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THE AESTHETIC EXPERIENCE IN PROCESS DRAMA FOR L2 LEARNING: VOICE , IDENTITY & INTERCULTURAL AWARENESS

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OVERVIEW

The Aesthetic Experience *in* process drama *for* L2 learning

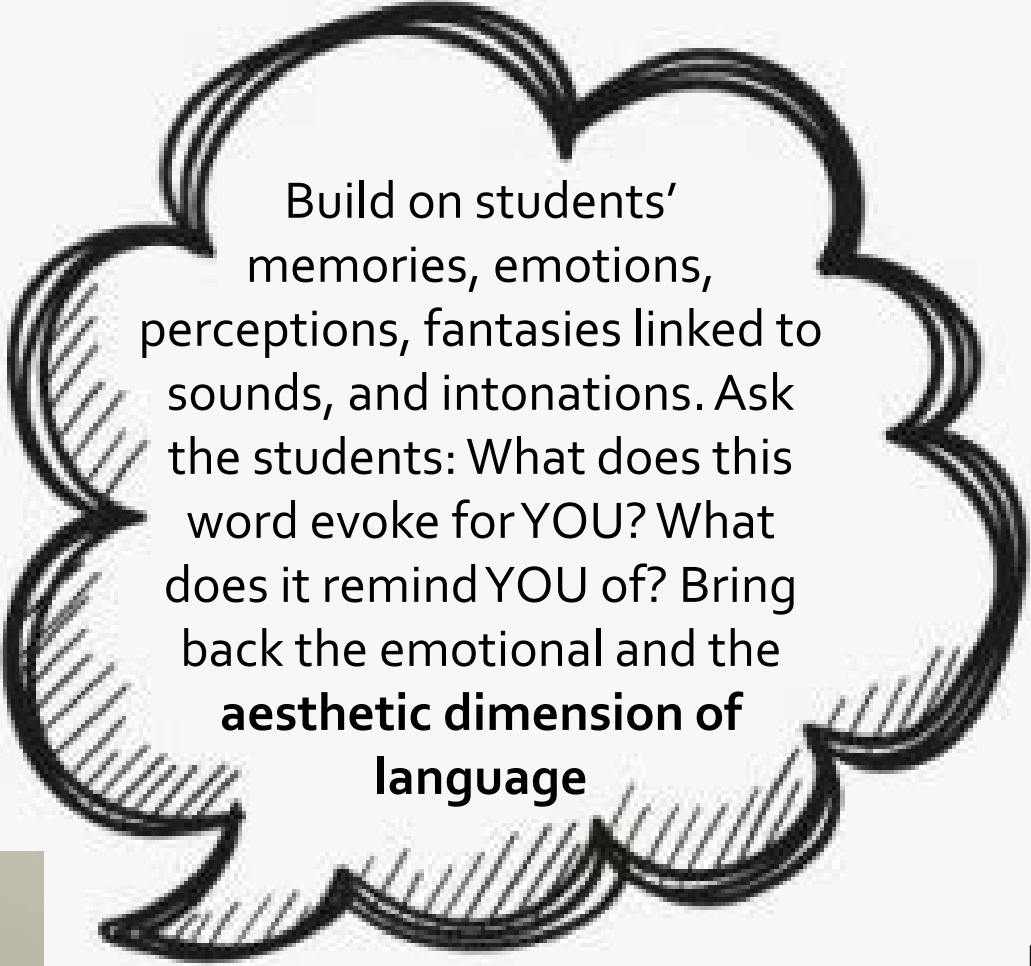
- Aesthetics in Education (Abbs, 1989; Dewey, 1934)
- Aesthetics in L2 Learning (Van Lier, 2004; Kramsch, 2004)
- Process Drama (O'Neill, 1995; 2006)
- L2 Process Drama (Kao & O'Neill, 1998; Stinson & Winson, 2014)
- Aesthetics in Process Drama (O'Toole, 1998; O'Mara, 2006)

FOCUS:



Voice, Identity & Intercultural Awareness

AESTHETICS in L2 LEARNING



Build on students' memories, emotions, perceptions, fantasies linked to sounds, and intonations. Ask the students: What does this word evoke for YOU? What does it remind YOU of? Bring back the emotional and the **aesthetic dimension of language**



Kramsch, 2008, p. 405
(original emphasis)
*Ecological perspectives on
Foreign Language education.*

AESTHETICS

Philosophy

Plato (370BC) Baumgarten (1750) Kant (1781)

Schopenhauer

Hegel

Wittgenstein

Heidegger

Merleau Ponty

Nietzsche

Marcuse

Psychology

Freud
Lacan
Jung

Education

Dewey
Vygotstky
Abbs

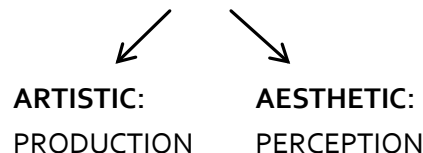


AESTHETIC EXPERIENCE in EDUCATION

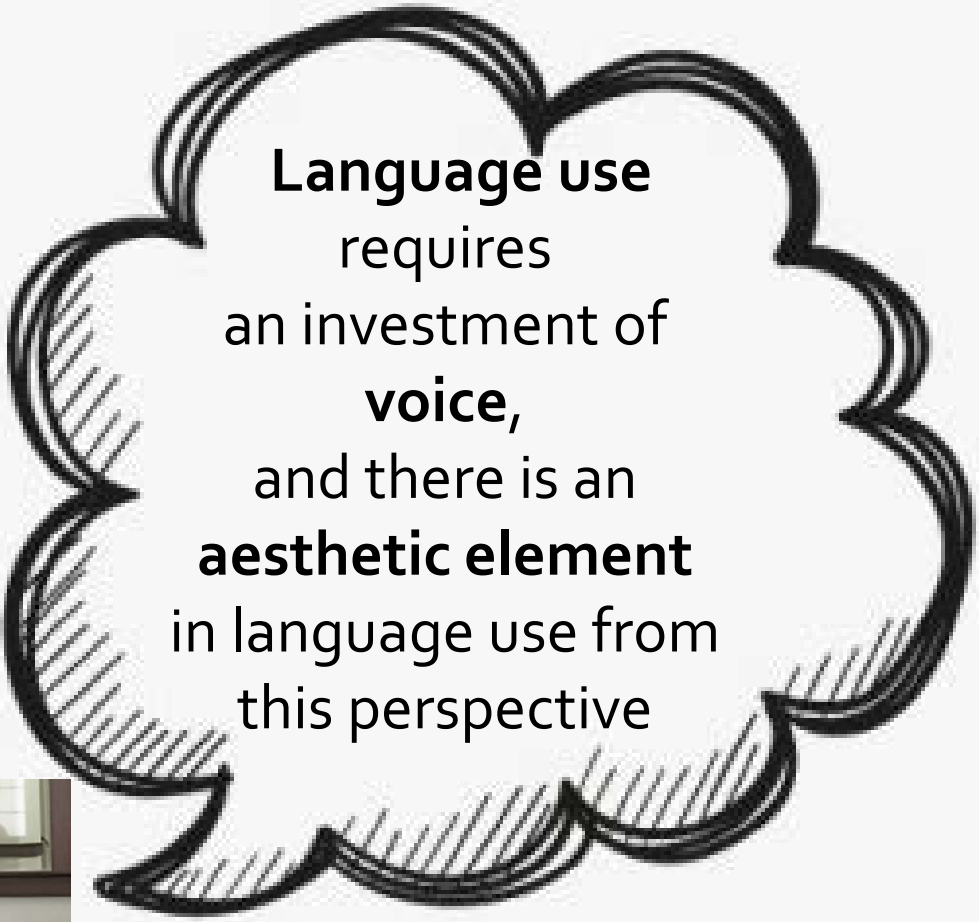
~ Greek *aisthetika*: things perceptible through the senses
'All that works through and on **feeling**, sensation and **perception**; symbolically expressed through the arts'
(Abbs, 1989)

Aesthetic engagement: the transformation of **feeling** and **perception** into new meanings; a creative act, in a social environment (Vygotsky, 1925/1971)

Aesthetic experience: creating & perceiving - To **perceive**, the beholder *creates* his own **experience** (Dewey, 1934)



L2 LEARNING AESTHETICS



Language use
requires
an investment of
voice,
and there is an
aesthetic element
in language use from
this perspective



Van Lier, 2004, p. 128.
*The ecology and semiotics of
language learning:
A sociocultural perspective.*

L2 LEARNING AESTHETICS

IDENTITY

A projection of the *self* in interaction with social groups:
“We can only speak the second language when thoughts, identities and self are aligned

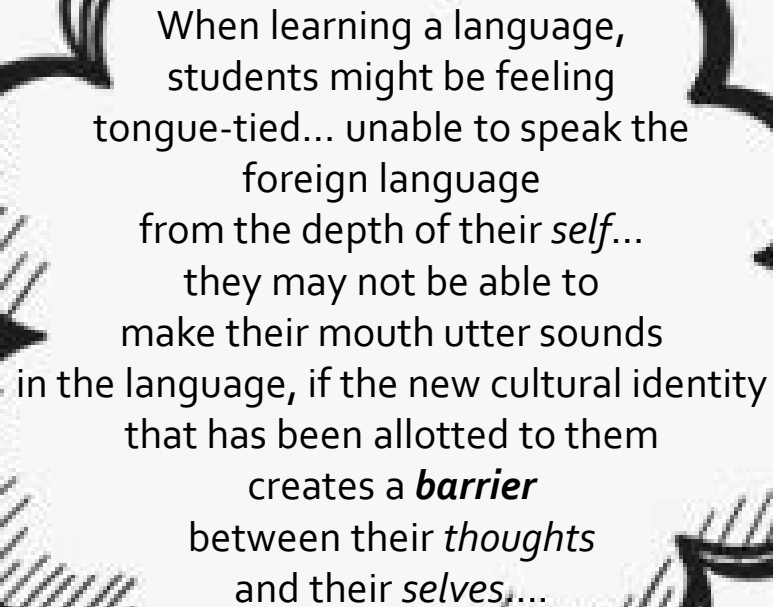
VOICE

Infusing one’s words with emotions, thoughts, identity and actions

AGENCY

Learners being self-regulated, the agents of their own actions

Van Lier, 2004, p. 128.
The ecology and semiotics of language learning: A sociocultural perspective.



When learning a language,
students might be feeling
tongue-tied... unable to speak the
foreign language
from the depth of their *self*...
they may not be able to
make their mouth utter sounds
in the language, if the new cultural identity
that has been allotted to them
creates a **barrier**
between their *thoughts*
and their *selves*....



Van Lier, 2004, p. 128.
*The ecology and semiotics of
language learning:
A sociocultural perspective.*

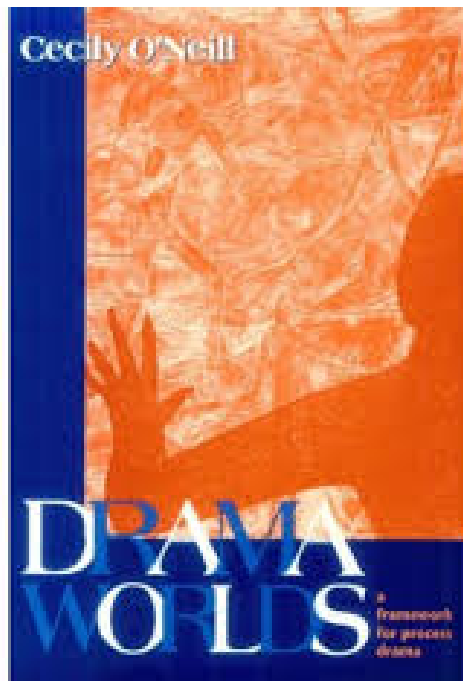


PROCESS DRAMA

- 1960-1980: 'Drama in education' pedagogy to teach an aspect of the curriculum history, geography, science (Bolton, 1979, Heathcote, 1984)
- 1990s: O'Neill coins the term 'process drama':
 - No final performance; No script; No external audience
 - Participants create a **collective story**
 - The teacher plays a role (**Teacher in Role**)
 - Made up of scenic units (episodes)
 - Stems from a **pre-text**



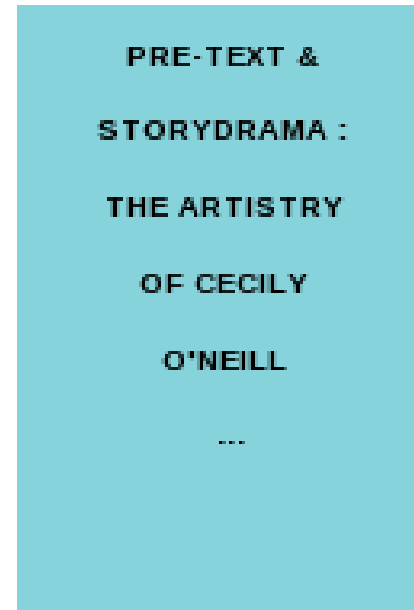
'THE SEAL WIFE' DRAMA



**Drama Worlds: A Framework
for Process Drama**

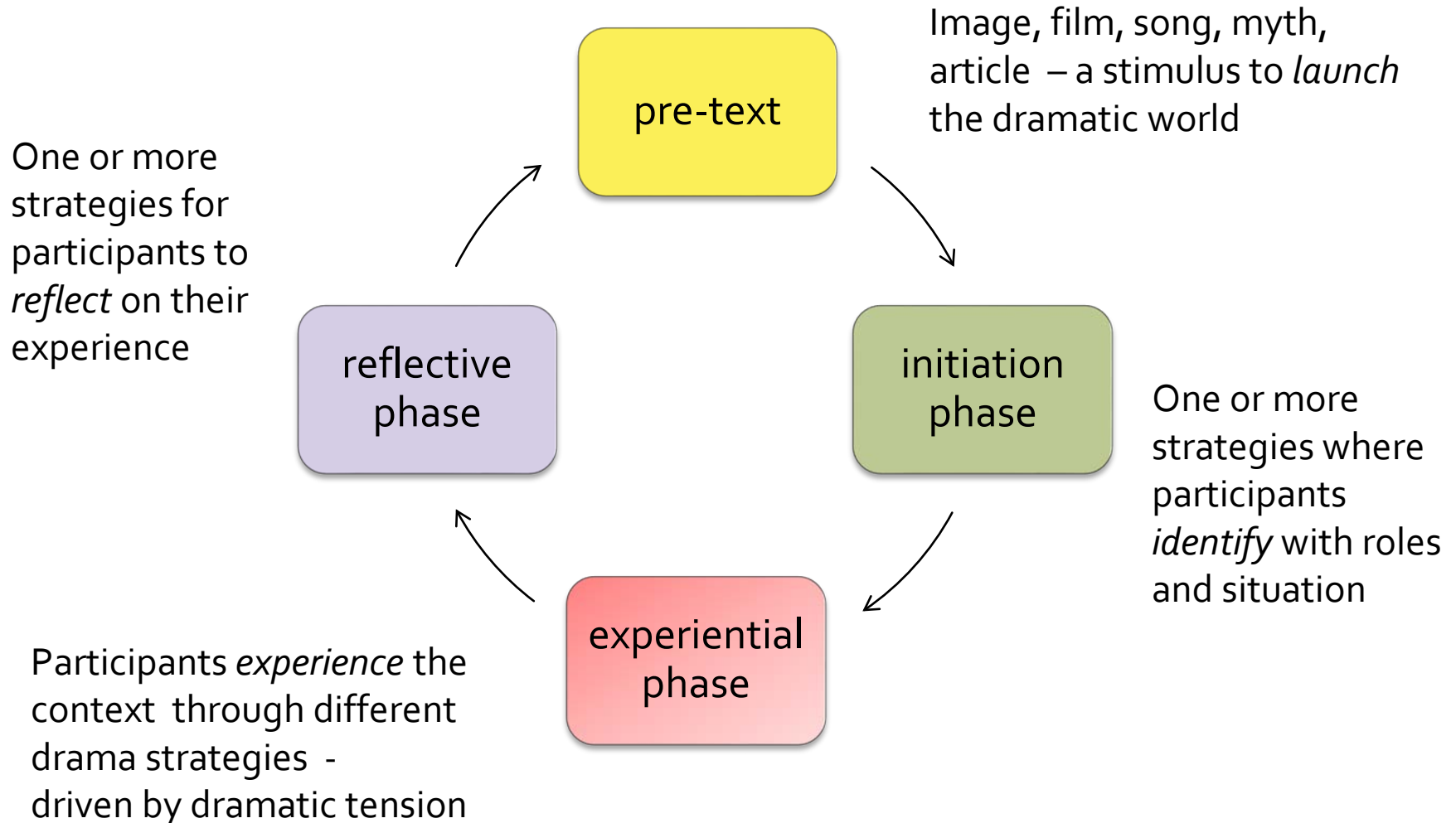
O'Neill (1995)

Chapter 5: The Seal Wife



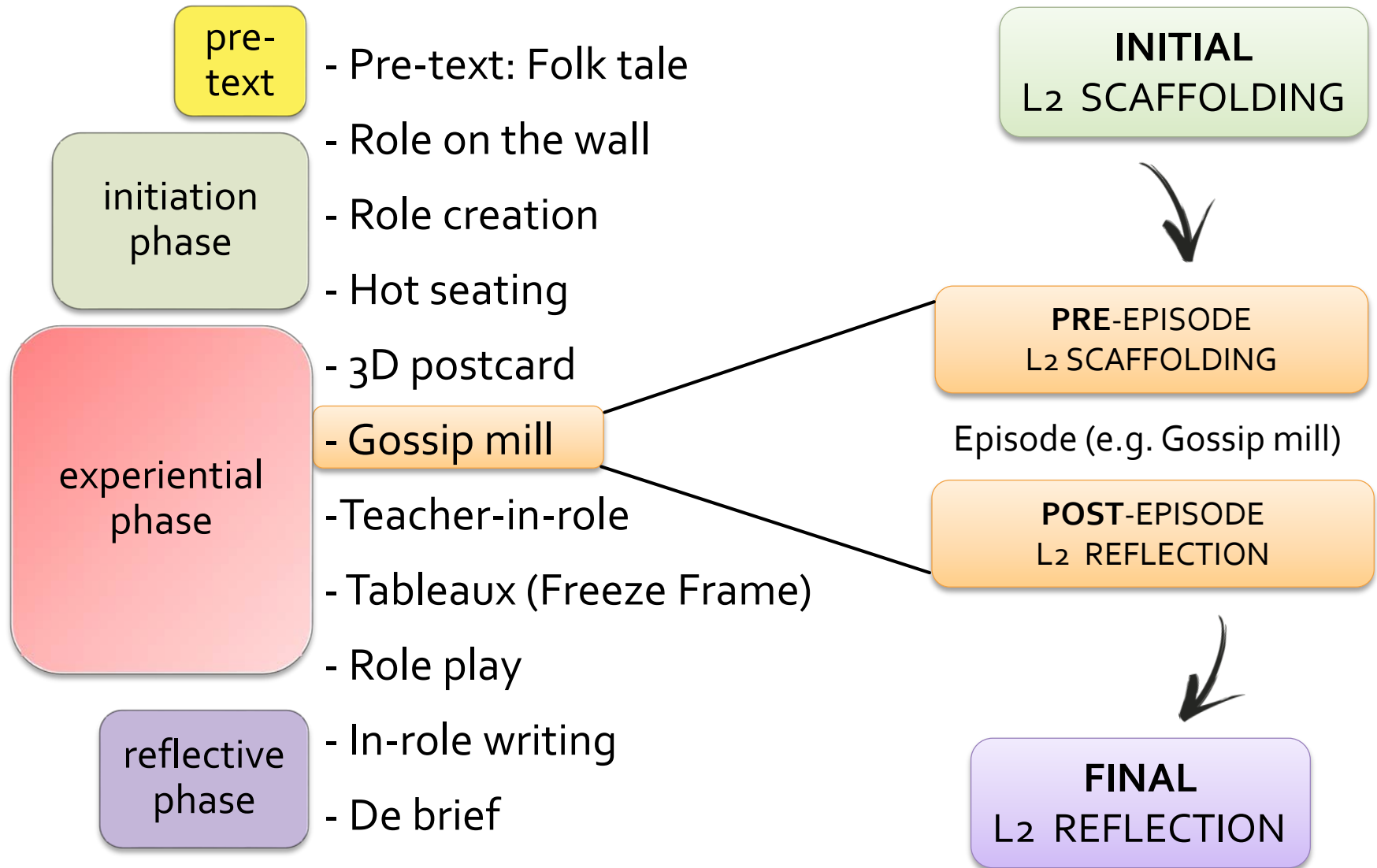
**Pre-text and Story Drama:
The Artistry of Cecily O'Neill**
Taylor (Ed.) (1995)

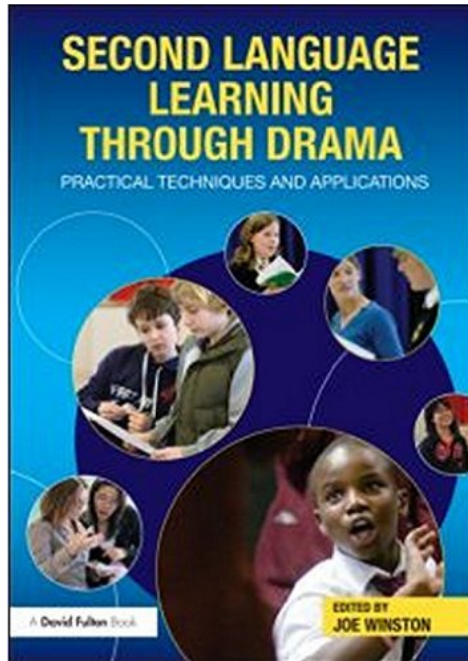
PROCESS DRAMA STRUCTURE



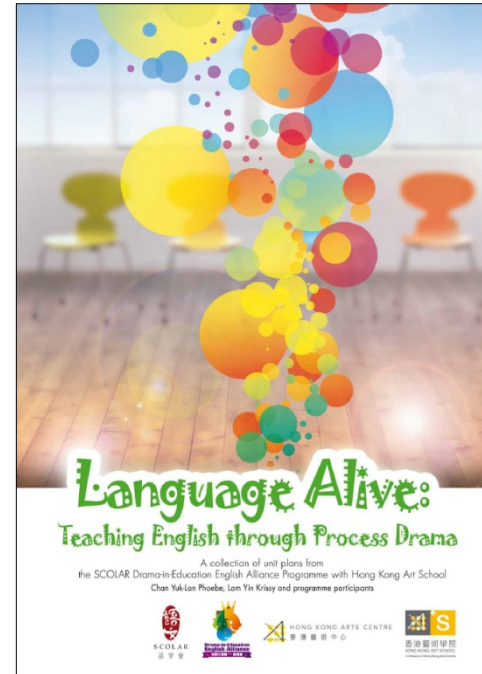
DRAMA STRUCTURE

L₂ DRAMA STRUCTURE





**Second Language learning
through drama: Practical
techniques and applications.**
Winston, J. (Ed.). (2012).



**Language Alive: Teaching English
through Process Drama**
Chan, Y.-L., & Lam, Y. K. (2010)

PROCESS DRAMA AESTHETICS

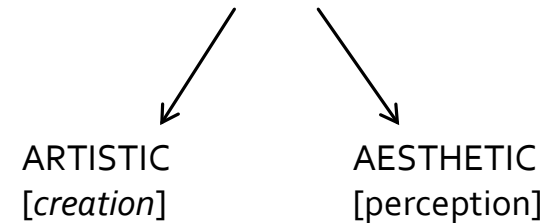
In process drama we are simultaneously **creating & perceiving**
(O'Toole, 1998)

In process drama,
the **teacher-artist**
is juggling 4 roles:

- Playwright
- Actor
- Director
- Teacher



JUGGLING ACT:
**Reflection-
in- Action**
(O'Mara, 2006)

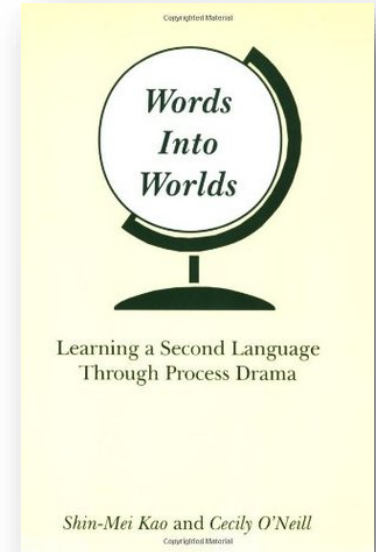


In process drama,
the **student as co-artist**
is juggling 4 roles:

- Playwright
- Actor
- Director
- Learner

L2 PROCESS DRAMA

- 1995: first L2 process drama study by Kao. 33 ESL undergraduates, Taiwan
- 1998: *Worlds into Words*, seminal text by Kao & O'Neill
- 2000- 2016 research projects:
 - Araki-Metcalfe (2008) ESL (in Japan); Japanese FL (in Australia)
 - Rothwell (2011) German FL (in Australia)
 - Stinson (2008) ESL (in Singapore)
 - Bournot-Trites et. al. (2007) French (in Canada)
 - Chan et al (2010); ESL (in Hong Kong)
 - Yaman-Ngelinteu (2011) ESL (in Canada)
 - Kao, Carlin and Hsu (2011) ESL (in Hong Kong)
 - Piazzoli (2014) Italian FL (in Australia); Italian L2 (In Italy)



PIAZZOLI PhD RESEARCH (2009 – 2013)

Griffith University, Brisbane (Australia)

School of Education + School of Languages & Linguistics

- 3 Case Studies – International Students learning Italian (L2) in Milan, Italy – *Università degli Studi di Milano*
- Design & facilitate 5x process drama L2 classes (45 hours)

PARTICIPANTS

- 3 x groups of teachers of L2 Italian (observing)
- 3 x groups of students of Italian (B1-B2 level) from: China, Japan, Russia, US, Brazil, Switzerland, Taiwan, Iran

RESEARCH AIMS

To explore the constructs of **teacher artistry** and **learner engagement** in L2 process drama

- RQ1. What is the nature of *engagement* in L2 process drama?
- RQ2. How can an L2 teacher develop and harness process drama *artistry* to facilitate learner engagement?

→ 3 domains: Second Language Acquisition, Intercultural Education and Aesthetic Learning



RESEARCH METHODS

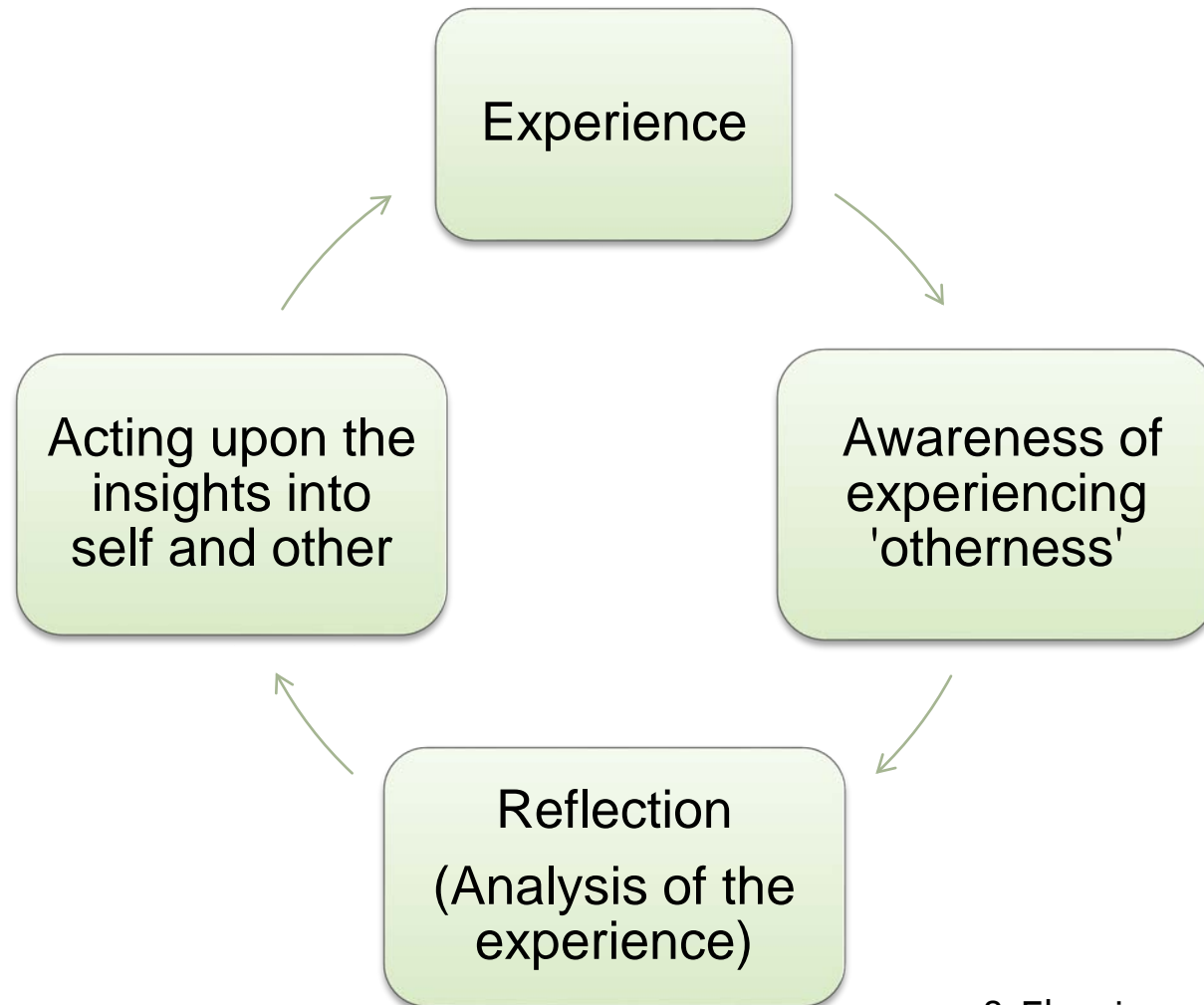
- Students' engagement surveys (communicative; intercultural; affective engagement / 1 – 10)
- Teachers' written observations (on engagement)
- T' interviews (before & after the observations)
- Sts' interviews
- T' focus group (Video Stimulated Recall, VSR)
- Sts' focus groups (VSR & kinaesthetic interviewing)
- Reflective journal (translingual writing, Piazzoli 2015)

INTERCULTURAL AWARENESS

Interviewer: What's the moment you remember more vividly [in the drama]?

Jun: the moment, you asked us to think about... the way one person called us. Because I have, I was... eh I started learning English when I was... 12 or something and in Taiwan everyone create English name, for learning English... and then, so I was using that English name for quite some time; and then that name- Johanna, yeah; and then I went to London and then I realised, around the world no one is changing their name - so then I switched back to my own name; but my name is so difficult for foreigners to pronounce so at the beginning I was really confused. You know what it's... the thing, calling others, my identity... and also I am from Taiwan but I never want to... stay there, so I'm a Taiwanese, I'm a Chinese but what... I don't know how to explain to people: like, ok I don't want to stay in my country because I don't feel home there, I feel at home in London; so... that that thing... I have a really strong sense... (Jun, p.2-3)

INTERCULTURAL AWARENESS



Alred, Byram
& Fleming, 2003. *Intercultural
experience and education.*

AGENCY & VOICE

Tommaso: [Doing process drama makes it] easier... easier to accept.

Erika: To accept... what?

T: To accept... speaking the language, to accept getting used to using the language.

Rebecca: we have... many... many occasions ... for speak, for communicate; but with other teachers usually they only teach grammar. They teach and teach. We don't have an opportunity for speak. This is very important.

E: and do you like having an opportunity-

R: -yes I like it... I like it a lot. I've such a desire to speak Italian! [...] Usually [*laughs*] we have to always study the grammar because it's very different of Chinese language, therefore... ehm... we study the grammar and remember new words. There's no occasion to talk.

Viola: I think that process drama is an art form to *feel* the *culture* and the *language*.
That's it.

Interviewer: in these three workshops has anything changed in your perception of Italian culture or being Chinese?
Rachele: yes ehm before... I don't talk a lot –a lot; actually I don't talk nothing [*laughs*]; I understand but... but I don't, I don't know how to open my mouth [*embarrassed laughter*]. So... but through these three workshops, ehm... I talk more... naturally.

IDENTITY & AGENCY

Interviewer: What have you learnt on yourself [during the drama]?

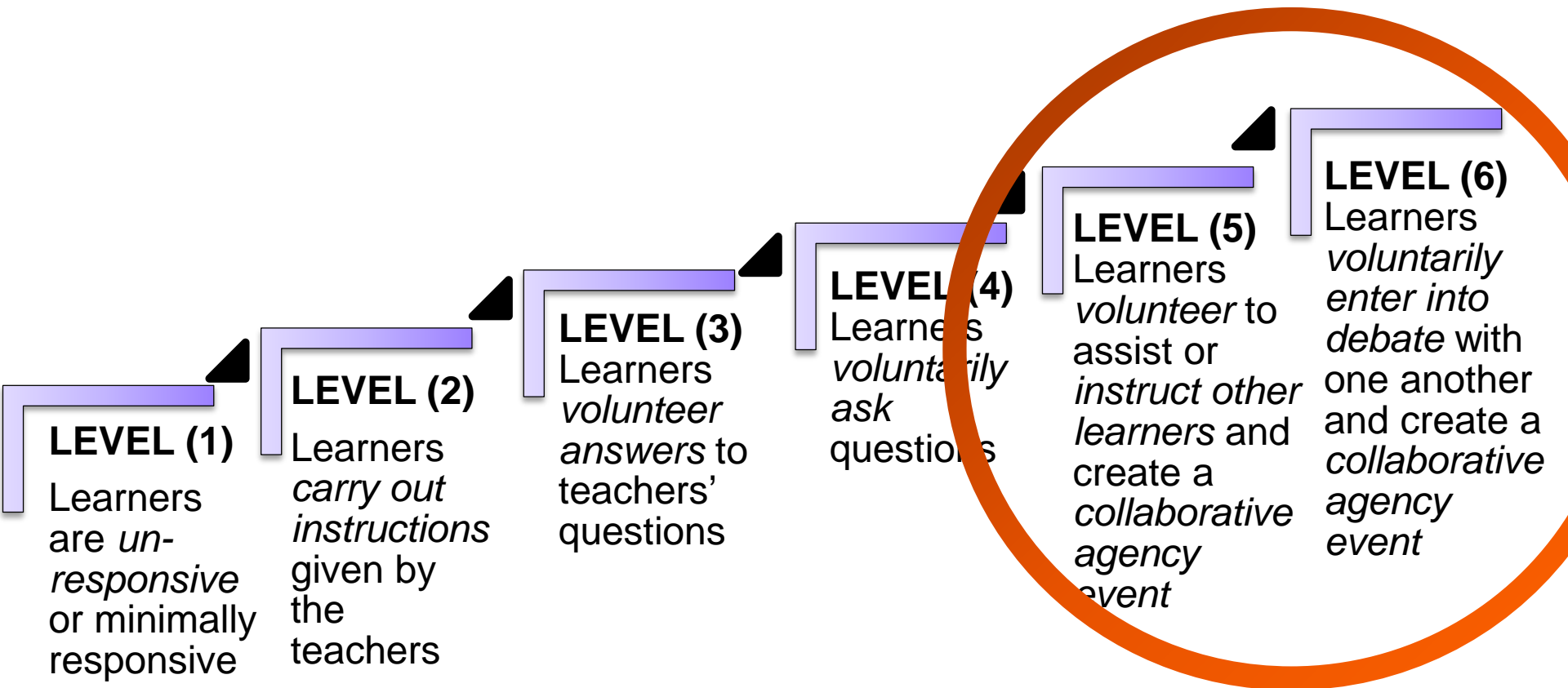
Alessia: I found out... that I have a lot of energy inside, that I don't understand... I mean before –maybe I don't know myself! Now I've known myself anew! I mean, I opened... a bit different, maybe I can be... a real journalist [i.e., the role she played in the drama] ... it makes me learn... discover some new things, which is not only what I studied, learnt... in terms of lexicon, grammar... it's not! Not just that; I find myself really... something unique!

Interviewer: is this a new discovery for you?

Alessia: exactly, exactly... on myself, as if there were truly a mirror in front of me: [surprised] 'Oh! That's what Alessia's like!' I mean, you are playing another person but really, it's the aspects... different [quietly] than yourself

(Alessia, p.5)

ANALYSIS: AGENCY SCALE



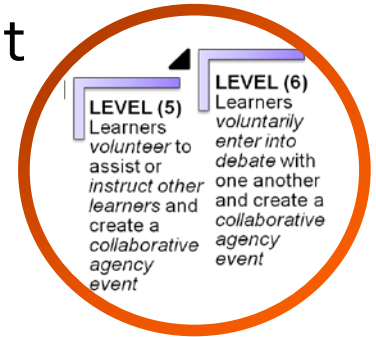
van Lier (2008) Agency in the classroom.
In J. P. Lantolf & M. E. Poehner (Eds.),
Sociocultural theory and the Teaching of Second Languages



AGENCY as PLAYFULNESS

Process drama created a **conducive** environment for students to **exercise agency** at levels 5-6

This agency manifested as PLAYFULNESS, i.e., the basic instinct to play with the relationships between **symbols** and their orthodox **meaning**



PLAYFULNESS		
WITH LANGUAGE manipulating language (puns); paralanguage (gesture, tone)	WITH FORM manipulating roles, status, tension, time, symbol, weaving irony in the plot	CULTURAL NORMS manipulating cultural norms to create dramatic irony

'The wrong kiss'



In the streets of Beijing. An Italian couple is lost. They stop a passer-by to ask for directions. After the local gives directions, the Italian tourist kisses the Chinese local, to thank him. The locals are shocked and outraged at 'the wrong kiss'. The Italians run away from China out of shame.

THANK YOU!

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