as a pedagogical tool in Higher Education***

Due to the COVID-19 pandemic, the university course Psychology of Migration had to move online over the Spring semester 2021. This course offers Bachelor students in Psychology and Education the possibility to learn about the sociocultural psychology of migration through a theoretical, personal and practical exploration of the subjective experience of migration based on performing arts. As part of the pedagogical strategies, students are invited to create collectively a short theater play based on some selected novels (for example this year, the book by Elif Shafak called *The Bastard of Istanbul*, in which a 19-years old woman, Armanousch, living in the United States, travels back to Istanbul in search of her Armenian roots).

Puppetry arts were chosen as a pedagogical tool for this new online modality of the course. Thanks to a collaboration with theater professionals, the students were invited to perform online with either puppets, image theater or object theater.

Based on data collected during the course (including video recordings of online sessions and individual students' diaries), this presentation explores the following research and pedagogical questions: a) What are the dynamics of the course, compared to the in-person theatre experience of the previous years? b) Do puppets, played online by novices with no previous experience with performing arts, allow for the same emotional, bodily, reflective and collective engagement with the topics of the course as the presential theatrical experience of the previous years? c) What does the use of puppets specifically bring to the teaching and learning process?

This research is part of the ongoing ASCOPET research project (<https://www.epfl.ch/labs/instantlab/ascopet/>), a collaboration between the University of Neuchâtel and EPFL (October 2018-September 2021).

Eva Göksel

### ***Conquering the Zoombies: Why we need drama in online settings***

This paper reflects on my recent experiences of teaching drama in online settings. Over and over again, I encounter the mindset that teaching drama online is “not possible”, or at the very least, that it is but a pale reflection of face-to-face teaching. Although I may have subscribed to this school of thought in early 2020, I have had a change of heart over the last year, and I now feel that teaching drama online has its place in our fast-paced and increasingly technological world. I also feel that applying performative teaching methods in online contexts is more necessary than ever: Not only as a tool to combat the dreaded Zoombies, which leave participants drained and square-eyed after a full day of meetings, but also as a way to keep our online communication authentic, playful, and meaningful.

In this paper I philosophise, dream big, and make a case for including performative elements in our 'serious' online contexts. I hope this paper will lead to a fruitful discussion on the role of the performative in our everyday working lives, particularly in online contexts. This talk will be interactive: Participants will be asked to reflect on the degree of success of recent experiences in online work/teaching settings, in which the performative was applied, or could have been included.

**Ihsan Metinnam, Gökhan Karaosmanoğlu**

### ***Digital Theatre Performance: Limitations and Potentials***

The aim of this research is to investigate the limitations and potentials of online theater performances and provide suggestions to increase the quality of the performances. For this purpose, a thirty-hour online study was conducted with a group of 20 teachers who are experienced in drama in education. During study data were collected in various ways such as observation, interview, focus group discussion in order to reflect the collective spirit and components of the working process as deeply as possible. Drama techniques such as role playing and improvisation were used in online performance. Participants designed the performance collectively and made improvisations based on a preliminary text. All the tasks for staging such as acting, creating the plot, stage designing were performed by the participants. Throughout the study, participants benefited from digital tools while creating performance. The results showed that the most challenging aspect of online theater has been the minimal use of the body. In online performance the whole body cannot be used in improvisations and it was very difficult to show emotions, gestures and facial expressions. It caused the participants to worry about the performance and that the effect on the audience would be insufficient. The opportunity to work from a different place like home, revealing creativity and imagination, discovering different expressions of the body have emerged as the strengths of online theater work. Participants stated that they use their creativity and imagination to convey an emotion, a thought or a problem to the opposite side of the screen by using digital possibilities.

## **Paper Panel B (11.30-13.00)**

**Bärbel Jogschies, Anke Stöver-Blahak**

### ***Ganzheitlich und performativ in Online-Kursen – geht das?***

Nach einem Semester Erfahrung können wir sagen: Ja, das geht... und sogar gut.

Die Frage, die sich uns stellte, war: Wie lassen sich erprobte performative Unterrichtsformen im online-Unterricht einsetzen? Im zugrunde liegenden Konzept (siehe Szenario 2/2014) hatten wir sie wie folgt beschrieben:

- aktives Handeln
- körperliche und emotionale Beteiligung
- Interaktion
- ergebnisoffene kreative Darstellungsaufgaben

- immer wieder Präsentationssituationen mit Feedback und gemeinsamer Reflexion

Im Beitrag soll gezeigt werden, wie diese Punkte im online-Unterricht umgesetzt werden.

Was die TN am Ende besonders hervorhoben, war, dass sie in keiner anderen Veranstaltung so viel gesprochen haben – in ihren Rollen, aber auch im Schaffens- und Aushandlungsprozess. Sie waren stolz, ein Produkt wie ein Theaterstück selbst geschaffen zu haben. Sie hatten ihre Aussprache verbessert, Selbstbewusstsein erworben, eigene Standpunkte vertreten, viel über andere Kulturen erfahren ... und in einer sehr vergnügungsarmen Zeit SPASS gehabt. Am Ende waren sie traurig, dass der Kurs vorbei war und hatten den Eindruck, sehr viel gelernt zu haben.

Es ist aus unserer Sicht unbedingt notwendig, die Dimension der Ganzheitlichkeit gerade im online-Unterricht zu behalten. Wenn die Studierenden uns nur noch als „Kacheln“ gegenüber sitzen und der Unterricht unbestritten „effektiver“, d.h. sachorientierter, wird, fallen die Bereiche der Körperlichkeit und der Emotionen fast komplett weg. Wir zeigen, dass das nicht so sein muss und die TN dankbar und aufgeschlossen gegenüber diesen ganz anderen Methoden waren. Und um Vorurteile abzubauen: von den elf TN (neun Männer, zwei Frauen) waren neun Ingenieur\*innen.

**Georgina Dragović, Olivera Rančić**

### ***Über die Haltung angehender DaF/DaZ-Lehrpersonen zur Dramapädagogik im Online-Unterricht***

Bekanntlich gibt es zahlreiche Vorurteile über die Dramapädagogik (vgl. z. B. Dragovic 2019; Fratini 2008; Jelic 2011). Mit der Covid-Krise wurde schließlich ein neuer Mythos geboren: Dramapädagogik könne online nicht praktiziert werden. Dass es sich hierbei um einen Mythos handelt, wissen wir dank des fruchtbaren Austauschs auf Konferenzen und veröffentlichter Aufsätze (z.B. Cziboly & Bethlenfalvy 2020; Hoffelner & Scheidl 2020; Vuuren & Freisleben 2020). Mehr noch: Wir sind davon überzeugt, dass die Dramapädagogik in der virtuellen Welt Türen zu einer neuen Welt voller Möglichkeiten öffnet. Doch was halten (zukünftige) Lehrpersonen vom Potenzial der Dramapädagogik in der digitalen Welt?

Um das Potenzial für den Online-Fremdsprachenunterricht zu erkunden, wurden verschiedene Drama-Aktivitäten online mit den Studierenden aus Deutschland (Universität Bamberg) und Serbien (Universität Kragujevac) ausprobiert. Anschließend wurden die Teilnehmenden interviewt, um ihre Erfahrungen und Haltung zur Online-Dramapädagogik zu untersuchen. Die qualitative Inhaltsanalyse konzentriert sich auf die folgenden Fragen: Wie beeinflusst die dramapädagogische Arbeit die Motivation der angehenden Lehrpersonen? Inwiefern unterscheidet sich der dramapädagogische Fremdsprachenunterricht vom gewöhnlichen? Worin sehen die Studierenden den Mehrwert der Dramapädagogik im Online-Unterricht? Werden dramapädagogische Techniken als (innovative) Techniken gesehen, die sofort in den digitalen Unterricht integriert werden können?

Die erprobten Aktivitäten sowie die Ergebnisse der qualitativen Inhaltsanalyse sollen auf der Konferenz vorgestellt werden.

Cedric Lawida

***Potenziale und Herausforderungen digitaler Tools für das differenzierende szenische Lernen am Beispiel von StoryboardThat***

Der Fernunterricht im Zuge der coronabedingten Lockdowns erschwert die Umsetzung szenischer Verfahren im Sinne der Handlungs- und Produktionsorientierung im Literatur- und (Fremd)Sprachenunterricht. Diese Situation eröffnet jedoch auch die Notwendigkeit und Möglichkeit, die Vielzahl der inzwischen zur Verfügung stehenden digitalen Tools hinsichtlich ihrer didaktischen Eignung zur Ermöglichung bestimmter Aspekte szenischen Lernens zu reflektieren. Vor diesem Hintergrund werden im Vortrag Praxisbeispiele der unterrichtlichen Arbeit mit dem Tool StoryboardThat präsentiert. Dieses ermöglicht szenische Verfahren im digitalen Raum durch die Kombination seiner spezifischen Gestaltungsmöglichkeiten und den bisher in der Didaktik eher wenig beachteten Parallelen zwischen den Kunstformen Comic und Theater. Der Vortrag fokussiert anschließend Potenziale und Herausforderung, die die zunehmende Digitalisierung der Schullandschaft sowie die Vielfalt und ständige Weiterentwicklung digitaler Tools und Medien für die differenzierende Gestaltung von Unterricht bergen.

**Keynote (14.00-15.00)**

Thomas Strasser

***Last night the DJ saved my life. How can we benefit from remixing learning artefacts?***

This talk will provide an overview of the most popular myths and misconceptions in the field of blended and distance learning. Which trends are promising? Which innovations are digital voodoo? What should educators know? The presenter will provide an overview of current studies focussing on German-speaking university teachers' and learners' experiences, receptions and expectations within the context of technology-enhanced learning environments. Has teaching changed dramatically for the actors and protagonists in the (higher) education landscape, and how is that related to DJanes and remixing skills?

**Workshops (15.15-16.15)**

Rachel Jacobs, Erika Piazzoli, Garret Scally

***Digital Displacement: Adapting pedagogies in digital performance with young refugees and migrants***

This workshop examines issues related to digital performance and pedagogy, reflecting on the Inside. Outside. And Beyond project. IN 2020, a team of practitioners and researchers conducted a digital storytelling project with migrant and refugee youth in Ireland. The study used digital storytelling workshops and interviews, investigating how the 2020 lockdown affected students' sense of belonging and motivation to speak English. Nested within a study on performative language learning and belonging, the study examined whether the lockdown restrictions have re-written the boundaries of inclusion and exclusion or sense of belonging in young refugees and migrants.



The research found that the project brewed a sense of digital displacement, a concept we use to frame our workshop. We highlight how this affected the dynamics of online and group liveness, and arts-based online pedagogies.

This workshop demonstrates storytelling and drama pedagogies which were adapted for the online learning environment. We discuss successful aspects of the project that assisted in giving learners connection and agency in their learning environment, as well as the technological, personal and performative challenges.

### Wendy Mages

#### ***Voicing Stories of Hope and Courage: The Art of Crafting and Telling Personal Stories in a Digital World***

Storytelling is an essential human endeavor; everyone has compelling stories. Yet, not everyone is equally confident in his or her storytelling abilities. Developing storytelling confidence and skills can help both students and professionals better communicate their ideas and share their voices with others. Importantly, storytelling is a performance tradition that can be learned and enjoyed through a variety of different modalities. For example, storytelling workshops and festivals have been offered live in-person and in synchronous online platforms, as well as through asynchronous presentations of audio and video recordings. This experiential workshop is designed to engage participants in storytelling in a digital space.

The Voicing Stories of Hope and Courage workshop will provide an opportunity for participants to experiment with voicing their true personal experiences and sharing those experiences with others. This online workshop begins with a brief user-friendly discussion on the neuroscience of storytelling, followed by a conversation on ways storytelling can be used in a wide variety of educational contexts. This interactive experiential workshop will then introduce participants to brainstorming activities to help them identify the personal stories they would like to share. Drawing on their own personal experiences, participants will learn to craft and tell their stories to build community and to motivate and inspire others to share their voices.

### Stefanie Giebert

#### ***Secret agent meets pirate professor at the airport: collaboratively creating characters in a digital space***

Going performative in digital teaching? Last semester, the question for me was more how to go digital in performative teaching, namely, could I take an ESL theatre workshop - which I had taught 'on site' for 10 years - online? I naively assumed "yes" and the participants of the 2.5-day workshop, 10 students of various subjects who had not known each other before, took on the challenge and seemed to genuinely enjoy working together in the digital space.

In my workshop I want to explore some of the potentials and challenges I encountered throughout, but focus on the topic of collaboratively creating characters. In the workshop, participants will:

- create characters based on visual prompts
- try out storytelling, improvising and writing activities to explore those characters further, optionally using features specific to an online environment (e.g. filters, collaborative writing tools, etc.)

- act out scenes online and implement some simple ideas for creating the illusion of a shared space and/or playing intentionally with the 'Zoom' factor

I also want to discuss conditions for creating a good learning atmosphere - which are certainly not new - but seemed especially important in this online setting, such as:

- creating trust and a receptive atmosphere
- integrating physical activity (on and off camera)
- varying formats between whole group, small group and individual activities.

### **Natasha Janzen Ulbricht**

#### ***Teaching Tool Codified Gestures - Can More People Learn More? A workshop on gestures and the Earth Speakr app from digital teacher training***

Many language learners are challenged learning the phonemes of a foreign language. While learners are frequently judged by their pronunciation, how teachers can support this area of instruction is often neglected. There is neurocognitive support for gestures being closely related to spoken language and evidence that gestures support language learning, comprehension and memory (Janzen Ulbricht, 2020; Sambanis, 2020) but how to best use them in the classroom is up for debate. Using embodied teaching methods and the Earth Speakr artwork developed by Olafur Eliasson, this workshop gives insight into an online Teaching and Learning Lab from the Freie Universität Berlin.

This practical tutorial explores using gestures to help beginning learners to create, practice and record an Earth Speakr message in a foreign language. It begins by briefly reporting on two gesture experiments from the classroom. Following this input we will investigate how to support beginning learners in creating their own Earth Speakr message in both online and classroom settings.

This tutorial is relevant for researchers and practitioners as well as teachers and students of applied linguistics or education.

# Saturday 19<sup>th</sup> June

## Paper Panel A (13.30-15.00)

Fiona Dalziel

### ***Zooming in and out: creating hybrid online-offline spaces in second language drama***

As in higher education worldwide, in March 2020 the pandemic obliged Italian university educators to move all activity online and to find new and creative ways to compensate for the lack of a shared physical space. At the University of Padova, the numerous second language drama workshops continued meeting by means of video-conferencing, replacing their usual end-of-year performances with a series of short films. However, at the start of the 2020-2021 academic year, the University decided to promote what was called the “dual” learning environment, where small numbers of physically-distanced students could go to classes in person, while others would join the same class remotely. This formula has proved challenging for teachers, who have to find effective strategies to cater to the different needs of online and offline learning simultaneously. Yet, in the case of performative learning, it has provided food for rich reflections on the spaces in which “embodied learning” (Piazzoli 2018) can thrive. This presentation will follow the development of an English drama workshop open to students majoring in modern languages, where face-to-face participants co-created dramatic texts together those joining the group virtually. What emerged was that rather than remaining two separate entities, the two environments merged, with students exploiting the resources of both the physical and virtual spaces and the interaction between the two. Rather than being constrained in a box, the online participants managed to engage with their offline peers, making it possible to push the boundaries of the physical classroom to new limits.

Anna Costantino

### ***On and off the screen: The challenges of exploratory practice in digital learning spaces***

Participatory practitioner enquiry (Exploratory Practice) aims to foster metacognitive awareness by engaging language students in a journey to understand their learning, which enhances the quality of life of the classroom. Both learners and educators identify and consider puzzling aspects of the learning context, which are then explored through activities, such as drama or visual narratives. It is an alternative to routinised, logocentric assessment practices, such as written reflections. I have implemented exploratory practice in the higher education language department where I teach. Activities deployed as investigative tools allow learners and educators to mutually and creatively engage with reflexivity in a continuous process of enquiry that harnesses the multimodal affordances of classroom materiality.

As language classes moved online during the pandemic, however, it was challenging to implement this exploratory pedagogical approach, which searches for ways to attune to the entangled complexity of the material classroom and its ecologies. While language students continued to engage in reflection and classroom activities were adapted to the online environment, opportunities for mutually exploring learning in digital spaces were missed. Exploratory practice is important in both physical and digital learning environments because it heuristically allows educators to fathom the notion of ‘entanglement’ and its scope in

classroom performative dynamics experienced and understood through classroom enquiry. In this presentation, I identify some of the missed opportunities for exploratory practice in the online environment and discuss the challenges and benefits of participatory practitioner enquiry in digital learning spaces..

### Raphaelle Beecroft

#### ***Taking the Teacher Persona Online: Reflections from Primary Level Student Teachers Engaging in Digital Forms of Performative Foreign Language Pedagogy***

Within the field of teacher education, the development of a teacher persona as well as the voice to manifest this persona, especially when teaching performatively in a foreign language, is primordial. When switching from offline teaching to online formats, this becomes even more crucial due to the increased demands made of teachers in terms of clear communication and the creation of a safe group atmosphere in which all learners can engage.

With this in mind, my talk will focus on case studies of primary level student teachers who aimed to enhance their use of established primary TEFL methods using tasks inspired by improvisational theatre techniques in an online setting. I will describe the alterations made in the online task-as-workplan compared to that of an offline setting as well as the persona-related challenges faced by the teachers during the actual implementation of the online tasks – challenges which also serve to engender reflection of the teacher-persona in an offline setting. In doing so, I will present the tasks implemented and delineate, using the results of interviews and participant observations, where particular challenges occurred, providing, as a conclusion, possible solutions developed by the student teachers themselves as part of their reflection process.

### Paper Panel B (13.30-15.00)

#### Juliane Wuensch, Nina Morais, David Bolter

#### ***Bringing it all together ONLINE: Performance, Outreach, and Education- The model of the German Theater Project at Indiana University***

Every year, the Department of Germanic Studies at Indiana University hosts a Theater Project for High School Students from across the state. 2021 was the 8th consecutive successful year of the festival, and the second time it was being held online. The main incentive of the project is to give German students of all levels a creative way to engage with the language through performance. In our presentation, we will break down what had to be done to move the festival to a digital space during the pandemic, as well as how the project is organized in general. We will talk about difficulties and successes with the format, and show examples of student projects and educational workshops. The festival has thrived as an outreach program of the university department, attracting more and more learners to German. Even though the project was switched to an online format, every year, an increasing number of high school students enthusiastically participate and use it as an outlet to show their love for language, culture, and performance.

Jenna Nilson

***Exploring Critical Intercultural Language Pedagogy Through Online Process Drama***

This paper will present findings from my MFA thesis project: Exploring Critical Intercultural Language Pedagogy Through Online Process Drama. Through Participatory Action Research methodology (PAR), my project focuses on how critical intercultural language pedagogy impacts methods of performative language teaching employed by practitioners in the English as an Additional Language Class, as well as how these methods translate to online learning. I describe how the methods used to explore performative language teaching with language-minoritized students must work to disrupt hegemonic power structures and to further justice-based rather than deficit-based language teaching practices. This discussion informed my residency work conducted through an online learning platform at schools in Phoenix, Arizona with two groups of emergent bilingual students in years six through eight. I used Process Drama as my performative approach to explore a topic decided on by the participants surrounding "The future of...?" Through video-recording, focus groups, an end-of-project questionnaire, and a teacher-research journal, I employed inductive data analysis measures to document the participants' intercultural learning as well as how the project aligned with key aspects of critical language pedagogy explored in this virtual space. In my paper, I answer the following question: how can we foster environments in an online setting that center intercultural exploration and participants' voices in the process? I argue that drama practitioners and language teachers need to examine how performative approaches offer: time to get to know students' unique assets and language capacities, opportunities for students to engage in their first-language, a sense of play and enjoyment in sharing, and time for reflection, and I highlight how the virtual learning world uniquely shapes and informs the above considerations.

Susanne Even

***Three drunken sailors, a spy, and a fugitive: The creation of virtual images.***

"We know still images as embodied representations of meanings that can highlight themes, ideas, situations, relationships, perceptions, and attitudes. Creators of still images are both sculptors and material, and part of the power of still images comes from the physical (co-) experience in the here-and-now. However, the here-and-now has been online for many months, and the virtual world does not seem to be a good platform for still images. However, if we reinvent ourselves not as sculptors but as collage-makers, our VIRTUAL images can result in deeper reflection during and after creation.

This talk will describe how a two-week online workshop with high school teachers in Indiana sparked the idea of virtual images. Visual examples will highlight the range of possibilities when creating collages and manipulating photos, and the discussion will focus on the potential of the visual medium in terms of sustainability, revision, and reflection."

## Workshops (15.30-16.30)

### Modesto Corderi Novoa

#### ***“Buen Camino”- the Way: online embodied activities for the language classroom.***

“Buen Camino”- the Way is an example of an online language classroom that uses embodied activities. We will experience these activities in an online setting to facilitate student interaction and communication. The metaphor of “always being on the way” transports the students from a Hollywood traffic jam to a music concert. From a crowded subway in Beijing to walking “El Camino” (Saint James Way) and meeting new friends in Spain. Students will interact in multiple communicative situations where they will use the target language (English) in context. “Buen Camino” aims to promote active language learning stressing oral communication and encouraging collaborative language learning through embodiment.

This workshop is also about the improvisational nature of real-life spoken language. Because life is improvised. We as educators must learn to embrace the beauty of the uncertainty of real life and prepare students for it. We will describe how to build credible locations, scenes, and characters that have feelings and interact. We will play with language (spoken and non-verbal). See you along the Way and... “Buen Camino”.

### Serena Cecco

#### ***Digital skills or soft skills: is this the question?***

"Soft skills are more and more centre stage in training at university courses (Abdoli et al., 2013) and more generally (Charoensap-Kelly et al., 2016). Theatre has proven to be a powerful tool for that. However, what happens when theatre workshops are forced to move online? Can performative training be as effective online?

Countless performers and performative trainers were forced to stop working or reinvent themselves to find a way to apply their training techniques and performances online (s. ITI Newsletters reporting many cases together with interesting suggestions for practice, and personal training experience with my local association in Padua, Cambiscena).

This workshop is based on a soft skill workshop for the Interactive Learning Laboratory to train export managers, ALL EM, organised by SELISI (School of Economics, Languages and Entrepreneurships) at Campus Treviso, Ca' Foscari University, fully carried out online. In my module “Competenze trasversali attraverso il teatro d’impresa” I adapted improvisation exercises to a virtual environment, working on team building, creativity, flexibility, critical thinking, and other soft skills of an Export Manager.

In the workshop participants will experiment and play with some of the exercises used during the workshop, and there will be an opportunity to share ideas on how to adapt them to different training contexts and situations.

Yvonne Feiger, Roberto Espinosa

***Inclusion in education. A work-in-progress***

Arts and education have the power to heal the social fabric by embracing diversity and inclusion. Throughout history, many educators and artists have advocated for human rights while giving voice to oppressed communities and minorities. In the virtual education arena, practitioners in performative teaching and learning have much to offer.

Educators worldwide have modified their teaching styles and content to cater to an online audience. We are interested in how educators create inclusion within flourishing learning communities.

Digital interaction has increased our sense of vulnerability and lack of belonging. In the beginning, the absence of behavioral norms and social conventions within the virtual environment felt inadequate: How can we replicate and substitute our real-life interactions through a screen? For a moment, we were detached from our most familiar reality, which made us question ourselves: Are we doing enough to secure inclusion? What does online inclusion or diversity mean?

PIA - Performance. Idiomas. Aprendizaje. (alternative language school and theatre company) invites you to an interactive workshop based on different forms of Participatory Theatre and adapted to a virtual format. The workshop's basic structure consists of a series of short-plays (10-15 minutes of duration) bringing awareness to the audience around the theme of inclusion and diversity. We will conclude the process by igniting a conversation on who is left behind in the virtual social sphere and why.

## About the Contributors

**Raphaëlle Beecroft** is a teacher educator at Karlsruhe University of Education in Germany. In November 2020 she successfully defended her PhD entitled 'The Performativity of the Intercultural Speaker: Mainstreaming Improvisational Tasks as an Action-Oriented Framework for the Lower Secondary Classroom.' Apart from the implementation of various drama concepts in the language classroom, her research interests include fostering Intercultural Communicative Competence through translation as well as the potentials of telecollaboration for doing so.

**Emilie Bender** is a French actress, trained in Brussels around movement and writing. She has been developing collective creations for several years with the Compagnie des rotules effrénées which she co-founded in 2013. She explores puppetry in its diverse forms (paper theater, bunraku, human-sized puppets). Since 2018, whether on stage or directing, she has been looking for her own path with Hors Cases productions - an approach to the body, matter and sound which is embodied in multidisciplinary puppets shows. Whatever the form, Émilie is attached to the little stories of the little people who transport us to the twists and turns of the Big History.

**David Bolter** is a Ph.D. student and Associate Instructor at the Department of Germanic Studies at Indiana University. He has also studied at the Philips-Universität Marburg and at the Albert-Ludwigs-Universität Freiburg. His research interests include Germanic linguistics, general linguistics, dialectology and language pedagogy. His dissertation investigates the sound system of Austrian German, with particular reference to the articulation of vowels before /l/.

**Julie Burnier** is a founding member of the Compagnie Pied de Biche, specialized in theatrical creations for adult and young audiences, which explore the unknown in human beings (strangeness, mystery, hopes, desires and fears...) inspired by Dubuffet: « L'art doit toujours un peu faire rire et un peu faire peur » - Art should make us laugh a little and scare a little. She is acting, directing and also teaching theater to various audiences, especially in schools.

**Serena Cecco** is an interpreter and translator, language trainer and consultant. She has been a lecturer of Interpreting and Translation (English-Italian) at Ca' Foscari University since 2012. She is interested in exploring innovative methods, with a special focus on performative teaching. She has been an improviser since 2010. She has organised public speaking workshops in cooperation with a professional improviser.

**Modesto Corderi Novoa** is a performative language teacher and researcher (Chinese & Spanish). He holds a Ph.D. in Language Acquisition in Multilingual Settings from the University of the Basque Country (UPV-EHU), Spain; a Master of Teaching Chinese to Speakers of Other Languages (MTC SOL) and a B.A. in Chinese Philology at Beijing Language and Culture University in China. He also has an M.A. in Education from VIU Spain and a TESOL certificate from UNSW Sydney.

**Anna Costantino** is a lecturer in Italian, Italian Programme Co-ordinator, and a member of the CREL (Centre for Research and Enterprise in Language) at the University of Greenwich in the UK. She is a practitioner-researcher (Exploratory Practice) and member of the Fully Inclusive Practitioner Research in Applied Linguistics research network at AILA (International Association of Applied Linguistics). Her research interests include language education, inclusive and participatory practitioner research, philosophy of education, and critical theories/pedagogies.

**Fiona Dalziel** is a lecturer in English Language and Translation at the University of Padova, Italy, where she teaches on the BA and MA programmes in Modern Languages and Cultural Mediation. Her research interests include: promoting learner autonomy; academic writing; and the use of drama in language learning, including that of adult migrants. She has been the coordinator of the Padova University English drama group for over 20 years.

**Georgina Dragović** promovierte 2019 im Bereich Fremdsprachenunterricht an der Universität Freiburg in der Schweiz. Ihre Berufserfahrung sammelte sie in Serbien als Deutschlektorin und DaF-Lehrerin sowie als wissenschaftliche Mitarbeiterin an der Pädagogischen Hochschule in



Freiburg. Derzeit arbeitet sie als Juniorprofessorin an der Universität Kragujevac, wo sie für die Ausbildung angehender DaF-Lehrpersonen zuständig ist. Neben der Dramapädagogik gehören zu ihren Forschungsinteressen auch der Fremdsprachenunterricht im schulischen Kontext, webbasiertes Lehren und Lernen sowie Grammatikvermittlung.

**Roberto Espinosa** is a teacher, theatre director, producer, and playwright with a Degree in Dramatic Literature and Theatre from the National Autonomous University of Mexico. He's the Creative Director of PIA, an alternative language school and theater company. Since 2010, his plays have been showcased in Mexico, the UK, and Austria. His passion for education, language, and theatre has driven him to be a language and drama teacher in different prestigious institutions in Mexico.

**Susanne Even** is Clinical Professor and Language Program Coordinator in the Department of Germanic Studies at Indiana University (USA). Her specialty is performative pedagogy, a post-method approach to teaching and learning that takes inspiration from the performing arts. She holds a Ph.D. in German Language Teaching Research from University College Cork, and is co-editor of SCENARIO, the peer-reviewed, bilingual online journal for performative teaching, learning, research.

**Yvonne Feiger** received professional training in communication sciences, cultural studies, and international education from the University of Vienna and New York University. In 2014 she moved to Mexico City, where she learned Spanish and started working at the intersection of performance and language learning. She is the Executive Director of PIA and uses arts education to connect people and create meaningful learning moments. She teaches German, designs educational materials and is a passionate facilitator.

**Stefanie Giebert** studied English, Sociology and Psychology and holds a PhD in English literature. She teaches German and English as a foreign language at Konstanz and Kempten Universities of Applied Sciences. She founded and managed the Business English Theatre Project at Reutlingen University and co-organises the annual "Drama in Education Days". Her teaching and research interests include dramatising non-fictional texts, improvisational theatre and teaching languages for special purposes with drama.

**Eva Göksel** is a doctoral candidate at the University of Zurich, Switzerland, with a master's in education examining Drama in French as a Second Language from the University of British Columbia, Canada. Between 2014 and 2020, Eva was a research assistant at the Centre for Oral Communication, PH Zug, Switzerland, where she introduced Drama in Education to students and staff. Eva co-organises the annual Drama in Education Days.

**Rachael Jacobs** (she/her) is a Senior Lecturer in Creative Arts Education at Western Sydney University and a former Dance, Drama and Music teacher. She conducts research projects on assessment in the arts, language development through the arts and decolonised approaches to embodied learning. Rachael is a community activist, a freelance writer, aerial artist and choreographer. She runs her own intercultural dance company.

**Natasha Janzen Ulbricht** holds an MA in Applied Linguistics and English Language Teaching from St. Mary's Twickenham, London. She has trained teachers and taught English as a foreign language in Germany, Zambia and the United States. Her research interests include gesture and foreign language learning and teaching in difficult circumstances. She is completing her doctoral studies in the English Didactics Department of the Freie Universität Berlin.

**Gökhan Karaosmanoğlu** is currently working as a lecturer at Ankara University. He does drama studies as a creative drama leader in the Contemporary Drama Association since 2014. He works in different fields of creative drama, with different age groups including children, teenagers and adults. Gökhan Karaosmanoğlu carried out theater studies in high schools and drama studies on cyberbullying with high school students. Cyberbullying, drama and theater studies online, museum education, refugee studies are among his fields of study.

**Laure Kloetzer** is Assistant Professor in sociocultural psychology at the University of Neuchâtel, Switzerland. Her research focuses on how psychology can contribute to social change by applying developmental and participatory approaches that have been inspired by the seminal works of Vygotsky. She is also a science fiction writer. In her teaching she uses methods that are derived from the performing arts (and as a writer of science fiction also incorporates elements from science fiction). In a joint project with Dr Ramiro Tau, Prof. Simon Heinein and Dr Susanne Martin, she more recently has conducted research into the dynamics of using Performing Arts in Higher Education. The research findings emphasise the need to re-engage the body in higher education.

**Cedric Lawida** schloss 2020 seine Lehramtsausbildung mit dem 2. Staatsexamen für die Fächer Deutsch und Niederländisch an Gymnasien und Gesamtschulen ab. Seit Januar 2021 arbeitet er als wissenschaftlicher Mitarbeiter am Mercator-Institut und beschäftigt sich vor allem mit der Lehre und Erforschung von Online-Tools für die Planung und Umsetzung sprachsensiblen Unterrichts. Ferner ist nicht nur sein Privatleben, sondern auch sein Schulunterricht und die universitäre Lehre von seiner Leidenschaft für das Theater geprägt.

**Wendy Mages** earned a master's and doctorate in Human Development and Psychology from the Harvard Graduate School of Education and a master's in Theatre from Northwestern University. Drawing on her background as a theatre artist, storyteller, and educator, she devises interactive workshops that inspire confidence and creativity. Her research focuses on the effect of educational strategies and contexts—including strategies and contexts associated with theatre, storytelling, and the arts—on language, cognitive, and social development.

**İhsan Metinnam** works as a senior lecturer (PhD) at Ankara University, Faculty of Fine Arts. I also work for Çağdaş Drama Derneği (Contemporary Drama Association), a national drama association in Turkey. In general, my research focuses on the relationship between social justice and drama in education. In particular, he works on the conventions, approaches in and history of drama in education, establishing cultural contact zones through drama, the relationship between social theory and drama, and the transformative, emancipatory function of drama.

**Dragan Miladinović** is a College Language Teacher at the Department of German, UCC, and Co-Editor of SCENARIO, the peer-reviewed, bilingual online journal for performative teaching, learning, research. He is also working on his part-time PhD-research project on performative language teaching. His research interests lie in performative language pedagogy and critical applied linguistics.

**Nina Morais** is a Ph.D. student and Graduate Assistant at the Department of Germanic Studies at Indiana University. Her research focuses on questions of transculturality, hybridity, and anthropophagy as transcultural literary strategies. Specifically, she is looking at the relationship between Germany and Brazil starting from early travel logs, collected tales from Theodor Koch-Grünberg, the Brazilian modernist Mário de Andrade, up to the theater of Milo Rau. She is also interested in the study of Fairy Tales, transnational literature, literature and migration, as well as Germany-Africa relations.

**Jenna Nilson** holds a Masters in Fine Arts student in the Theatre for Youth and Communities from Arizona State University. Her focus lies in developing performative and culturally sustaining pedagogies for teaching and learning second languages. She has presented her research on outcomes of using drama in language classrooms at the 2019 Drama in Education Days Conference, and her work on intercultural performative language pedagogy will be published in the next Routledge Companion for Drama Education: Emerging Scholars Edition.

**Erika Piazzoli** is a drama practitioner, lecturer and researcher at Trinity College Dublin. Erika teaches three modules: Arts Education (Professional Master of Education), Embodying Language (Master in Language Education) and the Drama Summer School (M.Ed. Drama in Education). While these modules are traditionally delivered face-to-face, in 2020/21 they were taught online. In 2020 Erika was part of Inside.Outside.And Beyond, an online storytelling project that explored refugees and

migrants' experiences of lockdown in Dublin. The project was co-facilitated with Rachael Jacobs, Garret Scally and Kathleen Warner Yates.

**Olivera Rančić** studierte Germanistik an der Universität Kragujevac in Serbien. Nach dem Studium war sie in schulischer und universitären Lehre tätig, sowohl in Serbien, als auch in Deutschland und Mexiko. Seit April 2020 arbeitet sie als wissenschaftliche Mitarbeiterin an der Universität Bamberg, Professur für Deutsch als Fremdsprache. Im Rahmen ihres Promotionsprojekts untersucht sie die Identitätskonstruktion und Positionierung von Austauschstudierenden in Deutschland.

**Garret Scally** is lecturer and an applied theatre practitioner-researcher who uses theatre in educational, community and social settings. His research interests include devised and applied theatre, playfulness, belonging, the art of football, performative teaching and pedagogical approaches, including the teaching and learning of additional languages through theatre.

**Thomas Strasser** is Professor of language methodology and technology-enhanced learning and teaching and head of the department of Continuing Professional Development and Educational Cooperation at the University College of Teacher Education Vienna. Language teacher, teacher trainer, ELT author, international speaker. [bildungshipster.online](http://bildungshipster.online) | [thomas.strasser@phwien.ac.at](mailto:thomas.strasser@phwien.ac.at) | [@thomas\\_strasser](https://twitter.com/thomas_strasser)

**Ramiro Tau** obtained his doctorate at the National University of La Plata, Argentina, with a thesis on the development of children's understanding of death. In 2012 he was appointed Associated Professor of Genetic Psychology (UNLP) and since 2018 he has been conducting research at the universities of Neuchâtel and Geneva, Switzerland. Since 2020 he has served as a board member of the Jean Piaget Foundation and professor at the Open University of Catalonia, Spain. He is interested in the uses of performing arts in educational contexts, development of social notions and history of psychology.

**Martín Vergara** is a doctoral assistant at the Institute of Psychology and Education of the University of Neuchâtel, Switzerland. An educational psychologist from the Pontificia Universidad Católica de Chile, he participated in research projects on deaf students' acquisition of reading comprehension strategies, on epistemic development of pre-service teachers, and on students' transitions in higher education. His research interests focus on learning, social interactions, and concept development.

**Fionn Woodhouse** is a lecturer, researcher, and facilitator of drama/theatre with particular interest in youth participation and learning through practice. He lectures with the Department of Theatre, University College Cork on Applied Drama, Theatre Production, and Theatre Practice. Fionn is an active educational drama practitioner, having trained and worked with Graffiti Educational Theatre Company for over 15 years facilitating workshops with over 12000 young people in various educational and community settings.

**Juliane Wuensch** is a Visiting Assistant Professor for German at Skidmore College, NY, USA. She holds a PhD in Germanic Studies from Indiana University, Bloomington, USA. Her research interests are language pedagogy, curriculum development, and German-Jewish female identity. Before coming to Skidmore in Fall 2020, she has been teaching German as a foreign language since 2005 in Germany, London, El Salvador, and the United States.