

Schriftenreihe des Interdisziplinären Zentrums
für Bildung und Kommunikation in
Migrationsprozessen (IBKM) an der
Carl von Ossietzky Universität Oldenburg

Nr. 16

Herausgegeben von
Rudolf Leiprecht, Rolf Meinhardt, Michael Fritsche,
Hans-Peter Schmidtke, Ina Grieb

Dieser Band wurde vorbereitet von
Wolfgang Nitsch

Karin Fuhrmann, Gabriele Morgen,
Bettina Schmidt, Maja Sleur

Nord-Süd-Kooperation in der Lehrerfortbildung

North-South-Cooperation in In-Service Teacher Training

Bericht über einen von der Universität Oldenburg
in Kooperation mit der Vista University in Port Elizabeth (Südafrika)
veranstalteten Lehrerfortbildungskurs über Szenisches Spiel als
Lernform im Unterricht (16. Januar bis 7. Februar 2003)

Report on an In-Service Training Course for Teachers
on Drama-in-Education, organized by the University of Oldenburg
in Cooperation with Vista University Port Elizabeth
(January 16th to February 7th, 2003)

Logan Athiemoolam / Wolfgang Nitsch (Hrsg.)



Bibliotheks- und Informationssystem der Universität Oldenburg
2005

Verlag/Druck/ Bibliotheks- und Informationssystem
Vertrieb: der Carl von Ossietzky Universität Oldenburg
 (BIS) – Verlag –
 Postfach 25 41, 26015 Oldenburg
 Tel.: 0441/798 2261, Telefax: 0441/798 4040
 E-Mail: verlag@bis.uni-oldenburg.de

ISBN 3-8142-0939-7

Inhalt / Content

Einleitung / Introduction

9 / 17

Teil 1 / Part 1: Fortbildungskurs Szenisches Spiel für Lehrer/innen in Port Elizabeth

1	Einführung	27
2	Ursprüngliches Konzept	30
3	Ausschreibung	32
4	Das Team	35
5	Grundgedanken, Ziele und Kommentare zu den einzelnen Modulen	37
5.1	Erstes Modul	37
5.2	Zweites Modul	47
5.3	Drittes Modul	56
6	Die Besuche in den Schulen	64
6.1	Vorstellen bei den Direktoren	64
6.2	Schulbesuche während und nach den Workshops	66
7	Abschließende Gedanken	72

Teil 2 / Part 2:

Teacher Training Course on Drama-in-Education

1	Introduction	79
2	Original Conceptualisation	82
3	Advertising	84
4	The Team	87
5	Basic Ideas, Aims of, and Comments on the Modules	89
5.1	First Module (16. And 17. Of January, 2003)	89
5.2	Second Module (23. And 24. Of January, 2003)	99
5.3	Third Module (3. And 4. Of February, 2003)	109
6	Visits at the Schools	117
6.1	Introduction to the Principals	117
6.2	School-Visits during and after the Workshops	119
7	Final Reflections	124
	Abbildungen / Pictures	130

Teil 3 / Part 3:

Workshop „Szenisches-Spiel“ – Training Manual

1	First Module	139
2	Second Module	147
3	Third Module	155
4	Units for lessons – developed by the participants	160
5	Working sheets and pictures	166

Teil 4 / Part 4:
Anhang / Appendix

1	L. Athiemoolam: Evaluation of the Workshop	172
2	W. Nitsch: Towards Sustainability in the Training of Teachers of Disadvantaged Learners and the Contribution of Guest-Trainers	177
3	L. Athiemoolam: The Implementation of a Drama-in-Education Programme to improve the Oral Communication Skills of Students at a Tertiary Institution	183
3.1	Introduction	183
3.2	Background to the problem	184
3.3	The implementation of a drama-in-education programme	188
3.4	Major findings of the action research project	193
3.5	Recommendations	198
3.6	Conclusion	200
3.7	References	201
4	I. Scheller: Stages and Procedures of Drama-in-Education Practice	202
4.1	Preparatory Exercises	202
4.2	Introducing and empathising with characters in a drama-setting	203
4.3	Acting in-role and reflecting	205

1 Einleitung

Was ist das Originelle und Neuartige an dem hier vorgestellten Nord-Süd-Kooperationsvorhaben unter Lehrerinnen und Lehrern?

Ein Team von Lehrerinnen und angehenden Sozialpädagoginnen aus Niedersachsen veranstaltet eine Reihe von Trainingskursen für 20 Lehrerinnen und Lehrer aus Township-Schulen in Port Elizabeth in der Eastern Cape Province. Dennoch handelt es sich kaum um ein Beispiel von fachlicher ‚Entwicklungshilfe‘. Sicherlich, die beiden deutschen Lehrerinnen verfügen über eine längere und vielseitigere Ausbildung und Weiterbildung als ihre (nicht weißen) KollegInnen in Südafrika und sie leben in gesicherten beruflichen Arbeitszusammenhängen, die ihnen eher ein zusätzliches Engagement als Fortbildnerinnen ermöglichen. Aber ein solches Fortbildungsangebot könnte ebenso in Deutschland stattfinden, veranstaltet von TrainerInnen aus Südafrika, denn es geht dabei um die Weitergabe von speziellen professionellen Kompetenzen – hier im Bereich Szenisches Spiel als Lernform im Unterricht zur Förderung von sozial und sprachlich benachteiligten Lerngruppen – über die in beiden Regionen nur wenige LehrerInnen verfügen und die erfahrungsgemäß von vielen anderen KollegInnen positiv aufgenommen und je nach den lokalen Bedingungen und pädagogischen Berufskulturen umgesetzt werden können (Zur Vorgeschichte und Praxis des Szenischen Spiel als Lernform oder Lehrstück-Arbeit nach Bert Brecht an Schulen in Deutschland vgl. Negt/ Kluge 1993, Brecht 1992, Ingo Scheller 1998 und 2004 und im Kontext afrikanisch-deutscher Beziehungen Müller/Scheller 1993, Nitsch 2000, 2003a, Lohrenscheit u. a. 2000).

In der Tat hat es in einem verwandten Arbeitsfeld, dem Training der sozialen und kommunikativen Kompetenzen gegen diskriminierende Alltagspraktiken (Anti-Bias-Training) einen umgekehrten (Süd-Nord) Transfer gegeben: Trainerinnen aus einer südafrikanischen Nichtregierungsorganisation (Ms. Beryl Hermanus und Ms. Welekazi Dlova, Early Learning Resource Unit, Cape Town, vgl. www.elru.co.za) haben 2002 auf Einladung der Universität Oldenburg ihre Trainingsverfahren mit

PädagogInnen und Studierenden in Oldenburg und Berlin vermittelt und so zur Verbreitung solcher anti-rassistischer Praxisformen beigetragen (Vgl. dazu das südafrikanische Trainings-Handbuch "Shifting Paradigms", hrsg. von ELRU, 1999). Oldenburger Studierende haben daraufhin 2004 das selbst organisierte Studienprojekt "Auseinandersetzung mit Macht und Diskriminierung in der Bildungsarbeit" gegründet (an dem eine der Autorinnen dieses Bandes, Bettina Schmidt beteiligt ist).

Aber auch in dem Arbeitsfeld Drama-in-Education an Schulen haben 2002 bzw. 2003 ein Lehrer (Donovan Cairncross) und ein freiberuflicher Theaterpädagoge (Monde Wani) aus der Eastern Cape Province auf Einladung der Universität Oldenburg an niedersächsischen Schulen und Jugendzentren spezielle theaterpädagogische Arbeitsformen vorgestellt (und an TeamerInnen vermittelt), die sich im südlichen Afrika auf der Basis von populären Township- und Dorf-Theatertraditionen im Rahmen der Alternativen Anti-Apartheid-Bildungsarbeit oder der postkolonialen lokalen Entwicklungspolitik herausgebildet haben (Vgl. dazu Kamlongera 1989, Mda 1993, Brooke 1996, Kruger 1999, Hauptfleisch 1983, 1997, Samuels o.J., Perkins 1999, Manyozo 2002).

Es geht also um einen zweiseitigen Süd-Nord- und Nord-Süd-Transfer von jeweils originellen und nachgefragten pädagogisch-professionellen Kompetenzen und von Alltagserfahrungen von PädagogInnen damit und zwar um eine professionell selbständige und politisch solidarische Kooperation, die entgegen dem auch im südafrikanisch-deutschen Verhältnis bestehenden krassen sozio-ökonomischen post-kolonialen ‚Entwicklungsgefälle‘ durchgesetzt wird. (Vgl. dazu ferner Lohrenscheit u.a. 2000; Nitsch 2002, 2003a, 2003b, 2003c).

Eine weitere Besonderheit in diesem Kooperationsvorhaben kommt daher hinzu: Die Weitergabe dieser pädagogischen und kooperativen Kompetenzen wurde nicht von staatlichen Organisationen und Ressorts (also von den beiden Regional-Regierungen oder von der bundeseigenen Gesellschaft für Technische Zusammenarbeit (GTZ)) entwickelt und gelenkt, sondern ist seit 1998 aufgrund von Initiativen von kleinen Gruppen von Lehrerinnen, LehrerbildungsdozentInnen und Studierenden aus beiden Regionen entstanden, also als eine teacher-to-teacher-Initiative, in die die KollegInnen viele eigene Zeit- und Geld-Ressourcen gesteckt haben und für die sie dankenswerter Weise auch finanzielle Unterstützung durch das Land Niedersachsen und organisatorische Hilfe durch die beteiligten Hochschulen (Universität Oldenburg,

University of Port Elizabeth/UPE, Vista University P.E.) erhalten haben (Vgl. Motakef 2001, Nitsch 2003b).

Die Kern-Gruppen waren LehrerInnen, die ein Weiterbildungsstudium für Deutsch als Fremdsprache unter der Leitung von Dr. Janina Wozniak an der UPE begonnen hatten und LehrerInnen, die z.T. im Rahmen der GEW seit den achtziger Jahren sich in der Solidaritätsarbeit gegen das Apartheid-Regime engagiert hatten und als ehemalige KontaktlehrerInnen bzw. mitwirkende LehrerInnen in der Lehrerbildung in Oldenburg tätig waren. (koordiniert durch das von dem 1999 verstorbenen Kollegen Prof. Gottfried Mergner, Claudia Lohrenscheit und Wolfgang Nitsch begründete Nord-Süd-Zentrum für erziehungswissenschaftliche Studien, vgl. www.uni-oldenburg.de/nordsued).

Vor diesem Hintergrund wird eher verständlich, dass die beiden Lehrerinnen in diesem Trainingsteam, Karin Fuhrmann und Gabriele Morgen, die eine Zusatzausbildung als Spielleiterinnen in Szenischem Spiel (geleitet von Prof. Ingo Scheller) absolviert hatten, es sich zutrauten, nach zwei vorangegangenen Begegnungen mit vielen LehrerInnen aus Port Elizabeth dieses Trainingsprogramm in direktem Kontakt mit zwei dortigen Kollegen zu planen und durchzuführen: mit Dr. Logan Athimoolam, früherer High School Lehrer, Lehrerbildungsdozent an der Vista University (vgl. Athimoolam 2001) und mit Donovan Cairncross, Lehrer und stellvertretender Schulleiter an der Lawson Brown High School. Vor allem Logan Athimoolam ist es gelungen, die SchulleiterInnen und die sich beteiligenden LehrerInnen an vier High Schools eines der ärmsten Townships in Port Elizabeth für das Fortbildungsprogramm zu motivieren.

Was hat sich an dem bi-nationalen Fortbildungsvorhaben ‚Szenisches Spiel als Lernform‘ bewährt?

1. Das Vorhaben zeigt, dass LehrerInnen aus extrem benachteiligten Schulen auch unter sehr widrigen Arbeits- und Lebensbedingungen mit einem ausländischen Team von LehrerInnen engagiert in einem erfahrungsintensiven Gruppenprozess kooperieren können, in dem sie von entsprechend ausgebildeten KollegInnen dazu angeleitet werden, eine erfahrungs- und subjektbezogene Lernform selber zu erleben und so zu erproben, dass sie diese in der Arbeit mit ihren SchülerInnen anwenden können.

2. Damit wird das Selbstvertrauen und Selbstwertbewusstsein der LehrerInnen als Einzelne und als Gruppe so weit gestärkt, dass sie ohne Druck von oben selbständig neue ihnen sinnvoll erscheinende Unterrichtsformen erproben, sich darüber informell austauschen und Interesse an weiteren Trainingsangeboten entwickeln.

3. Es hat sich gezeigt, dass unter den 20 LehrerInnen mindestens fünf sind, die bereit und fähig zu sein scheinen, als PromotorInnen, MultiplikatorInnen oder BeraterInnen in Bezug auf diese unterrichtsmethodischen und pädagogischen Kompetenzen für andere LehrerInnen zu wirken, unterstützt durch sie beratende Dozenten für Lehrerbildung vor Ort.

4. Es wurde deutlich, dass die ausländischen Lehrerinnen als Trainings-Teamerinnen im Medium dieser erfahrungsbezogenen und selbst-reflexiven pädagogischen Arbeitsform die sprachlichen und inter-kulturellen Verständigungs- und Anpassungsprobleme gut bewältigen können, insbesondere wenn sie dabei von ihnen vertrauten einheimischen LehrerbildungsdozentInnen beraten werden und wenn sie von jungen Pädagoginnen bei der Vorbereitung, praktischen Durchführung, Dokumentation und Erstellung von Trainingsmaterialien unterstützt werden und sich mit ihnen im Team kontinuierlich austauschen können. So wurde es ihnen z.B. möglich, die zunächst irritierenden anderen Autoritäts- und Geschlechtsrollen-Konzepte und -praktiken unter den Xhosa-LehrerInnen und zwischen Kindern und Erwachsenen besser zu verstehen und angemessen auf sie einzugehen, was die aus dem Xhosa-Volk, der Cape-Coloured- oder Afro-Indischen Community stammenden Gast-LehrerInnen. bei ihrem Aufenthalt an niedersächsischen Schulen in umgekehrter Weise zu bewältigen hatten (vgl. dazu auch Nitsch 2003a, Athiemoolam 2002 sowie Motakef 2002).

5. Es hat sich bewährt, dass vor Beginn der ersten Kompakt-Trainingsphase ein zusätzliches Mitglied des Gast-Teams als Gast-Lehrkraft und teilnehmender Beobachter einige Monate an einer oder zwei der Schulen, aus denen die TeilnehmerInnen kommen, mit den im Training vermittelten unterrichtsmethodischen Verfahren arbeitet, um sie interessierten LehrerInnen zu demonstrieren und um selber Erfahrungen mit den lokalen und kulturspezifischen Kontexten zu sammeln. Diese Rolle hatte im Vorhaben ein junger Lehrer aus Oldenburg, Jürgen

Spott, übernommen, der in seiner Ausbildung Verfahren des szenischen Spiels erlernt und erprobt hatte.

6. Es hat sich als sinnvoll und unabdingbar erwiesen, dass die Trainerinnen zwischen den verschiedenen Kompakt-Trainingsphasen Schul- und Unterrichtsbesuche bei den teilnehmenden LehrerInnen machen, um die Unterrichtsbedingungen und Alltagspraxen der LehrerInnen kennen zu lernen und sie bei ersten Versuchen mit den neuen Verfahren zu beraten und um dann diese Erfahrungen in die nächste Trainingsphase einzubeziehen.

7. Für eine nachhaltige Verbreitung und Sicherung der neuen Unterrichtspraktiken werden von den Beteiligten folgende ergänzende Vorhaben für sinnvoll gehalten:

- einzelne LehrerInnen sollten für einige Monate als Gastlehrende an Schulen in der anderen Region tätig werden (sowohl im ‚Norden‘ wie im ‚Süden‘), in denen mit den jeweiligen innovativen Methoden gearbeitet wird;
- aus dem Kreis der TrainingsteilnehmerInnen sollten kleine Teams gebildet werden, die beraten von LehrerbildungsdozentInnen als einheimische Trainingsteams informelle kleinere Fortbildungsangebote für KollegInnen an ihren und benachbarten Schulen durchführen;
- auch Unterrichtsbesuche bei LehrerInnen, die mit den neuen Verfahren arbeiten, könnten von Mitgliedern dieser Teams oder von den beteiligten LehrerbildungsdozentInnen (z.T. zusammen mit einigen ihrer Weiterbildungsstudierenden) gemacht werden;
- auch in geeigneten Lehrveranstaltungen im Rahmen des grundständigen oder weiterbildenden Lehramts-Studiums sollten entsprechende intensive Kompetenz-Trainingsphasen stattfinden, wie sie Logan Athiemoolam an der Vista University mit Erstsemester- bzw. Vorsemester-Studierenden erprobt und evaluiert hat (vgl. dazu seinen Bericht im Anhang);
- beispielhafte erprobte Unterrichtseinheiten mit dem jeweiligen innovativen Verfahren sollten als Qualifikationsarbeiten (B.Ed.- oder M.Ed. Thesis) von LehrerInnen (in Verbindung mit sie im Unterricht besuchenden KollegInnen oder Studierenden) ausgewertet und dargestellt werden.

Was ist seit der Durchführung der in diesem Band vorgestellten Basis-Trainingsphase im Rahmen des Kooperationsprogramms geschehen?

Das Trainingsteam vom Januar/Februar 2003 hat im Oktober 2003 eine weitere kürzere Trainingsphase mit der LehrerInnengruppe in Port Elizabeth durchgeführt und Karin Fuhrmann hat zusammen mit Frank Fuhrmann (Junges Theater Wilhelmshaven und Lehrbeauftragter an der Universität Oldenburg)) im Juli 2004 im Zusammenhang mit einer Studienreise zur Teilnahme am Jugend- und Schul-Theaterfestival in Grahamstown und zum Erfahrungsaustausch mit Trainerinnen in Cape Town LehrerInnen aus der Trainingsgruppe in Port Elizabeth besucht und sie beraten.

Einer der Initiatoren und Teilnehmer des Trainings vom Januar/Februar 2003, Donovan Cairncross, hat im Winter 2003/2004 als Gast-Studierender an der Universität Oldenburg eine Qualifikationsarbeit vorbereitet und Schulen besucht, in denen intensiv mit Szenischem Spiel und Darstellendem Spiel gearbeitet wird (unterstützt aus einem Stipendienfond der Unternehmen Daun und Steinhoff).

In zwei Schulpartnerschaften zwischen High Schools in Port Elizabeth und Schulen in Niedersachsen (BBS Varel, Gymnasium Jever) wird die Arbeit mit szenischem und darstellendem Spiel als Lernformen ein Schwerpunkt im Erfahrungsaustausch in der schulinternen Fortbildung sein.

An der Faculty of Education der inzwischen aus UPE, Technikon P.E. und Vista University P.E. fusionierten Nelson Mandela Metropolitan University wird Logan Athiemoolam Drama-in-Education, insbesondere als methodisches Verfahren in der Zweitsprachen- (sprich. Englisch)-Förderung an Schulen und an der Hochschule (für entsprechend benachteiligte Lerner) als Arbeitsschwerpunkt aufbauen. (Vgl. hierzu auch neben dem Auswertungsbericht im Anhang von 2003 seinen Aufsatz von 2004 sowie zum bildungs- und sprachenpolitischen Hintergrund: Alexander 2002 und Delpit/Dowdy 2002).

An der Universität Oldenburg wird im Rahmen der Interfakultativen Arbeitsstelle Szenisches Spiel und Theater das Arbeitsfeld Szenisches Spiel auch von der neu berufenen Juniorprofessorin Dr. Ute Pinkert (in der Nachfolge von Ingo Scheller) in der Lehreraus- und -fortbildung vertreten werden. Innerhalb der sich ausweitenden Part-

nerschaft zwischen den beiden Universitäten (vgl. Nitsch 2003b) wird somit dieser Arbeitsschwerpunkt der Lehrerbildung weiter gefördert werden. So ist geplant, im Jahre 2005 im Rahmen einer beginnenden Unterstützung für einen neuen Weiterbildungsstudiengang für Lehrkräfte an Technical Colleges (Colleges for Further Education and Training) in der Eastern Cape Province u.a. einen Trainingskurs für Szenisches Spiel und Simulations- und Szenario-Verfahren in der Wirtschaftspädagogik zu entwickeln und zu erproben.

Danksagungen

Die beiden Herausgeber danken dem Trainings- und AutorInnen-Team und allen Kurs- TeilnehmerInnen für die engagierte und kompetente Arbeit in diesem Vorhaben Unser Dank gilt auch Friederike Schmidt für die Übersetzungsarbeit ins Englische.

Auch bei den KollegInnen an unseren beiden Hochschulen und den Leitern der beteiligten Schulen, die das Vorhaben organisatorisch unterstützt haben, bedanken wir uns.

Ohne die finanzielle Unterstützung der Landesregierung von Niedersachsen (für Reise- und Vertretungskosten und Honorarverträge) und der Unternehmen Daun und Steinhoff (für Stipendien für Gaststudierende) wäre das Vorhaben nicht zu realisieren gewesen.

Port Elizabeth und Oldenburg, im Januar 2005

Logan Athiemoolam und Wolfgang Nitsch

Introduction

What are the unique and innovative features of the North-South-co-operation among teachers presented in this volume?

A team of teachers and young educators from Lower Saxony organises several training workshops with 20 teachers from schools in a township in Port Elizabeth, Eastern Cape Province. However, this is not another example of providing 'development aid'.

It is true that the two teachers from Germany have had a more lengthy and broadly based professional education and in-service training experience compared to their (non-white) South African colleagues. Moreover they live in a very stabilized and secure professional context. As a consequence, this enables them to engage themselves as in-service training facilitators.

However, such an in-service training programme could be offered in Germany as well – and by trainers from South Africa, since what is relevant here, is a transfer of particular professional competences, – in this case in the field of Drama-in-Education in the classroom, supporting socially and linguistically disadvantaged learners. These competences are owned by a few teachers only in both regions, but looked for and valued by many teachers, who could use and adapt these basic competences according to local conditions and cultures of learning. (See for the history and practice of Szenisches Spiel or Lehrstück-Arbeit according to Bert Brecht, with young learners and in schools in Germany: Negt/Kluge 1993, Brecht 1992, Scheller 1998 and 2004, and for Szenisches Spiel in a comparative African-German context: Müller/Scheller 1993, Nitsch 2000, 2003a, Lohrenscheit et al. 2000).

In fact, there has been a transfer of similar competences in the other direction (South to North) within a related professional field: in the training for developing social and communicative competences in fighting discriminating practices in every-day life (Anti-Bias-Training). Invited by the University of Oldenburg in 2002, trainers from a South African non-governmental organization (Ms. Beryl Hermanus and Ms. Welekazi Dlova, Early Learning Resource Unit, Cape Town, see www.elru.co.za)

have demonstrated and taught their methods of training to educators and students in Oldenburg and Berlin. In this way they have contributed to the dissemination of these practices against racism (See the South African training handbook "Shifting Paradigms", issued by ELRU 1999). Subsequently students in Oldenburg have established their own study project called "Empowerment against Racism in Education". One of the authors of this volume, Bettina Schmidt, is a founding member).

But even within the field of Drama-in-Education, there has been a co-operation. A teacher (Donovan Cairncross) and a free-lance theatre educator (Monde Wani) from the Eastern Cape who have been invited by the University of Oldenburg, have offered in 2002 /2003, a variety of special theatre-and-drama-in-education methods at schools and youth centres in Lower Saxony. They have taught these methods to educators and facilitators. These methods have been developed partly from village and township theatre and story-telling traditions in Southern Africa and they have been adapted partly to alternative education practices in the struggle against Apartheid and partly to the post-colonial local development activities (See Kamlongera 1989, Mda 1993, Brooke 1996, Kruger 1999, Hauptfleisch 1983 and 1997, Samuels, Perkins 1999, Manyozo 2002).

The intention is to have a *two-way-transfer*: South to North and North to South. A transfer of particular unique and valued professional pedagogical competences as well as of connected every-day experiences of educators in utilizing these competences. At the same time it is looked for professional autonomy and political co-operative solidarity – in spite of and in fighting against the tremendous gap in the levels of economic development still characterizing the post-colonial South African-German relationships (See also Lohrenscheit et al. 2000, Nitsch 2002, 2003a, 2003b, 2003c).

Thus another uniqueness within this co-operative venture has to be mentioned: The transfer of pedagogical and co-operative competences has not been initiated and directed by government organisations, such as the two provincial governments or the German Gesellschaft für Technische Zusammenarbeit (GTZ). But it has emerged out of small groups of teachers, teacher educators and students in both regions. This means, it is a *teacher-to-teacher* initiative. Therefore teachers have invested a large amount of time and money in this venture. But they have received also financial support from the State of Lower Saxony

and technical assistance from the universities involved. (See Motakef 2202, Nitsch 2003b).

The core-groups have been those teachers who had started with a study course in Teaching German as a Foreign Language, together with Dr. Janina Wozniak at UPE and teachers (in Lower Saxony) who had been involved in solidarity activities against the Apartheid system since the eighties (partly as members of the German Union of Teachers, GEW). They had been part-time mentors for students in pre-service teacher education and their activities related to South Africa had been co-ordinated at the North-South Centre of Education (established in 1998 by the late Professor Gottfried Mergner and by Claudia Lohrenscheit and Wolfgang Nitsch, see www.uni-oldenburg.de/nordsued).

With this background in mind it is easier to understand that the two teachers of the training team, Karin Fuhrmann and Gabriele Morgen, guided also by Ingo Scheller, have been so courageous in planning and organizing this training programme by themselves. They stood in direct contact with two colleagues in Port Elizabeth: Dr. Logan Athimoolam, a lecturer at Vista University and former high school teacher (see Athimoolam 2002) and Donovan Cairncross, teacher and deputy principal at Lawson Brown High School. Especially Logan Athimoolam has been very successful in convincing and motivating the principals and teachers at four schools in one of the poorest township areas in Port Elizabeth to participate in the training.

1.2 What have been the successful features of this in-service training in Drama-in-Education?

1. The programme demonstrates that teachers in extremely disadvantaged schools, living and working under very bad conditions are able to co-operate with a team of foreign teachers within a dynamic group process based on intensive inter-personal experiences, provided that they will be guided by well-trained colleagues in experiencing and experimenting with such a person-centred type of learning in such a way that they are enabled to apply such practices of learning together with their learner-groups in their classrooms.

2. In this way the self-reliance and self-esteem of these teachers (as individuals and as a group) will be strengthened in such a manner that they will experiment independently with methods of teaching that they

find meaningful to them. They will exchange their experiences informally with each other. Moreover they will develop an interest in follow-up training programmes.

3. It has become apparent that among the 20 teachers, there are at least five who seem to be ready and able to become promoters and counsellors. With regard to these competences and concepts of learning and educating they will instruct other teachers, provided that they will be supported and encouraged by university teachers in the field of teacher training.

4. It has become apparent that foreign (and in this case white) teachers are managing the problems of linguistic and cultural understanding and adaptation successfully as training facilitators by utilizing this medium (*Szenisches Spiel*) of experience-related and self-reflexive educational practice. Especially when they are guided by indigenous trainers of teachers they trust, and when they are supported in addition by younger educators who are helping with preparatory and technical work, like audio-visual documentation and production of training materials. Additionally the ability to share their daily impressions on a regular basis with them, has enabled them, for example, to understand better and to relate better to the concepts and practices concerning authority and gender roles among Xhosa men and women and between children and adults, which had been irritating for them at the beginning. The same, from the other perspective, had to be managed by the guest teachers belonging to the Xhosa Nation or the Cape-Coloured Community or the South African Indian Community during their stay at schools in Lower Saxony (See for reports on this in Motakef 2002, Athiemoolam 2002, Nitsch 2003a).

5. It has been valuable that an additional member of the guest-team has been working as a guest-teacher for several months (and at the same time being a participant observer) at one or two of the schools (where the participants of the training are located). In order to demonstrate some of the methods and practices of teaching that have been in the centre of the training, to teachers, but also in order to understand more of the local and cultural context this was helpful. This role has been performed by a young teacher from Oldenburg, Jürgen Spott, who had been trained in drama-in-education in the classroom.

6. It has been useful and decisive that the trainers have visited the schools and classrooms of several of the participating teachers in between the phases of the training. In order to learn more about the every day practices of the teachers, in order to encourage and guide them with regard to their first attempts at using the new methods and in order to integrate some of these first experiences into the forthcoming training phase, this has been helpful.

7. In order to enhance a more sustainable dissemination and stabilization of the newly learned teaching practices the participants of the programme are regarding a number of measures as useful:

- a few teachers should stay as guest-teachers for several months at schools in the partnership-region (in the North and in the South) to experience how fellow-teachers are working with the innovative methods in question, there,
- from the whole group of participants several small teams should emerge. They should be ready to offer in-service-training on a small and informal scale to fellow-teachers in local schools,
- members of these teams as well as university teachers supporting them (and some of their advanced students) could be asked to visit schools and teachers who are using and adapting the innovative methods,
- also intensive experience-oriented competence-training phases should be integrated in certain study courses or modules of pre-service teacher education (like the one Logan Athiemoolam has developed and practiced with bridging course students at Vista University (See his evaluative report in the Annex of this volume),
- best-practice or experimental teaching units utilizing an innovative approach or method should be documented and analyzed in examination theses (for B.Ed.Honours or M.Ed. examinations) of teachers, supported by colleagues or other students.

What has happened in connection with the co-operation programme since the basic training phase (documented in this volume) took place?

The trainer-team from January/February 2003 has organized another short training phase with the group of teachers in October 2003 in Port Elizabeth. Karin Fuhrmann and Frank Fuhrmann (Junges Theater Wilhelmshaven and part-time lecturer at the University of Oldenburg)

have met the teachers in Port Elizabeth in July 2004 for counselling, in connection with their travel to Grahamstown (for participating in the Annual Youth and School Theatre Festival) and a visit to Cape Town for exchanging experiences with the ELRU-trainers.

One of the promoters and participants of the training in January/February 2003, Donovan Cairncross, has been as a guest-student at the University of Oldenburg in winter 2003/04. He has been to Oldenburg in order to work on his examination thesis. He has visited several schools where teachers are using drama-and-theatre-in-education intensively (financially supported with a bursary supplied by the Daun and Steinhoff enterprises).

Drama-and-Theatre-in-Education will become a major focus in exchanging experiences in school-based in-service training connected with two partnerships of schools in Lower Saxony (Vocational School Varel and Grammar School Jever) and High Schools in Port Elizabeth

Logan Athiemoolam will establish Drama-in-Education especially as a method in Second Language (i.e. English) Teaching for disadvantaged learners in schools and tertiary institutions within the enlarged Faculty of Education of the amalgamated Nelson Mandela Metropolitan University, a merger of UPE, Technikon P.E. and Vista University P.E. (See also his Evaluation Report in the annex of this volume and his research article 2004 on this work; for the language- and education policy background of it see Alexander 2002, Delpit/Dowdy 2002).

At the University of Oldenburg Dr. Ute Pinkert (Juniorprofessor) will represent Szenisches Spiel and Theatre as part of teacher education and training within the Interfaculty Centre for Szenisches Spiel and Theatre, following Ingo Scheller as Co-ordinator. Within the framework of the extending partnerships of the two universities (Nitsch 2003b) this focus area will be enhanced within the education and in-service training of teachers. For example in 2005 a training course on Szenisches Spiel in combination with Simulation- and Scenario-Techniques in Business Education will be constructed, as a contribution for a new Advanced Certificate Course for teachers and lecturers at Technical Colleges (Further Education and Training Institutions) in the Eastern Cape Province.

Expression of thanks

The two editors appreciate very much the engaged and competent work of the trainers and authors of this report as well as of the participants of the training. Special thanks go to Friederike Schmidt for her work of translating the texts into English. In addition we are thankful to all those colleagues at the two universities and to teachers and principals who have supported this project. Without the financial support given by the Government of Lower Saxony (for travel expenses and remuneration for substitute teachers and members of the team) and by the Daun and Steinhoff companies (for guest scholarships) this project could not have been organized.

Port Elizabeth and Oldenburg, January 2005

Logan Athimoolam and Wolfgang Nitsch

Zitierte Literatur / References

- Alexander (Neville): "Language Policy, Symbolic Power and the Democratic Responsibility of the Post-Apartheid University." S. 180-193 in: Nitsch (Wolfgang) u.a. (Ed.): *Statt Menschenliebe: Menschenrechte. Zur Erinnerung an Gottfried Mergner*, Frankfurt a.M.: IKO 2002
- Athiemoalam (Logan): *A Comparative Study of Multicultural Education in High Schools*, Ed. Diss. University of Port Elizabeth 2002
- Athiemoalam (Logan): *Drama-in-Education and its Effectiveness in English Second/Foreign Language Classes* (Paper presented at the First International Language Learning conference 2004, Penang (Malaysia))
- Brooke (Pamela): *Traditional Media for Gender Communication*, New York: Pact 1996
- Delpit (Lisa), Dowdy (Joanne Kilgour), Editors: *The Skin that We speak. Thoughts on Language and Culture in the Classroom*, New York: New Press 2002
- Early Learning Resource Unit (ELRU): *Shifting Paradigms. Anti-Bias Training Manual*, Cape Town: ELRU 1999
- Hauptfleisch (Temple), Stedman (Ian), Editors: *South African Theatre. Four Plays and an Introduction*, Pretoria: Educational Publishers 1984
- Hauptfleisch (Temple): *Theatre and society in South Africa*, Pretoria: van Schalk 1997
- Kamlongera (Christopher): *Theatre for Development in Africa. Case Studies from Malawi and Zambia*, Bonn and Zoma: German Foundation for International Development 1989
- Kruger (Loren): *The Drama of South Africa. Plays, Pageants and Publics since 1910*, London: Routledge 1999
- Lohrenscheit (Claudia), Nitsch (Wolfgang), Wozniak (Janina): "The medium is the message – ein Nord-Süd-Netzwerk", *Zeitschrift für internationale Bildungsforschung und Entwicklungspädagogik* Dez. 2000, S. 2-8 (vgl. auch: www.uni-oldenburg.de/nordsued/content/cont_texte.htm)

- Manyozo (Linje): "Community Theatre Without Community Participation? Reflections on Development Support Communication Programmes in Malawi." *Convergence* 35(4) 2002: 55-70:
- Mda (Zakes): *When People Play People. Development communication through Theatre*, Johannesburg: Witwatersrand University Press 1993
- Motakef (Mona): *Analyse von Prozessen und Diskursen in einem LehrerInnenfortbildungsprogramm zwischen Eastern Cape und Niedersachsen im Kontext von Postkolonialismus und Post-Apartheid*, Diplomarbeit, Universität Oldenburg 2002
- Müller (Angelika I.), Scheller (Ingo): *Annäherung an das Fremde: Menschen in Schwarzafrika und wir. Das szenische Spiel als Lernform*, Oldenburg, Zentrum für pädagogische Berufspraxis 1993
- Negt (Oskar), Kluge (Alexander): *Public Sphere and Experience (1972)*, Minneapolis: University of Minnesota Press 1993
- Nitsch (Wolfgang): *On the Uses of Drama-in-Language-Learning in the Context of Disadvantaged Learners and Schools (not only) in South Africa*, Oldenburg: ZES 2000 (www.uni-oldenburg.de/nordsued/content/cont_english.htm).
- Nitsch (Wolfgang): *North-South Professional Co-operation Teacher to Teacher in the Interest of Disadvantaged Learners and the International Trends in Educational-Policy-Making*, Oldenburg: ZES 2002 (www.uni-oldenburg.de/nordsued/content/cont_english.htm)
- Nitsch (Wolfgang): *Szenisches Spiel/Drama-in-Education in the (South)African Cultural Context*, Oldenburg: ZES 2003a (www.uni-oldenburg.de/nordsued/content/cont_english.htm)
- Nitsch (Wolfgang): *Bericht über den Verlauf der Partnerschaft zwischen der University of Port Elizabeth und der Carl von Ossietzky Universität Oldenburg (1998-2003) an den Deutschen Akademischen Austauschdienst* (www.uni-oldenburg.de/nordsued/content/cont_texte_01.htm) 2003b
- Nitsch (Wolfgang): "Nord-Süd-Wissenschaftskooperation mit den Menschenrechtsprofessionenn." *Entwicklungspolitik* H. 3/2003: S. 28-33 (2203c)

Perkins (Kathy A.) Editor: Black South African Women: an Anthology of Plays, London: Routledge 1998

Samuels (Joe), Editor: CACE Drama in Education Course. People Playing People. a Community Educator's Manual, Cape Town: University of the Western Cape

Scheller (Ingo): Szenisches Spiel. Handbuch für die pädagogische Praxis, Berlin: Cornelsen Scriptor 1998 (Teil-Übersetzung von Kapitel 2 im Anhang dieses Bandes)

Scheller (Ingo): Szenische Interpretation. Theorie und Praxis eines handlungs- und erfahrungsbezogenen Literaturunterrichts in Sekundarstufe I und II, Seelze-Velber: Kallmeyer 2004

Teil 1 / Part 1: Fortbildungskurs Szenisches Spiel für Lehrer/innen in Port Elizabeth

1 Einführung

Das Land Niedersachsen hat 1994 einen Partnerschaftsvertrag mit der südafrikanischen Region Eastern Cape Province abgeschlossen. Im Rahmen dieser Partnerschaft ist zwischen der Universität Oldenburg und der University of Port Elizabeth eine Kooperation entstanden, aus der das Projekt "Brücken bauen zwischen Nord und Süd" hervorgegangen ist, ein flexibles Netzwerk, das die Pädagogik-Fakultäten, Schulen und Jugendprojekte mit einander verbindet.

Eine erste Begegnung von LehrerInnengruppen fand im Juli 1999 bei einem dreiwöchigen Besuch von zwölf LehrerInnen aus Niedersachsen in Port Elizabeth statt. Hieraus entstand das Kooperationsnetz "von LehrerIn zu LehrerIn", eine basis- und praxisnahe Form der Entwicklungszusammenarbeit im Bildungsbereich. Während dieses Aufenthaltes arbeiteten in der Regel ein bis zwei PartnerkollegInnen an einer Schule über mehrere Wochen zusammen. Ein weiterer Schwerpunkt lag im Bereich von Schulhospitationen und Arbeitstagen mit interessanten Themen für alle, wie z.B. Gewalterfahrungen.

Im Rahmen dieser Arbeitstagen führten wir themenbezogene Workshops mit Mitteln des Szenischen Spiels durch. Für die südafrikanischen TeilnehmerInnen war diese Methode sehr eindrücklich:

"... Es war schon beeindruckend wie schnell wir uns näher gekommen sind bei den Übungen. Wir haben nicht nur miteinander geredet, sondern uns angefasst miteinander gelacht ... und dabei selbst so ernste Bereiche wie Gewalterfahrungen und Strafen nicht ausgespart ..."

"... Im Grunde war es das erste Mal, dass wir uns so nahe gekommen sind und auf einmal war es egal, ob du Xhosa, Coloured oder Weißer bist ..."

(aus Berichten der TeilnehmerInnen)

Beim fünfwöchigen Gegenbesuch der KollegInnen aus Südafrika im Juli/August 2000 vertieften wir in einem zweiten Workshop die Arbeit mit dem Szenischen Spiel. Hieraus entwickelte sich der Wunsch unserer südafrikanischen KollegInnen nach "mehr". So konkretisierte sich auch unser Wunsch, einen Grundkurs für die Arbeit mit Elementen des Szenischen Spiels in Port Elizabeth, diesmal mit mehr Raum und Zeit, anzubieten. Dieses Fortbildungsprojekt beantragten wir 2001 im Rahmen des Partnerschaftsprojektes "INSET-for-TODLAC" – In-service Training for Teachers of Disadvantaged Learners and Communities".

Wir – Karin Fuhrmann und Gabriele Morgen – arbeiten seit Jahren mit der Methode des Szenischen Spiels in der Schule und im Bereich der LehrerInnenaus- und Fortbildung. Als Lehrerinnen arbeiten wir außerdem seit vielen Jahren gemeinsam an derselben berufsbildenden Schule und haben mit SchülerInnen zu tun, die mit den unterschiedlichsten Lernerfahrungen zu uns kommen, d.h. wir haben sowohl SchülerInnen ohne Schulabschluss als auch AbiturientInnen im Unterricht. Bei der Arbeit mit szenischen Mitteln haben wir festgestellt, dass sich alle "Schüler und Schülerinnen auch komplexe Themen und Fragestellungen aneignen und reflektieren konnten" (Scheller 1998).

Zudem konnten sie sowohl eigene Erfahrungen, Ängste und Abwehrmechanismen wahrnehmen, zeigen und sich mit ihnen auseinandersetzen. Darüber hinaus beobachteten wir, dass, wenn man mit dieser Methode arbeitet, eine andere SchülerInnen-/LehrerInnen-Beziehungsebene möglich ist, da Konflikte nicht verschleiert, sondern im Schutze der Rolle bearbeitet werden können. Diese Erfahrungen lassen sich durchaus verallgemeinern. Es hat sich gezeigt, dass es mit dem Szenischen Spiel "möglich ist, auch und gerade in pädagogischen Institutionen Lern- und Erkenntnisprozesse zu initiieren, die nicht von der Lernsituation und den konkreten Wahrnehmungen, Vorstellungen und Erfahrungen der Beteiligten abstrahieren, sondern diese und die körperlichen und sprachlichen Ausdrucks- und Verhaltensweisen bewusst aktivieren und als Inhalte und Potenziale in den Erkenntnisprozess einbeziehen" (Scheller, Berlin 1998).

Wesentliches Element bei der Planung unseres Konzeptes für einen Grundkurs mit südafrikanischen KollegInnen war unser eigener Weg. Während unserer Arbeit in der pädagogischen Praxis lernten wir verschiedene kreative Zugänge in Weiterbildungsangeboten kennen. Das Szenische Spiel erlebten wir als "Aha-Erlebnis". Wir konnten es in den

unterschiedlichsten Fächern, bei den unterschiedlichsten Themen einsetzen, Lernprozesse initiieren, die vorher so nicht möglich schienen. Zudem beobachteten wir, wie sich unsere eigene Haltung als Lehrerin veränderte. Wir bekamen einen anderen "Blick" auf die SchülerInnen und Unterrichtssituationen, so dass wir z.B. Konflikte benennen konnten, ohne sie gleich auf uns zu beziehen.

Zu unserem Weg gehörte auch, dass wir uns beim Ausprobieren neuer Methoden gegenseitig im Team unterstützten bzw. Fortbildungen als Team gaben. Das hatte für uns einerseits die Funktion, uns gegenseitig Unterstützung zu geben, was wir als äußerst hilfreich im Schulalltag und innerhalb der Institution Schule empfanden, und andererseits trainierten wir durch die gemeinsame Vorbereitung und Durchführung unserer Fortbildungsangebote nicht nur unsere Methodenkompetenz, sondern auch unsere Kritik- und Reflexionsfähigkeit. Aufgrund dieser eigenen positiven Erfahrungen hatten wir den Wunsch, unser Fortbildungsangebot in Port Elizabeth auf wenige Schulen zu beschränken, damit mehrere KollegInnen aus einer Schule als Teams an dem Grundkurs teilnehmen konnten.

Um eine gewisse Sicherheit im Umgang mit dem Szenischen Spiel zu entwickeln, benötigt man unserer Erfahrung nach einen längeren Zeitraum der Aneignung. Da es eine erfahrungsbezogene Methode ist, muss man sie auch praktisch "erfahren" und kann sie sich nicht "nur" lesend aneignen. Zum einen braucht man Zeit, um die Methode selbst zu erfahren und zum anderen muss man das Anleiten trainieren. So braucht man also zwei Schritte, um mit dieser Methode vertraut zu werden.

Es ist besonders wichtig im ersten Schritt die "Rolle" der Schülerin/ des Schülers inne zu haben, weil später im eigenen Unterricht immer wieder Situationen entstehen, auf die als Lehrerin reagiert werden muss. Nachvollziehen kann man viele Reaktionen der SchülerInnen aber erst, wenn man sie am eigenem "Leibe" erfahren hat. Denn, wenn man das Szenische Spiel einsetzt, wird man mit Wahrnehmungen und Empfindungen von Seiten der SchülerInnen konfrontiert, die im "normalen" Unterricht nicht entstehen. Um aber nicht gleich aufzugeben, bedarf es Übung und Unterstützung. Da wir diesen Erfahrungszeitraum wenigstens annähernd geben wollten, sah unsere erste Konzeption einen Fortbildungszeitraum von mindestens 8 Wochen vor.

2 Ursprüngliches Konzept

Geplanter Aufenthalt in P.E: 30./31.12.12.2002 – 28.02.2003

- | | | |
|-----------|---|--|
| 1. Woche: | 06.01.-10.01. | Besuche der teilnehmenden Schulen
Erkunden des Bedingungsfeldes |
| 2. Woche: | 13.01.-17.01.
evtl. 17.01.-
19.01. (à 12
Std.; 16-20 TN) | 1. Ausbildungsteil (Grundkurs) |
| 3. Woche: | 20.01.-24.01. | Unterstützung der TN bei der
Umsetzung im Unterricht
(Hospitation, Planung, Reflexion) |
| 4. Woche: | 27.01.-31.01.
evtl. 31.01.-
02.02. (siehe
oben 1. Teil) | 2. Ausbildungsteil (Grundkurs) |
| 5. Woche: | 03.02.-07.02. | Unterstützung der TN bei der
Umsetzung im Unterricht
(Hospitation, Planung, Reflexion) |
| 6. Woche: | 10.02.-14.02.
evtl. 14.02.-
16.02. (siehe
oben 1. Teil) | 3. Ausbildungsteil (Grundkurs) |
| 7. Woche: | 17.02.-21.02. | Unterstützung der TN bei der
Umsetzung im Unterricht
(Hospitation, Planung, Reflexion) |
| 8. Woche: | 24.02.-28.02. | Abschluss und Evaluation |

Erläuterungen

Dieser erste Vorschlag wurde von uns bewusst flexibel geplant, weil wir für die Bedürfnisse der Teilnehmer offen sein wollten, so dass die endgültige Verteilung der Stunden für den dreiteiligen Grundkurs vor Ort erfolgen konnte. Denkbar war auch eine Aufteilung der 12 Stunden.

pro Seminarteil auf einen vollen Seminartag und einen Nachmittag. Wir hätten die Stunden auch auf drei Nachmittage pro Seminarteil verteilen oder ein ganzes Wochenende anbieten können.

In welchem zeitlichen Rahmen der Grundkurs letztlich stattfinden konnte, ergab sich aus den organisatorischen Bedingungen sowohl der KollegInnen in Südafrika als auch bei uns in Deutschland.

3 Ausschreibung

OBE Teacher Training Course On Drama In Education

Presenters: Karin Fuhrmann (Vocational High School Varel)
Gabi Morgen (Vocational High School Varel)

Dates:	January 16 th to February 4 th 2003 (Sessions between these dates) Commencing at 8.30 am
Venue:	Vista University, Port Elizabeth Campus
Conditions:	No fee. Between 2 and 5 educators from one high school. A total of 20 participants for the programme. Educators will receive leave from the Department of Education for the duration of the sessions as part of OBE training
Outcomes:	To equip educators with skills for the preparation, facilitation and implementation of drama in education sessions in their respective classes
Structure of the programme:	Three modules (2 days per module) Inbetween the trainers will visit the educators at their respective schools to provide support, give guidance and to reflect on the drama in education sessions in the educators= classrooms.
Certification:	Certificates issued by the Carl von Ossietzky University of Oldenburg (Germany) will be awarded to all the participants.

What is Drama In Education?

It is a teaching method which enables educators and learners alike to reflect on a range of situations and experiences that affect them per-

sonally in their lives; such as xenophobia, HIV (Aids), unemployment, crime, personal relationships, racism, family problems, traditions etc. These social issues and problems in society are examined and reflected upon by means of dramatisation and role play.

What is the focus of the training?

Practical experiences and training in the skills of drama in education with a view to assisting you to implement these techniques in your classes.

Who should attend?

Educators who are interested in transforming their classes into lively centres of reflection and discussion. Educators offering any of the learning areas are invited to attend.

What is the outline of the training programme?

- | | |
|---------------------|---|
| Module 1: | 12 hour session (Thursday 16 th and Friday 17 th January) |
| Content: | Introduction and Practical Exercises |
| Module 2: | 12 hour session (Thursday 23 rd and Friday 24 th January) |
| Content: | Preparation, reflection and evaluation techniques of drama processes in the classroom |
| Practical Training: | After the first two modules the trainers will visit and assist participating educators with the implementation of drama in education in their respective classes. |
| Module 3: | 12 hour session (Monday 3 rd and Tuesday 4 th February) |
| Content: | Planning, facilitating, acting out and reflecting upon drama in education sessions (Simulating a drama in education session) |
| Practical Training: | Trainers will visit educators again in their classes to evaluate the success of the drama in education programme |

For further information and application to attend please contact: Dr Logan Athiemoolam, Vista University, P.E. Campus (Faculty of Education); phone: 041/4083273 (W) / 041/4575519 (H)

4 Das Team

Unser Team bestand aus vier Frauen: Karin Fuhrmann, Gabriele Morgen, Maja Sleur und Bettina Schmidt. Diese Zusammensetzung, die sich zu Beginn eher zufällig ergeben hatte, erwies sich im Nachhinein als sehr effektiv.

Seit 1994 arbeiten wir (Karin und Gabi), nach einer gemeinsamen SpielleiterInnenausbildung, mit dem Szenischen Spiel. Diese Methode wenden wir in unseren unterschiedlichen Unterrichtsfächern (Wirtschaft, Deutsch, Politik und Religion) an. Dabei haben wir es mit SchülerInnen aller existierenden allgemeinbildenden Schulformen zu tun: FörderschülerInnen, HauptschülerInnen (mit und ohne Schulabschluss), RealschülerInnen, SekundarschülerInnen, GesamtschülerInnen und AbiturientInnen zu tun. Es besuchen aber auch SchülerInnen der privaten Schulen der Umgebung (Privates Gymnasium Jaderberg und Freie Waldorfschule Oldenburg) unsere Schule. Wir sind es daher gewohnt mit sehr heterogen zusammengesetzten Klassen zu arbeiten.

Dieser Erfahrungshintergrund ermöglichte es uns, uns sehr schnell auf die südafrikanischen Verhältnisse, die Anforderungen und Bedürfnisse unserer TeilnehmerInnen einzustellen. Es zeigte sich bei den Reflexionen, dass der Austausch über die alltäglichen Bedingungen des Unterrichts unproblematisch war. In diesem Fall waren wir eben auch Lehrerinnen, mit eigenen praktischen Unterrichtserfahrungen und nicht "nur" Anleiterinnen.

Wir hatten den Wunsch von einer Übersetzerin begleitet zu werden, damit wir uns insbesondere in den Reflexionsphasen auf die Inhalte konzentrieren und Missverständnisse aufgrund von Sprachbarrieren vermieden werden konnten.

Dass Maja Sleur dann als Übersetzerin agierte, gestaltete sich als äußerst glücklicher Zufall, weil Maja Diplom-Pädagogin (Schwerpunkt: Szenisches Spiel) mit theaterpädagogischer Zusatzausbildung ist und viele Jahre im englischsprachigen Ausland gelebt hat. Ihre fachlichen und sprachlichen Kenntnisse waren nicht nur während der Workshops von Nutzen, sondern auch bei der Anfertigung eines Handbuchs für die SeminarteilnehmerInnen. Dieses Handbuch, das parallel zu den Workshops erstellt wurde, zeichnete den Verlauf der Workshops

nach (Anleitung, Übung und Reflexion), und soll den LehrerInnen als Nachschlagewerk dienen (siehe Teil 3).

Auch Bettina Schmidt, Studentin der Interkulturellen Pädagogik, gelangte eher zufällig in das Team. Da ihr ein halbjähriger Studienaufenthalt in PE aus familiären Gründen nicht mehr möglich war, wurde sie über Prof. Dr. Wolfgang Nitsch dem Team als studentische Hilfskraft vermittelt. Ihre Aufgabe bestand zunächst aus der Dokumentation der Workshops. Das bedeutete, Protokollieren und Fotografieren während der Seminare. Zusätzlich hat sie durch die Schaffung der organisatorischen Rahmenbedingungen dafür gesorgt, dass die Seminare reibungslos ablaufen konnten. Außerdem ist sie die Autorin des Projekt-Tagebuchs.

Dadurch, dass sie diese Aufgaben so gewissenhaft ausgefüllt hat, war es erst möglich, das Handbuch in der kurzen Zeit zu erstellen und den TeilnehmerInnen überarbeitet zu überreichen. Außerdem war ihr leichter Umgang mit technischen Geräten sehr hilfreich, der z.B. die Diashow bei der Abschlussveranstaltung ermöglichte.

Dass wir (Karin und Gabi) gut zusammen können, wissen wir aus den vielen gemeinsamen Fortbildungen und Seminaren. Bemerkenswert fanden wir, dass die Zusammenarbeit mit Maja und Bettina so unproblematisch verlief, obwohl wir uns vor den Workshops nicht kannten, und auch in PE wenig Zeit für die private Annäherung innerhalb des Teams bestand.

5 Grundgedanken, Ziele und Kommentare zu den einzelnen Modulen

Ausgangsgedanke für unsere Planung war, den KollegInnen aus Südafrika das Szenische Spiel nicht nur vorzustellen, sondern sie auch zu befähigen, diese Methode im Unterricht anzuwenden. Aus diesem Grund haben wir für die einzelnen Module drei unterschiedliche Schwerpunkte gewählt.

5.1 Erstes Modul, 16. und 17. Januar 2003

Im ersten Modul ging es uns vor allem darum, eine vertrauensvolle Atmosphäre herzustellen, um die Basis für die weitere Arbeit zu schaffen. Dabei sind wir von unseren eigenen Erfahrungen als Lehrerinnen und Lernende ausgegangen.

Wir haben die Erfahrung gemacht, dass ein Klima der Akzeptanz nötig ist, wenn man sich auf eine "Spielebene" begibt. Innerhalb einer LehrerInnengruppe kommt unserer Erfahrung nach als besondere Schwierigkeit hinzu, dass man als LehrerIn gewohnheitsmäßig immer in einer (An-)LeiterIn Position ist. Eine weitere, wenn auch von uns gewollte Schwierigkeit war dadurch gegeben, dass wir durch die Teambildung sozusagen "KollegInnen" vor uns hatten. Die berufliche Rolle bzw. das "Image" musste u.U. der/die Einzelne erst einmal überwinden.

Zusätzlich kam hinzu, dass die Gruppe multikulturell, d.h. aus "Coloureds", "Schwarzen" (Xhosa), "Weißen" und "Indians" zusammengesetzt war. Das bedeutete nicht nur mit einem unterschiedlichen kulturellen Hintergrund, sondern auch mit verschiedenen Muttersprachen, nämlich: Xhosa, Afrikaans und Englisch.

Aufgrund der Erfahrungen, die wir aus unseren Begegnungen mit südafrikanischen KollegInnen gewonnen hatten, erwarteten wir von den Gruppenmitgliedern je nach ethnischer Zugehörigkeit auch unterschiedliche Reaktionen. Wir wussten z.B. aufgrund der Workshops, die vorangegangen waren, dass wir bei "Xhosa"-LehrerInnen bestimmt damit rechnen mussten, dass alle Übungen, die mit Musik verknüpft waren, sehr starke Reaktionen hervorrufen würden. Andererseits hat-

ten wir erlebt, dass bei Vertrauensübungen mit Augenkontakt oder Blindenübungen mit Widerständen zu rechnen war.

Bei "Coloured"-LehrerInnen haben wir dagegen mit ähnlich zurückhaltenden Reaktionen gerechnet, die wir auch oft bei deutschen LehrerInnen beobachtet hatten. Bei unserer Planung haben wir diese Bedingungen mit berücksichtigt und das Konzept bewusst so geplant, dass wir nach jedem Seminartag, die Möglichkeit hatten, flexibel auf die Gruppe zu reagieren.

Unsere Grundannahmen haben sich im Nachhinein bestätigt. Das Ergebnis unserer Überlegungen war folgender Ablauf:

5.1.1 1. Workshoptag, 1. Modul (16.01.03)

5.1.1.1 Ablauf des ersten Tages (1. Modul): 16. Januar 2003

1. Vorstellen / Organisatorisches
2. Kennlernübungen
 - a. Unterschiedliche Begrüßungen
 - b. Unterschiedliche Bewegungen ("You do what I do and say what I say")
3. Vertrauensübungen:
 - a. Paarbildung ("Blinde" führen)
 - b. Paarübung (Raumerfahrung)
 - c. Paarübung (Geräusche wahrnehmen)
 - d. Paarübung (Rücken an Rücken/Körperkontakt)
4. Reflexion
5. Pause
6. Warming-up mit Namen
7. Arbeit an Haltungen (als Vorübung zum Standbildbauen)
 - a. Andocken (Übung zu Haltungen)
 - b. Kommandobilder (Übung zu Emotionen)
 - c. In Bilder gehen (Übung zu Situationen)
8. Reflexion
9. Pause

10. Warming-up mit Namen (Anmerkung: Es war wichtig für uns die z.T. schwierigen Namen der TeilnehmerInnen oft zu hören, damit wir sie lernen konnten.)
11. Konzentrationsübung ("Klatscher")
12. Vorübungen zur Standbildmethode
 - a. Standbildmethode demonstriert
 - b. Paar-Übung zur Standbildmethode ("Skulpturen der Emotionen")
 - c. Regeln für das Standbildbauen
13. Gruppenarbeit mit Fotos (Situationen aus Südafrika)
 - a. Gruppen erarbeiten ein "Abbild" zu dem gewählten Foto
 - b. Präsentation
 - c. Deutung von außen durch die Beobachter
14. Reflexion
15. Abschlusskreis

Tagebuch: 15. Januar 2003

..."Der Abend war ein guter Start für die Workshops morgen. Ich bin schon zuversichtlich. Ich bin nur der Meinung, dass man unsere Teilnehmer nicht als superfremd betrachten muss. Wir können doch alles mit ihnen besprechen. Ich hoffe, dass die Lockerheit aufkommt und auch das Vertrauen, dass sie sich ehrlich äußern. Mit meinem Aufgabenbereich fühl ich mich ganz wohl. Ich glaube nicht überfordert zu sein und habe Lust, zu dem, was ich tun werde"...

Teilnehmerstimmen zu den anfänglichen Erwartungen:

..."Ich dachte wir werden unterrichtet, weil es "Workshop" genannt wurde. So ist das normalerweise in Workshops, aber diesmal war das nicht der Fall. Es war praktisch orientiert und lustig."

..."ich war sehr interessiert, weil ich niemals vorher Theater mit Bildung verbunden kennen gelernt habe."

..."ich war neugierig und interessiert, wo all die Übungen wohl hinführen, weil ich anfangs nicht wusste, wie sie mit Bildung zu verbinden sind."

5.1.1.2 Ausschnitte des ersten Tages (1.Modul)

zu 3. Vertrauensübungen

- a. Paare bilden – einer legt dem anderen die Hand zwischen die Schulterblätter u. fasst ihn am Arm/Handgelenk an, der andere schließt die Augen- der Blinde wird durch den Raum geführt, dabei sollte der Geführte möglichst verschiedene Materialien ertasten. Dann: Wechsel (s. Abb. 1 und 2, S. 130 ff.)
- b. Paare bleiben, dieses Mal öffnet der “Blinde” kurz die Augen (“Foto”), schließt sie wieder / weiter führen – dabei mit “Blenden”, “Distanzen” experimentieren dann: Wechsel
- c. Paare – Sehender gibt einen bestimmten Ton vor, Blinder folgt diesem Ton
(Wichtig: Der Ton darf nie (!) unterbrochen werden, deshalb “bequemen” Ton wählen)

Für alle Vertrauensübungen gilt (aus dem Skript für die Teilnehmer):

Der Lehrer (SL) hat die Verantwortung für die Sicherheit der “Blinden” und muss daher den “Sehenden” unbedingt vermitteln, dass sie für ihren Partner die Verantwortung tragen, also:

Keine “Scherze” zulassen! Blinde dürfen nirgends gegen stoßen (Schock!)! Nicht reden! Vorsichtig auch in Berührungen und Bewegungen bleiben (nicht zu schnell, auf Signale des Blinden achten und reagieren, Sicherheit vermitteln)

zu 7. Arbeit an Haltungen

- a. Andocken: Paare bilden – einer nimmt irgendeine Haltung ein, der andere setzt sich dazu in Beziehung und dockt dabei an – daraufhin löst sich der erste Partner, nimmt eine andere Haltung ein, setzt sich in Beziehung zum Partner, dockt an
 - zunächst die ganze Gruppe (festes Paar)
 - als ganze Gruppe (schneller “Partnerwechsel”)
 - halbe Gruppe zeigt die Übung, andere guckt zu/ dann Wechsel!
 - (s. Abb. 3 und 4)

- b. Kommandobilder (Gruppe teilen/ Demo: "heiß"/ "kalt")
 - Die halbe Gruppe stellt sich mit dem Rücken zur restlichen Gruppe auf die "Bühne" – auf ein bestimmtes Stichwort hin (z.B. "Glück") nimmt jeder eine bestimmte Haltung (spontan!) ein und dreht sich mit dieser Haltung zum Publikum – dann: Wechsel Stichworte z.B.: begeistert, erschrocken, schüchtern, ängstlich (s. Abb. 5 und 6)
 - Die TeilnehmerInnen stehen am „Bühnenrand“ und nehmen nacheinander auf ein bestimmtes Stichwort eine spontane Haltung ein.
Stichworte z.B.: stolz, begeistert, wütend, glücklich

Zu 12. Vorübung zur Standbildmethode

- b. "Skulpturen der Emotionen": Paare bilden – einer der beiden bekommt einen Zettel mit einem Begriff (geheim!) und baut den Partner zu diesem Begriff (z.B. "Wut") zum Standbild.
Wenn alle fertig sind, gehen die Erbauer durch die "Ausstellung" und deuten die Skulpturen von außen (Erbauer kann danach sagen, welcher Begriff es war) – dann: Wechsel
mögliche Stichworte: glücklich, verliebt, wütend, ängstlich, arrogant, stolz, ...
(s. Abb. 7 und 8)

zu 13. Gruppenarbeit mit Fotos (hier: Situationen aus Südafrika)

- a. vorab: Bilder auslegen ("Ausstellung")/ Gruppen bilden/ Gruppen betrachten die Bilder sorgsam und wählen eines aus/ Gruppen erarbeiten "Abbild" zu diesem Bild
- b. Präsentation der "Abbilder"
(s. Abb. 9 und 10)
- c. Deutung von außen durch die Zuschauer, danach: kurze Befragung der Personen im Bild (aus der Haltung heraus):
 - What do you see?
 - What do you think about this situation?
 - What has happened?
 - How do you feel?

Tagebuch: 16. Januar 2003

...”so will ich die Zeit nutzen, um unmittelbar von unserem ersten Workshopstag zu erzählen. Ich fand es absolut gut und gelungen. Die Eindrücke drumherum möchte ich gerne festhalten. Ich fand die Gruppe unheimlich nett und auch ziemlich harmonisch. Wir hatten 16 Lehrer, morgen werden noch 2 mehr kommen. Viele dieser Lehrer kennen sich, weil sie an denselben Schulen unterrichten. Niemand war ganz ohne Bezugsperson. Das hat dem Arbeitsklima und dem Vertrauen sehr gut getan.

Unsere Teamarbeit hat besser geklappt, als eine von uns jemals gedacht hätte. Keine Spannungen, es lief einfach. Jede hatte ihren Aufgabenbereich ganz klar und jede hatte irgendwie auch die gleiche Wichtigkeit. Ich machte heute gleich 115 Fotos, schrieb sehr viel mit, vor allem wenn reflektiert wurde und die Lehrer zu der Anwendbarkeit der Methode Fragen hatten und ich protokollierte den Ablauf. Das war eine ganze Menge. Ich kann nicht sagen, dass ich eine Sekunde nichts zu tun hatte.

Die einzelnen Leute aus der Gruppe möchte ich gerne noch näher kennen lernen. Ich fand sie unheimlich sympathisch und war beeindruckt wie schnell ein so herzliches und vertrautes Gruppengefühl hier entsteht. Ich finde, dass Karin und Gabi das sehr gut gemacht haben und auch gut flexibel auf die Stimmungen reagiert haben. Zu Beginn war die Gruppe sehr wild und ausgelassen, so dass sie schnell von den Warming-ups zu den Vertrauensübungen kamen, die dann mit mehr Ernsthaftigkeit durchgeführt wurden.

Die interkulturelle Kommunikation war eindrucksvoll. Was typisch Xhosa war, wurde uns anhand der Bilder aus Südafrika sehr anschaulich erklärt.

Der Tag war aber wirklich sehr anstrengend. Von heute morgen um 8 Uhr bis abends um 18 Uhr waren wir die ganze Zeit in Aktion und haben nicht mal richtig was gegessen. Denn die Kantine in der Uni ist noch geschlossen. Ab morgen werden wir einen Cateringdienst kommen lassen, da die Teilnehmer es so gewohnt sind, dass die Workshopleader was zu essen stellen. Darum mussten wir uns eben noch nach den Workshops kümmern.

Außerdem reflektierten wir im Team den Tag und gingen den Ablauf noch mal durch. Als wir hier ankamen war ich sehr müde. Leider ist seit dem auch noch keine richtige Entspannung eingetreten. Wir haben was gegessen und dann hatte Maja noch was zu übersetzen und ich habe mich ans Telefon geklemmt. Ich musste mir erklären lassen, wie ich morgen zum Ende des ersten Moduls eine kleine Fotoshow für die Teilnehmer machen kann. ...”

5.1.2 2. Workshoptag, 1. Modul (17.01.03)

5.1.2.1 Ablauf des zweiten Tages (1. Modul): 17. Januar 2003

1. Organisatorisches (Catering, Fotos, Zertifikate, Handys ausstellen!)
2. “Blitzlicht” (Befinden, Fragen zu gestern)
3. Warming-up zum “Wach werden”
4. Raumübungen (Konzentration und Gruppengefühl)
5. Einführung der Standbildmethode
 - a. Regeln
 - b. Demonstration der Methode
 - c. Paarübungen (gegenseitiges Bauen)
 - d. Gruppenarbeit (Standbildbauen zu ausgedachten Situationen)
 - e. Präsentation und Reflexion
6. Pause
7. Warming-up (Namen, Gesten)
8. Gruppenarbeit
 “3 Standbilder in drei Minuten” zum Thema Familie
 (vgl. Scheller, Berlin 1998, S.101/102)
9. Präsentation der Gruppenergebnisse (jede Gruppe nacheinander)
10. Reflexion
11. Vertiefung der Arbeit an den Standbildern
 - a. Pro Gruppe wird ein Bild ausgewählt und interpretiert
 - b. Unterschiedliche Reflexionsformen wurden vorgestellt:

- Möglichkeit: Die BeobachterInnen stellen sich hinter eine der Personen im Standbild und sagen, was dieser Person ihrer Meinung nach durch den Kopf geht.
- Möglichkeit: "Stimmenskulptur" (Scheller, Berlin 1998, S. 136/137)
- Möglichkeit: "Wunschhaltungen" (Scheller, Berlin 1998, S. 144)
- Möglichkeit: "Beziehungsbilder" (vgl. Scheller, Berlin 1998, S. 139)

12. Abschlussrunde und Ausblick auf das zweite Modul

5.1.2.2 Ausschnitte des zweiten Tages (1. Modul)

Zu 5. Standbildmethode

- a. Wiederholung: Was ist ein Standbild?/ Wichtigste Regeln:
 - nicht sprechen
 - Nur einer ist der ERBAUER
 - eine Person ist aus Wachs und die andere formt
 - Mimik wird vorgemacht
 - nicht ins Gesicht fassen!
- b. Demonstration der Methode
- c. Übung
 - Zweier-Übung: mit der ganzen Gruppe, einer baut, der andere ist "Material" – durch Anticken jeweils Wechsel > dabei darauf achten, dass die Regeln eingehalten werden
 - (s. Abb. 11 und 12)
 - "schneller Wechsel", wenn einer gebaut ist, bleibt er in "freeze" – Haltung, der Erbauer geht zu einem anderen in "freeze" – Haltung, tickt diesen an, dadurch wird dieser wieder "lebendig", wird zum Erbauer, baut seinen "Erlöser" und geht zum nächsten, tickt den an usw.
 - je ½ Gruppe präsentiert der anderen den Ablauf ("Geschichten" entstehen)
- d. Gruppenarbeit/Vorübung:

- Jede Gruppe denkt sich eine Situation aus, baut dazu ein Standbild, überlegt einen Titel, nur die Gruppe kennt die "Überschrift". (Vorbereitungszeit für die Gruppen: 10 min.)
- Die anderen Teilnehmer erraten das jeweilige "Thema"

e. Ergebnisse der Gruppen/ Standbilder/Titel:

- Fußballspiel
- Ballett
- Reiten (s. Abb. 13)
- Taxi fahren ("Minibus") (s. Abb. 14)

Zu 8. "3 Bilder in drei Minuten"

- e. TeilnehmerInnen in Gruppen einteilen (à 3-4 Personen)
- Auftrag: 3 Standbilder in 3 Minuten bauen zum Thema Familie
 - Eine/r ist der Erbauer!!!

Zu 9. Gruppen präsentieren die drei Bilder

- jede Gruppe präsentiert nach einander ohne Kommentar (s. Abb. 15 und 16)

Zu 10. Reflexion:

- Das erste Bild der ersten Gruppe wird präsentiert > Beobachter assoziieren /Deutung > Erbauer präzisiert
- Danach werden die anderen Bilder dieser Gruppe gezeigt und wie oben verfahren.
- Wenn alle 3 Bilder gezeigt wurden, kommt 2. Gruppe an die Reihe und es wird ebenso verfahren

Zu 11. Vertiefung der Arbeit an den Standbildern

b. Reflexion nach "Wunschhaltung"

- Standbild aufbauen (s. Abb. 16)
- kurze Befragung: "How do you feel?"
- Ausgangsfrage: "Wem geht es am schlechtesten in dieser Situation?"
- TN entschieden sich für die Mutter/ Mutterrolle wird durch andere Person ausgetauscht

- die ausgetauschte "Mutter" betrachtet das Bild von außen und baut es zu ihrem Wunschbild um ("Wie wünschst du dir die Situation?")
- anschließend werden die Personen im Bild befragt
- es ergibt sich, dass die "neue" Mutter mit der Situation nicht ganz zufrieden ist
- die "neue" Mutter baut nun das Bild nach ihren Vorstellungen um erneute Befragung
- alle sind mit der Situation zufrieden

Tagebuch: zum 17. Januar 2003

"... Der zweite Workshoptag am Freitag verlief dann schon wesentlich routinierter. Wir waren alle nicht mehr so unsicher, sondern bewegten uns gelassener in der Uni und auch im Kontakt zu den Leuten. Nur drei der Lehrer kamen nicht wieder. Dafür kam Donovan dazu und eine Kollegin von Logan war auch ab und an dabei. Sie nahm allerdings nicht richtig teil. ...

Sonst war der Freitag aber total spannend. Die Methode wurde intensiver und tiefgehender, so dass die Teilnehmer auch offensichtlich mehr Verständnis und Interesse bekamen. ...

Das ist im Moment ein wahnsinnig eng gesteckter Zeitplan. Ich kriege vor den Workshops jeweils die Planung für den Ablauf, protokolliere dann den wirklichen Verlauf, korrigiere das vorläufig mit Karin und Gabi, die korrigieren es dann endgültig und geben es uns und wir übersetzen es dann ins Englische. Wir versuchen immer vor dem nächsten Workshop den vorherigen fertig übersetzt zu haben. Und das dauert. Montag saßen wir 5 Stunden daran, bis nachts um eins. Und wir müssen da auf jeden Fall noch einige Feinheiten ändern und vieles korrigieren. Ich war aber sehr zufrieden wie gut auch diese enge Zusammenarbeit mit Maja klappte. ...

Allerdings wurde mir gestern auch wieder sehr bewusst, was für ein Balanceakt die Freizeitplanung hier ist: Wir treffen hier im Rahmen des Projektes unheimlich viele interessante Menschen, die absolut nett und offen sind und uns gerne alles zeigen wollen. Leicht könnten wir keine freie Minute mehr haben, aber ich glaube, dann würden wir den Leuten auch nicht mehr gerecht. Um mich immer wieder neu auf alles einzulassen, brauche ich auf jeden Fall auch Pausen. Um diese muss man

hier aber ziemlich kämpfen. So sind nun schon wieder so viele dates geplant, dass ich keine freie Zeit vor mir sehe. ...”

Teilnehmerstimmen zu dem Gewinn:

...”Ich habe eine Menge gewonnen. Es war das erste Mal, dass ich an einem Workshop teilgenommen habe. Vorher wusste ich nicht, dass ich nur mit der Mimik eine Geschichte erzählen kann. Ich habe auch Fertigkeiten, Wissen und Werte vermittelt gekriegt...”

...”ich gewann eine Menge. Denn manchmal, wenn ich eine Unterrichtseinheit in der Klasse mache, sind da einige Schüler, die nicht so schnell verstehen wie andere. Jetzt wird es für mich leicht sein, meinen Unterricht mit dem Szenischen Spiel so zu gestalten, dass es für alle Schüler leicht sein wird, mitzukommen.”

5.2 Zweites Modul, 23. und 24. Januar 2003

Im zweiten Modul lag für uns der Schwerpunkt auf der Vermittlung der Methode als “Handwerkzeug” für die Schule. Dabei gingen wir auch diesmal sehr stark von unseren eigenen Erfahrungen als LehrerInnen aus. Wir meinen, dass es im Unterricht leichter fällt, eine neue Methode auszuprobieren, wenn man die Methode sicher beherrscht. Deshalb haben wir bewusst viele Wiederholungsphasen eingebaut und einfache (wiederholbare) Situationen ausgewählt, die sich auch auf Südafrika übertragen lassen.

Uns war zum einen wichtig, dass die TeilnehmerInnen erkennen konnten, dass wir ihnen exemplarisch Arbeitsmöglichkeiten mit dem Szenischen Spiel vorstellten, zum anderen wollten wir uns auf eine Handvoll Methoden beschränken, die die KollegInnen für ihren Unterricht immer abwandeln konnten. Unsere Schwierigkeit bestand darin, dass wir einerseits auf das Methodische achten wollten, andererseits parallel die Unterrichtsplanung mit einbauten. Dieses parallele Einbauen war auch notwendig, denn sonst hätten die TeilnehmerInnen im 3. Modul nicht schon in die AnleiterInnenposition gehen können.

Uns war bewusst, dass die Spielfreude, die wir im ersten Modul geweckt hatten, im zweiten Modul etwas verloren gehen würde, weil es hier darauf ankam, die Methode sauber zu vermitteln und zu wiederholen, damit sie “wiederholbar” eingeübt werden konnte. Diese Entscheidung

führte dazu, dass sich jede/r TeilnehmerIn mit einer Rolle beschäftigen musste und ein- und ausgefüllt wurde. Aus unserer Erfahrung im Unterricht wissen wir, dass diese Phasen für die TeilnehmerInnen leicht ermüdend sind. Sie sind aber unabdingbar, wenn der Unterricht in der nächsten Stunde mit dieser Methode fortgesetzt werden soll.

Inhaltlich ging es uns außer um die Vermittlung der Standbildmethode auch um die Arbeit an Haltungen. Dabei stützten wir uns im Wesentlichen auf folgende Aussagen von Ingo Scheller:

„Vor allem bei der Einfühlung, bei der die Spieler die Lebensgeschichte, die Lebenssituation, die äußere und die innere Welt und Haltung einer Person von innen heraus so differenziert entwickeln müssen, dass sie in der Lage sind, sie in unterschiedlichen Situationen darzustellen, sind sie darauf angewiesen, vergessenes, halb- und vorbewusstes Erlebnismaterial zu aktivieren und auf die Person zu übertragen...“ (S. 29).

„Dort, wo die Aktivierung von Erlebnissen nicht ausreicht, um sich in Personen und Szenen hineinzusetzen, wo also die kulturelle oder psychische Fremdheit der Personen den Zugang zu ihren Gedanken und Gefühlen erschwert, kann das Nachahmen und Erproben körperlicher Haltungen und Handlungen die Einfühlung erleichtern...“ (S. 30).

„Um die Beziehungsmuster und die damit verbundenen Selbst- und Fremdbilder der Personen zu verstehen, müssen die Spieler auf eigene Beziehungserfahrungen zurückgreifen, wobei es (...) nicht selten zur Übertragung eigener Beziehungsmuster kommt. Dabei werden die konkreten Beziehungen, die die Personen zu anderen aufgebaut haben oder aufbauen, häufig erst während der Interaktion mit diesen bewusst und können nachträglich erschlossen werden“ (S. 31).

Wir wollten den KollegInnen aber auch aufzeigen, wie viele eigene kreative Möglichkeiten sie mit dem Szenischen Spiel für ihren eigenen Unterricht haben, wenn sie es auf ihre Themen abstimmen und auf ihren Unterricht übertragen. Diese Übertragbarkeit sollte deutlich werden. Damit die Scheu, es möglichst selbst anzuwenden, gar nicht erst aufkam, versuchten wir die Methode nicht in der „Breite“, sondern in der „Tiefe“ zu zeigen.

5.2.1 1. Workshoptag, 2. Modul (23.01.03)

5.2.1.1 Ablauf des ersten Tages (2. Modul): 23. Januar 2003

1. Check-in
2. Warming-up
 - a. Namen wiederholen
 - b. Tempoübungen zur Konzentration und zum Gruppengefühl
 - c. "Klatscher"
 - d. "Ja/Nein" (Variante zum Klatscher)
3. Vorübungen zu Haltungen (hier: Schüler-/Lehrerhaltungen)
 - a. Raumübung
 - b. Gangarten/Emotionen
 - c. Arbeit mit "freeze"
 - d. Kommandobilder mit typischen Schüler-/Lehrerhaltungen
4. Pause
5. Vertiefung der Standbildmethode
 - a. Wiederholen der Regeln (durch TN)
 - b. Gruppenarbeit zum Thema "Schule"
(Es sollte jeder aus der Gruppe ein Standbild bauen, anschließend sollte die Gruppe für ein Bild zur Präsentation entscheiden.)
 - c. Präsentation
6. Reflexion:
 - a. Deutung durch die Beobachter von außen
 - b. Innere Gedanken und Gefühle werden aus der Haltung der Personen im Standbild heraus ausgesprochen
7. Pause
8. Erarbeitung kurzer Spielszenen mit zwei Sätzen
 - a. Paarbildung (Jeder erhält einen Satz.)
 - b. Experimentieren mit den Sätzen
 - Emotionen
 - Distanzen

9. Partnerarbeit:
 - a. Entwicklung einer kleinen Spielszene mit den Sätzen
Vorgaben: Entwicklung eines Szenarios (klarer Anfang, klares Ende der Szene, Personen und Beziehungen festlegen)
 - b. Jeder schreibt für sich eine kurze Rollenbiographie.
10. Präsentationen
Hierbei wird jeder Spieler ein- und ausgeführt.
11. Abschlussrunde

5.2.1.2 Ausschnitte des ersten Tages (2.Modul)

Zu 3. Vorübungen zu Haltungen: Arbeit an typischen Lehrer- und Schülerhaltungen.

- c. Arbeit mit "freeze"
 - Durch den Raum gehen – normales Tempo/ jeder für (bei) sich
 - bei "stopp" oder "freeze" (je nach Ansage) zunächst typische Lehrerhaltungen einnehmen
 - Ansagen: eilig (auf dem Weg zur Schule, du weißt du bist schon spät dran), nach der Schule, in der Pause, Konferenz, vor den Schülern stehen (im Unterricht), Aufsicht bei einem Test, Sportunterricht, Schulparty
 - dann: typische Schülerhaltungen einnehmen
 - Ansagen: vor Schulbeginn (assembly), auf dem Weg zur Schule (eilig), auf dem Weg zum Direktor (man hat etwas angestellt), in der Pause, Schulparty
- d. Kommandobilder:
 - zwei Gruppen bilden > typische Lehrerhaltungen, dann typische Schülerhaltungen
 - Erste Gruppe (Lehrerhaltungen) steht mit dem Rücken zum Publikum und nimmt auf Ansage Haltung zum genannten Stichwort ein, dabei drehen sich die TN um und erstarren ("freeze"). (s. Abb. 17) Beim letzten Begriff stehen die TN am Rand und setzen sich nacheinander in Beziehung ("in Bilder gehen"/ einer nimmt eine Haltung ein, alle anderen folgen)
 - Zweite Gruppe (Schülerhaltungen): Es wird wie oben verfahren. (s. Abb. 18) Beim letzten Bild kann kurze Befragung aus der je-

weiligen Haltung heraus erfolgen. Da es keine Rolleneinfühlung gibt, können nur Fragen gestellt werden wie: Wo bist du? Was ist hier passiert? Was siehst du? Was machst du gerade? Wie geht es dir dabei?

Zu 5. Standbildmethode (Vertiefung)

- a. Wiederholen der Regeln zum Standbildbauen
- b. Gruppeneinteilung: ca. 5 Gruppen à 4-5 Personen
 - Auftrag: Erbauer baut ein Standbild zum Thema "Schule"!
 - Mögliche Beziehungen: Lehrer-Lehrer/ Lehrer-Schüler/ Schüler-Lehrer/ Schüler-Schüler
- c. Präsentation (s. Abb. 19 und 20)
 - Die einzelnen Gruppen präsentieren nacheinander, dabei wird wie folgt vorgegangen:

Zu 6. Reflexion der Standbilder:

- a. Deutung von außen, d.h. durch die Beobachter (Was seht ihr? Wie deutet ihr das?)
- b. TN werden aufgefordert aus ihrer Haltung heraus einen Satz zu sagen
Hinweis: Innere Gedanken und Gefühle sollen auf diese Weise nach außen gebracht werden, d.h. hier soll wirklich realistisch das ausgesprochen werden, was die Person in dieser Haltung denken oder fühlen könnte. Das kann manchmal nur ein Seufzen, ein Laut oder ein Wort sein. Befragung möglich

Zu 8. Arbeit mit Sätzen und Einfühlung in kurze Spielsituationen (mit A – B Sätzen)

- a. Einführung der Arbeit mit Sätzen
 - Paare bilden / festlegen, wer A bzw. B ist.
 - Paare stehen sich gegenüber, ca. 50 cm Abstand, und bilden dabei eine "Allee"
 - Jeder sagt seinen Satz dem Partner, zunächst ohne Emotionen, dabei sind die einzelnen Paare nacheinander dran. Anschließend sagen die TN aus Reihe A gleichzeitig ihren jeweiligen Satz, dann die TN aus Reihe B ihren jeweiligen Satz immer im Wechsel.

- Spielleiter (SL) gibt nach einer Zeit unterschiedliche Distanzen vor: alle gehen einen Schritt zurück, dann noch einen, noch einen, ... (max. Distanz). (s. Abb. 21 und 22)
 - Varianten: max. Nähe, Rücken an Rücken, Seite an Seite, einer liegt auf dem Boden, der andere steht über ihm. Dabei werden fortwährend im Wechsel die Sätze gesagt. Hierdurch entwickeln sich automatisch Emotionen, diese sind gewollt!
- b. Anschließend bekommen die TN "die Erlaubnis" aus der Reihe zu treten und mit den Sätzen, den unterschiedlichen Distanzen und Emotionen zu experimentieren.

Zu 9. Arbeitsauftrag für die Vorbereitung einer kleinen Spielszene mit den beiden Sätzen:

- a. Szenario festlegen (Paar legt Situation, Personen und Anfang und Ende fest)
Hinweis: Der Anfang und das Ende der Szene muss beiden ganz klar sein, deshalb gut absprechen!
- b. Kleine Rollenbiographie (jeder schreibt für sich (!) eine "Rollenbiographie")

Zu 10. Präsentationen der Spielszenen (s. Abb. 23 und 24)

Hierbei wurden alle Paare jeweils ein- und ausgeführt.

- Bei der Einfühlung geht es um die Befragung des Charakters (Rolle).
- Ziel: Dem Spieler zu helfen, in die Rolle zu schlüpfen!

Regeln:

- Der SL legt dem Spieler (Sp) die Hand auf die Schulter.
- Der Sp schaut dabei den SL nicht an.
- SL befragt den Sp, dieser antwortet. Hierbei entsteht kein Gespräch (!), sondern es sind vielmehr innere Gedanken, Vorstellungen, Wünsche (s. Rollenbiografie), die offenbart werden.
- (s. Abb. 25 und 26)

Bei der Einfühlung sollen die Fragen zunächst deutlich machen, wer der Spieler ist (Charakter) und von der äußeren Situation ausgehen. Diese Fragen führen schließlich zum Gefühl des Charakters zu Beginn der Spielhandlung. Bei der Ausföhlung beginnt man beim jeweiligen Gefühl des Spielers am Ende der Szene. Daran schließen sich Fragen an, die helfen das Erlebte (aus seinem Gefühl heraus) zu benennen/zu reflektieren. Immer sollten diese Fragen dem Spieler helfen aus dem Charakter zu finden, weshalb man mit der Frage, was der Charakter als nächstes vorhat oder was ihm jetzt gut täte, endet.

Tagebuch: 23. Januar 2003

..”Der Workshop heute war sehr anstrengend, da ein Teil sehr langatmig war, die Teilnehmer waren müde, wir auch, es zog sich 90 Minuten dieselbe Übung hin. Mir leuchtet trotzdem total ein, wieso Karin und Gabi das so durchgezogen haben. Sie wollten allen die Möglichkeit geben, es selbst zu erfahren, ein- und ausgeföhlt zu werden. Außerdem setzen sie auf Qualität statt Quantität. Was sicher sinnvoll ist, wenn die Lehrer es wirklich schaffen sollen, das Szenische Spiel anzuwenden. Doch ich beobachtete wie sie (die Teilnehmer) immer träger wurden und die anfängliche Spannung verloren ging. Ich hoffe sehr, dass sie das Interesse nicht verlieren und den Sinn für diese Hartnäckigkeit verstehen...”

Teilnehmerstimmen zu den Schwächen der Workshops:

...”die Spielleiterinnen waren nicht zuverlässig mit der Zeiteinteilung. Das waren die einzigen Schwächen.”

...”das Sprachproblem, wo wir immer auf die Übersetzung warten mussten. Das machte es manchmal langweilig.”

...”da war die Tendenz, die Teile zu wiederholen, mit denen wir uns schon befasst hatten...”

5.2.2 2. Workshoptag, 2. Modul (24.01.03)

5.2.2.1 Ablauf des zweiten Tages (2. Modul): 24. Januar 2003

1. Blitzlicht
2. Warming-up
 - a. zum Wachwerden und Wohlfühlen
 - b. Konzentrationsübungen
3. Arbeit mit einer Zeitungsnotiz
4. Gruppenarbeit
 - a. Die Gruppe soll 5 Standbilder zu dem Text entwickeln. (Vorgeschichte – Tat – Nachgeschichte)
 - b. Der Erzähler wird von der Gruppe bestimmt.
5. Präsentation als Diavortrag
6. Reflexion der Gruppenergebnisse nach Gemeinsamkeiten, Unterschieden etc.
7. Pause
8. Aus dem *Diavortrag* soll ein kleiner *Film* werden, Grundlage sind die Standbilder.
 - a. Spielszenen absprechen
 - b. Rollenbiographie schreiben
9. Präsentation der Szenen
10. Reflexion

Es wurden zwei Gruppen reflektiert (Ein- und Ausföhlung)
11. Abschlussrunde

5.2.2.2 Ausschnitte des zweiten Tages (2.Modul)

Zu 3. Arbeit mit einer Zeitungsnotiz (exemplarisch)

Zeitungsnotiz vom 15. Januar 2003 (einmal vorlesen):

“Gestern wurde am frühen Abend auf den 65jährigen Inhaber eines shops ein Raubüberfall verübt. Der alte Mann wurde dabei niedergeschlagen. Stunden später nahm die Polizei einen arbeitslosen 18jährigen fest. Die Beute, bestehend aus 550 Rand in bar und einer goldenen Uhr, wurde sichergestellt.”

Zu 4. Gruppenarbeit

- a. TN bilden Gruppen (a`vier TN)/ je eine Zeitungsnotiz verteilen
 Auftrag: TN überlegen sich fünf Standbilder mit folgenden Vorgaben:
 - Vorgeschichte – Tat – Nachgeschichte
 - prägnante Situationen, die das Geschehen verdeutlichen
 - der Artikel bildet nur die Grundlage für die Geschichte, die die Gruppe selbst erfinden soll.
 - Personen, die nicht in dem Artikel genannt werden (z.B. Mutter, Ehefrau, Freunde) können mit einbezogen werden
- b. Jede Gruppe legt einen Erzähler fest, der die Rahmenhandlung erzählt. Während die anderen zu der jeweiligen Szene das Standbild stellen (Bei der Präsentation nicht bauen wie in der Gruppenarbeit, sondern “stellen”, weil sonst der “Diavortrag” nicht möglich ist – schnelle Abfolge erforderlich!)

Zu 5. Präsentationen (s. Abb. 27 und 28)

Jede Gruppe präsentiert ihr Ergebnis wie einen “Diavortrag”. Es wird an dieser Stelle noch nicht reflektiert, damit jede Gruppe zunächst die Chance erhält, ihre Geschichte zu erzählen/zeigen.

Zu 8. Vom Diavortrag zum Film

- a. Spielszenen absprechen
 Arbeitsauftrag: TN gehen die Standbilder für ihre Geschichte gemeinsam durch und gewinnen Klarheit darüber, wie die Beziehungen der handelnden Personen untereinander sind
- b. Eigene Rollenbiographien (s. Abb. 29 und 30)
 Auftrag: Schreibt für eure Person eine Rollenbiographie. Macht euch so ein möglichst genaues Bild dieser Person (Ich-Form!). Aus diesem Grund sollte die Biographie nicht stichwortartig notiert, sondern in ganzen Sätzen geschrieben werden. (SchülerInnen hilft es hier manchmal, wenn man sie zu ihren Angaben genauer befragt/ “nachhakt”.)

Zu 9. Präsentation der Szenen (s. Abb. 31 und 32)

Hinweis: Aus dem “Diavortrag” soll ein kleiner “Film” werden. Grundlage dafür sind die Standbilder, d.h. die Standbilder werden in Szenen

(Bilder werden "lebendig") umgesetzt. Da es sich um einen kurzen "Film" handelt, müssen nicht alle Bilder eingebaut werden. Wichtig ist nur, dass die Grundgeschichte erzählt wird.

Tagebuch: zum 24. Januar 2003

"... Freitag, der zweite Workshoptag, war wieder wesentlich befriedigender. Während die Teilnehmer am Donnerstag eher in ein Loch fielen, bekamen sie Freitag genau das, was sie brauchten. Bei einigen machte es offensichtlich "Klick", sie begannen die Methode als solche zu verstehen und sie nicht mehr mit Theaterspielen zu verwechseln. Wir arbeiteten erst mit einem kurzen Text, dann mit Rollenbiografien und kurzen Szenen. Wir als Team waren wieder ziemlich gut. Anschließend war ich diesmal gar nicht so kaputt, dafür aber Gabi und Karin. Wir gingen wieder gemeinsam was essen und besprachen den Tag...."

Teilnehmerstimmen zu Stärken der Workshops.

..."der Schwung der Spielleiterinnen und die Geduld, die wir alle füreinander aufgebracht haben"..

..."Stärken waren, dass alle ermutigt wurden, aktiv teilzunehmen. Auch wenn wir mehr als sechs in einer Gruppe waren, gaben uns die Spielleiterinnen die Gelegenheit, eine aktive und wichtige Rolle zu übernehmen. Es ist nicht erlaubt, die Lernenden zu beurteilen, so sind alle ermutigt worden kreativ zu sein."

5.3 3. Modul, 3. und 4. Februar 2003

Bei der Planung des dritten Moduls mussten wir unsere Abänderung des zweiten Moduls mit berücksichtigen. Ursprünglich hätten wir die Arbeit mit der Zeitungsnotiz mit dem zweiten Modul abgeschlossen. Weil wir jedoch die Ermüdung der TeilnehmerInnen gespürt haben, entschieden wir uns, den zweiten Tag (2. Modul) zu verändern.

Dass die TeilnehmerInnen in bestimmten Phasen der Arbeit ermüden würden, war uns bewusst und aus unserer eigenen Ausbildung und aus der Schule bekannt. Die TeilnehmerInnen machten zwischendurch den Vorschlag, dass wir die Präsentation abkürzen könnten, indem wir nur ein oder zwei Gruppen ein- und ausfühlten. Wir hielten das aus folgenden Gründen für verkehrt:

1. würde man die Arbeit der Gruppen, die nicht präsentieren dürfen, damit nicht würdigen,
2. sollten *alle* TeilnehmerInnen die Erfahrung machen, wie man über eine Rollenbiographie in einen Charakter schlüpfen kann und
3. war es ihnen nur so möglich, sich in andere Perspektiven (z.B. des Täters) einzuarbeiten.

Außerdem lässt die Nachricht das Tatmotiv und die Folgen offen. Ein soziales Drama wird auf kurze Informationen reduziert. Beim Vergleich der Geschichten können die TeilnehmerInnen erfahren, wie ein Ereignis unterschiedlich wahrgenommen und verarbeitet wird.

Dadurch bedingt mussten wir auch den Einstieg für den ersten Tag des dritten Moduls verändern. Die TeilnehmerInnen mussten an ihre Charaktere erneut herangeführt werden. Die zeitliche Distanz vom Erstellen der Rollenbiographien am Ende des zweiten Moduls musste überbrückt werden. Wir entschieden uns deshalb, die TeilnehmerInnen über eine Einfühlung von außen (Phantasiereise) in ihre Rollen zu bringen. Die zweite Konsequenz war, dass wir andere Reflexionsformen gewählt haben, als ursprünglich vorgesehen war. Weil diese Reflexionsformen mehr Zeit erforderten, hatten wir am Ende keinen Raum mehr für die Arbeit mit einem längeren Text.

Unsere Entscheidung erwies sich im Nachhinein als richtig, weil wir bei den Reflexionen erfahren konnten, wie schwer es den TeilnehmerInnen fiel, sich von der "Rolle" des Lehrenden zu lösen. Sie konnten sich zum Beispiel nur schwer mit der negativ besetzten Rolle des/r Täters/in auseinandersetzen. Wir beobachteten, dass die LehrerInnen aus Südafrika stärker noch als in Deutschland eine positive Vorbildfunktion erfüllen wollen. Daher neigten sie beim Spiel dazu, Konfliktsituationen zu entschärfen und vorschnelle harmonisierende Lösungen anzubieten.

Erst als wir ihnen die "Erlaubnis" zum Ausagieren der Charaktere gaben, wurde ihr Spiel facettenreicher und auch die "schlechten" Seiten wurden gezeigt. Dafür war es wichtig, ihnen deutlich zu machen, dass die Akteure im Schutze der Rolle agieren und eine moralische Beurteilung bei den Reflexionen nicht erlaubt ist. Die Problematik des Rollenschutzes haben wir immer wieder auch an anderen Stellen des Seminars angesprochen und die TeilnehmerInnen darauf hingewiesen, dass sie als LehrerInnen ebenfalls dafür Sorge zu tragen haben, dass der Rollenschutz auch für ihre SchülerInnen gewahrt wird.

Den Abschluss des dritten Moduls bildete die Erarbeitung von Unterrichtseinheiten in den einzelnen LehrerInnenteams und der Vorbereitung von Unterrichtssequenzen für das Plenum, damit die TeilnehmerInnen sich bei der Vorstellung der Ergebnisse als SpielleiterInnen erproben konnten. Dabei stellten wir ihnen bewusst bereits bekanntes Material (s.Anlage) zur Verfügung. Auch hier sollte der Wiederholungseffekt wirksam werden und die LehrerInnen sollten erkennen, dass mit wenig Material eine ganze Bandbreite von Unterrichtsmöglichkeiten denkbar ist.

5.3.1 1. Workshoptag, 3. Modul (02.02.03)

5.3.1.1 Ablauf des ersten Tages (3. Modul): 2. Februar 2003

1. Blitzlicht
2. Warming-up
 - a. Pantomime/Bewegung
 - b. Raumübung
3. Phantasiereise zur Einfühlung in die Rollen
4. kurze Vorstellung in den Rollen
5. Gruppenarbeit zum Zeitungstext
6. Präsentation und Reflexion
Reflexionsformen:
 - a. Stimmenskulptur (S.136/137)
 - b. "Spiegeln" (S.32)
7. Pause
8. Gruppenarbeit (je Schule eine Gruppe, die drei einzelnen Teilnehmer bildeten eine eigene Gruppe)
 - a. Die TN wählten sich Material aus.
 - b. Mit diesem Material sollten sie eine Unterrichtssequenz entwickeln, bei der sie das Erlernete anwenden sollten.
9. Abschlussrunde

5.3.1.2 Ausschnitte des ersten Tages (3.Modul)

Zu 3. Phantasiereise zur Einfühlung in die Rollen, TN gehen durch den Raum

SL sagt: *Erinnere dich an die Person, die du dir letztes Mal ausgedacht hast. Wie heißt diese Person?... Wie alt ist sie? ...Hat sie Familie?...Wie ist deine Beziehung zu deiner Familie? ...deinen Eltern? ... Kindern? ...deinem Partner oder deiner Partnerin? ...Welchen Beruf hast du? ...Was machst du so? ... Hast du Freunde? ...Wie siehst du dich selbst? ... Wie möchtest du gesehen werden? ...Versuche nun diese Person nachzuahmen...bzw. dich wie diese Person zu bewegen. Wie geht diese Person? ... Geht sie schnell/ langsam?...Stell dir diese Person in einer konkreten Situation vor! ...Was macht sie gerade? ... Was denkt sie? ...Welchen typischen Satz sagt die Person in dieser Situation? ...*

Sag diesen Satz erst leise vor dich her... Sag ihn jetzt lauter ...Sag ihn laut (normaler Ton).

Begegnet einander mit dieser Haltung und diesem Satz!

Reagiert aufeinander mit dieser Haltung, diesem Satz, dieser Emotion!

Zu 4. Vorstellung in den Rollen (s. Abb. 33 und 34)

TN sitzen anschließend in einer Reihe am "Bühnenrand". Der Reihenfolge nach gehen sie in der Haltung des Charakters (Gangart) auf die Bühnen und stellen sich vor: Name, Alter, Beruf, ihren Satz.

Zu 5. Gruppenarbeit zum Zeitungstext

TN gehen in ihre Gruppen, vergewissern sich, wie der Verlauf der Geschichte vom Vortag war: Wo befinden sich die einzelnen Personen zu Beginn der Geschichte, wo am Ende.

Zu 6. Präsentation und Reflexion (s. Abb. 35 und 36)

Gruppe 3 vom Vortag präsentiert.

- SL fordert die Spieler auf, sich an den Ort zu begeben, an dem sie sich befinden, wenn die Szene beginnt
- SL fühlt die Spieler ein

- Die Spieler zeigen ihre Szene
- Der SL fühlt die Spieler aus

Zu 8. Gruppenarbeit (s. Abb. 37 und 38)

TN finden sich in Gruppen (jede Schule sollte eine bilden) zusammen. In diesen Gruppen sollten die TN versuchen, mithilfe der zur Verfügung gestellten Materialien (s. Anlagen) eine Unterrichts-einheit für ihre Klassen/Schule zu entwickeln.

Während der Gruppenarbeitsphase stehen die Teamerinnen jederzeit beratend zur Verfügung.

Tagebuch: 02. Februar 2003

“...Nun stecken wir also mitten im Endstress der Workshops, nachdem wir ein wunderschönes Wochenende hatten. Dieses Wochenende war für uns alle superwichtig, weil wir alle noch mal Kraft tanken mussten, so wie wir Ende der letzten Woche auf dem Zahnfleisch gingen. ...

...Heute war dann Workshop. Ich fand es eigentlich sehr erfolgreich. Wieder waren viele da und sie sind nun eben sehr herausgefordert, da sie von den Erfahrungen als Teilnehmer nun zum Spielleiter werden sollen. Das ist nicht so leicht. Blöd war nur, dass Gabi fehlte. Sie hat Fieber und so hat Karin den ersten Teil alleine gemacht. Ich fand es sehr anstrengend, weil ich auch gefilmt habe und zwar mit der Hand, 40 Minuten. Das ist sehr anstrengend. Außerdem geht mir viel Organisatorisches durch den Kopf.... Fotos sollen zusammengestellt werden, die Technik muss stimmen, der Abschlusstag muss organisiert werden, einen Tag später unsere Abschlussparty ... das ist irgendwie sehr viel...”

5.3.2 2. Workshoptag, 3. Modul (03.02.03)

5.3.2.1 Ablauf des zweiten Tages (3. Modul): 03. Februar 2003

1. Begrüßung
2. Warming-up
 - a. Raumübung
 - b. Magnetübung
 - c. Tempoübung

3. Fortsetzung der Gruppenarbeit
4. Präsentation der Gruppenergebnisse
5. Die Gruppen stellen nacheinander ihre Unterrichtseinheiten und jeweils eine Sequenz daraus vor
6. Reflexion der vorgestellten Einheiten und Anleitungen
7. Abschlussreflexion

5.3.2.2 Ausschnitte des zweiten Tages (3.Modul)

Zu 3. Fortsetzung der Gruppenarbeit (s. Abb. 39)

Zu 4. Präsentation (s. Abb. 40)

Alle Gruppen stellen ihre Ergebnisse (Planungen/Ideen) den anderen nacheinander kurz vor.

Zu 5. Unterrichtseinheiten vorstellen (s. Abb. 41)

- Jede Gruppe wählt nun aus ihrer Einheit einen kleinen Teil aus, den sie praktisch ausprobieren möchte.
- Einer aus der Gruppe wird zum “Spielleiter”.
- Die anderen Gruppenmitglieder und Teilnehmer werden zu “Schülern”.
- Alle Gruppen präsentieren nacheinander.

Tagebuch: zum 03.Februar 2003

“...Die Woche war im wahrsten Sinne des Wortes ein Endspurt. Sehr anstrengend, aber auch wunderschön, weil wir unser Projekt hier sehr erfolgreich abgeschlossen haben und weil wir auch dementsprechendes Feedback bekommen haben. Dienstag, der letzte Workshoptag war für mich noch mal wahnsinnig anstrengend. Ich habe mich nämlich zwischendurch noch mal mit dem Techniker der Vista getroffen und die Fotoshow versucht vorzubereiten. Zu dem Zeitpunkt sah es dann so aus, dass ich mindestens noch einmal in die Vista kommen muss und außerdem eine Powerpointpräsentation vorbereiten muss. Das hat mich sehr gestresst, weil mir ja auch klar war, dass Maja und ich Mittwoch und Donnerstag eigentlich voll ausgebucht sind durch die Fertigstellung des Handbuchs. ... Der Abschluss mit den Teilnehmern war aber superschön. Wir hatten ja alle etwas Sorge, dass am letzten Tag, wo die Aufgabe war, dass die Lehrer nun wirklich wieder Lehrer

sind und Unterrichtseinheiten vorstellen sollten, wenig herauskommt. Aber die Präsentationen waren unheimlich gut. Ich habe sie alle gefilmt und finde das eine sehr gute Resonanz...”

“...Freitag war dann der große Tag für uns vier. Es war alles genau getimed und abgesprochen. Ich setzte Maja bei Karin und Gabi ab, weil sie die Reden vorbereiteten. Ich fuhr mit der Diskette und den Fotos in die Vista. Erst traf ich wieder den Techniker. Er hatte wirklich einen anderen Beamer besorgt und nun war die Fotoshow auch kein Problem mehr. Das erleichterte mich schon mal sehr. Dann ging ich zu Logan und druckte ein erstes Exemplar des Handbuches aus und kopierte es.... soweit das Papier reichte. Dann hatten wir auf die anderen zu warten, die neues Papier mitbrachten. Doch auch das war dann recht schnell leer. Ich fuhr noch mal los, um welches zu kaufen, aber ohne Erfolg. Es war auch nicht mehr genug Zeit... alles auf den letzten Drücker, aber dann wurden wir für die Mühen belohnt..

Die Function war ein Riesenerfolg. Logan führte uns wunderbar durch die Veranstaltung – er ist ein sehr guter Redner!!! Immer hat er die richtigen Worte, herzlich, lustig aber auch unheimlich ernsthaft. Er ist eine sehr ermutigende Person für die Lehrer. Die Zertifikate wurden überreicht, Reden gehalten, Fotos angesehen und bestaunt, Danksagungen ausgesprochen und wir wurden reichlich beschenkt. Wir haben jede extra einen Rock angefertigt gekriegt, aus afrikanischen Stoffen, jede hat ein Tuch der Vista-Uni gekriegt und noch eine jeweils individuell ausgesuchte Kette...Wir waren alle sehr beschämt. Es war total unglaublich. Auch wie die Gruppe immer wieder betonte, dass sie neue Freunde gefunden haben... das scheint ja auch ein Phänomen dieser Methode zu sein, dass sie die Teilnehmer sehr schnell sehr eng zusammenbringt.

Anschließend wurde gegessen und wieder mal Tombis Tanzgruppe bestaunt. Das war echt ein krönender Abschluss!!!!!!!!!!!!!!...”

Teilnehmerstimmen über neue Motivation:

“... Es wird mir beim OBE (outcomes based education) helfen. Auch in den anderen Jahr-gängen, z.B. der zehnten, elften oder zwölften Klasse. Es wird mir helfen mein Thema interessant zu erhalten und mein Unterrichten zu genießen...”

“... die Workshops haben mich zu neuen Ideen angeregt. Ich bin nun zuversichtlich, mich den Herausforderungen in meiner Klasse zu stellen.”

6 Die Besuche in den Schulen

6.1 Vorstellen bei den Direktoren

Tagebuchbericht vom 23.01.2003

“Montag standen wir also früh auf und trafen Karin, Gabi und Logan in der Vista. Wir fuhren dann mit 2 Autos zu den verschiedenen Townshipschulen, an denen die Lehrer, die an unserem Workshop teilnehmen, unterrichten. Die erste Schule (Lwazilwethu) ist nicht weit von der Vista entfernt. Es ist die Schule, an der Jürgen auch unterrichtet hat. Sie machte einen recht netten Eindruck. Montag hatte die Schule noch nicht wieder richtig begonnen, aber die Lehrer mussten schon da sein, um die Schule selbst zu putzen und alles vorzubereiten nach den langen Ferien. Der Direktor der ersten Schule war sehr nett und interessiert. Er hat wohl auch mal Jürgen eine Stunde zugeguckt und war sehr offen für uns. Besonders nett fand ich, wie er mit den Lehrern umging. Der Kontakt zwischen den Lehrern und dem Direktor erschien mir wesentlich menschlicher als in Deutschland. Wir erzählten kurz, wer wir sind, dass wir die Lehrer gern mal im Unterricht begleiten würden, wenn sie ihre ersten Versuche mit dem Szenischen Spiel machen und das war es dann auch schon.

Die nächste Schule (Thembalabantu) war direkt nebenan, auch in Zwide. Diese Schule erweckte einen unheimlich trostlosen, frustrierenden Eindruck. Der Direktor war ebenfalls sehr nett und zeigte uns alles. Einige Gebäude der Schule sind vor einigen Jahren abgebrannt und bis heute vom Departement nicht ersetzt worden. Außerdem kämpft die Schule mit Vandalismus. In den Klassenräumen sind die Deckenplatten geklaut worden wahrscheinlich, um diese zum Bauen von Shacks zu benutzen.

Die Räume haben weder Strom, noch ordentliches Mobiliar, keine Decken mehr, keine Schlösser, eingeschlagene Fenster und sie stehen zum Teil unter Wasser. Der Eindruck war erschütternd und ich konnte mir nicht vorstellen, dass nur zwei Tage später dort wieder Unterricht stattfinden soll. (s. Abb. 42 bis 45)

Der Direktor erzählte uns sehr viel. Mich hat das sehr beeindruckt, die anderen empfanden ihn eher als jemand, der viel redet, aber wenig tut. Er sprach über die Frustration, dass es die Eltern und Verwandten der Kinder sind, die in die Schulen einbrechen und die Platten stehlen. Er kann es nicht fassen, dass sie diese Einrichtung, die so wichtig für ihre Kinder ist, nicht schützen. Doch wenn man kein Dach über dem Kopf hat, sind eben diese Sorgen primär. Wir wurden dann noch dem ganzen Kollegium vorgestellt. Es war unangenehm, da die Lehrer weniger begeistert wirkten, eher frustriert. An dieser Schule waren eben gerade zwei Lehrer bei unseren Workshops gewesen, die am 2. Tag nicht wiederkamen. Es war etwas schwierig. Der Direktor versuchte engagiert und motiviert zu reden. Die Lehrer schienen dies nicht mehr glauben zu können.

Die dritte Schule war dann wieder etwas ermutigender. Hier war die Frau des letzten Direktors, die Direktorin. Logan schien sehr angetan von ihr und lobte ihre Arbeit sehr. Logan sprach mit allen Direktoren über die Ergebnisse der alljährlich stattfindenden Abschlussprüfung. Wenn ich das richtig verstanden habe, kriegen die Schulen die Ergebnisse von den Abschlüssen ihrer Schüler vom Departement mitgeteilt. Die Schüler müssen einen bestimmten Prozentsatz erreichen, damit die Schule die Klassen 7-12 weiterführen dürfen. Diese Direktorin schien sehr gute Ergebnisse zu erzielen und das scheint ein wesentliches Kriterium für die Schulen zu sein.

Anschließend waren wir in der Kwazakhele-Schule. Der Direktor dort war echt eindrucksvoll. Er erzählte uns unheimlich viel von sich privat. Er und seine Frau bildeten sich an der UPE weiter, haben gerade den BA gemacht und wollen weiter zum Master. Das war interessant, weil ich langsam anfang, das Schul- und Studienabschlusssystem zu verstehen. Außerdem war ich einfach beeindruckt, dass ein Direktor so menschlich ist.

Die letzte Schule, Cowan High, war dann sicher die äußerlich schönste. Logan erzählte, dass ein Inder Direktor dieser Schule war und dass er die Schule so weit gebracht hat, wie sie jetzt ist. Doch irgendwann hat er sich zurückgezogen und nun scheint eine Frau seine Position zu haben, die Logan als unfreundlich bezeichnet. Deshalb stellten wir uns ihr nur ganz kurz vor (Logan kam nicht mit) und ließen uns die Schule von einem unserer Lehrer zeigen. Diese Schule gefiel uns allen sehr. Dann

waren wir aber auch froh, dass wir es hinter uns hatten, da es auch sehr anstrengend ist, so von Schule zu Schule zu fahren.“

6.2 Schulbesuche während und nach den Workshops

6.2.1 Lawson Brown High School am 29.01.2003

Situation:

Donovan Cairncross traf auf seine 7.Klasse (etwa 30 SchülerInnen) erst zum zweiten Mal. Sein Unterrichtsfach in dieser Klasse ist Englisch. Er nutzte die erlernten Kennenlern- und Namensspiele, um die teils noch verschüchterten SchülerInnen aufzulockern und die Namen zu lernen. Die SchülerInnen sind neu von der Primary School an die High School gekommen.

Angewandte Übungen:

Namensspiel:

Im Kreis stehend, macht ein/e Schüler/in nach dem/r anderen eine Geste und nennt seinen/ihrer Namen. Im 2. Durchlauf haben die SchülerInnen in der eingenommenen Haltung (“in die Hocke gehen”) zu bleiben bis die Runde abgeschlossen ist. Beim dritten Durchlauf können sie die eingenommene Haltung beim Nennen ihres Namens verlassen.

Thema “challenge”:

Der Lehrer fordert die SchülerInnen auf, durch Geste oder Synonyme darzustellen was “challenge” bedeutet.

“Yes-No-Spiel”:

Ein Yes wird nach rechts durchgegeben, die SchülerInnen haben die Möglichkeit die Richtung zu wechseln, in dem sie ein No zurückgeben. Kleine Dialoge entstehen. Wer einen Fehler verursacht, muss den Kreis verlassen, wer übrigbleibt, gewinnt.

Ausführung/Kritik:

Donovan Cairncross trat sehr sicher und souverän in der Klasse auf. Die Anwendung des Szenischen Spiels wird ihm sicher wenig Probleme bereiten, da er an der Schule auch die Theatergruppe leitet und einige Erfahrungen im Anleiten von derartigen Übungen hat. Wie er

das künftige Unterrichtsthema "challenge" mit den neu erlernten Elementen kombinierte, war erstaunlich gut. Er übertrug den Gedanken der Herausforderung auch auf die Situation in der neuen Klasse, an einer neuen Schule.

Aus dem Yes-No-Spiel machte er einen Wettbewerb und versprach dem/r Gewinner/in einen Preis. Das hatte zum Vorteil, dass die Konzentration und Spannung der Beteiligten gesteigert wurde, allerdings verloren die ausgeschiedenen SchülerInnen jegliche Konzentration und versuchten durch Stören auf sich aufmerksam zu machen. Das wirkte sich im Endeffekt eher ungünstig auf die Unterrichtssituation aus.

6.2.2 *Kwazilwethu am 10.02.03*

(s. Abb. 46)

Situation:

Drei Lehrerinnen der Schule, die auch an unseren Workshops teilgenommen hatten, hatten sich für unseren Besuch zusammen getan, so dass auch zwei Klassen zusammen kamen, in dem größten Raum der Schule. Es waren SchülerInnen der neunten Klasse, insgesamt ca. 56 Schüler. Mit den beiden Klassen wurde nacheinander gearbeitet, die andere Klasse saß währenddessen im Hintergrund und wurde nur beaufsichtigt. Die Lehrerinnen traten als Team auf und unterstützten sich gegenseitig. Sie benutzten das Handbuch und diejenige, die anleitete, wurde von den anderen beiden beraten.

Angewandte Übungen:

a. Durchlauf mit der ersten Klasse

Klatscher:

Ein Klatscher wird im Kreis durch die Runde gegeben. Variationen wie Richtungswechsel und den Klatscher quer durch den Raum schicken werden eingebaut.

Yes-No-Spiel:

Ein Yes wird nach rechts durchgegeben. Die Schüler haben die Möglichkeit, die Richtung zu wechseln, in dem sie ein No zurückgeben.

Kommandobilder:

Ein Teil der Gruppe steht auf der "gedachten" Bühne mit dem Rücken zum "Publikum", die Anleiterin gibt ein Gefühl vor, die Schüler müssen sich umdrehen, dieses Gefühl darstellen und in der Haltung erstarren. (s. Abb. 47 und 48)

b. Durchlauf mit der zweiten Klasse**Namensspiel:**

Die Gruppe steht im Kreis, ein Schüler nennt seinen Namen und nimmt eine Haltung dazu ein, die anderen Schüler wiederholen den Namen und die Haltung und verharren in der vorgegebenen Haltung.

Standbildmethode:

Die Anleiterin demonstriert an einer der assistierenden Lehrerinnen die Regeln des Standbildbauens. Gemeinsam wird das Standbild besprochen. Die Schüler sollen sich in Paaren zusammen tun und Standbilder erbauen. Ein Erbauer baut sein Material. Anschließend raten die anderen Schüler, was die Standbilder darstellen. (s. Abb. 49 und 50)

Ausführung/Kritik:

Die Lehrerinnen waren souverän in ihrem Auftreten und scheuten sich nicht, das Handbuch zu benutzen oder sich gegenseitig zu beraten. Die Klassensituation war nicht besonders günstig, da eine Klasse immer unruhig war und nur rumsaß.

Die Warming-ups bei der ersten Klasse waren zu lang. Die Konzentration ging verloren. Bei der zweiten Klasse hätte beim Namensspiel darauf hingewiesen werden müssen, dass die Haltungen nicht zu unbequem sein dürfen. So wurden die absurdesten Haltungen zum Mittelpunkt der Übung, was zu einer erheblichen Unruhe und zu Gelächter führte.

Aber sowohl die Kommandobilder, als auch die Standbildmethode wurde sehr sauber und sicher angewandt. Die SchülerInnen verstanden die Aufgaben schnell und den Lehrerinnen gelang es zumindest in der kleinen Gruppe, die immer nur teilnehmen konnte, Konzentration herzustellen. Die Regeln wurden beachtet.

Tagebuchbericht: zum 10. Februar 2003

“Montag waren wir erst mal zu dritt in der Schule, Kwazilwethu. Es war total überwältigend. Die Lehrerinnen, die am Workshop teilgenommen hatten, haben sich zu einem tollen Team zusammengetan. In der Stunde, die wir mit ansahen, hatten sie zwei Klassen zusammengelegt und zu dritt die Übungen des Szenischen Spiels angewandt. Von Warming-ups bis zu den Kommando- und Standbildern. Das war sehr beeindruckend für uns, weil wir gar nicht mit so viel Mut zur Praxis gerechnet hatten. Anschließend fuhren wir noch zu der zweiten Schule, Cowan High, doch konnten wir dort leider nichts mehr sehen, da bei der Verabredung wohl ein Missverständnis entstanden war und auch diese Lehrer um 9 Uhr mit uns gerechnet hatten. Wir trösteten sie auf Dienstag...”

6.2.3 Cowan High School

(s. Abb. 51 und 52)

Situation:

Sindy unterrichtet das Fach Life-orientation in einer 8.Klasse von ca. 42 SchülerInnen. Sie unterrichtet in dieser Klasse normalerweise alleine, doch zu unserem Besuch waren auch zwei weitere Lehrer in der Klasse anwesend, die an den Workshops teilgenommen hatten.

Angewandte Übungen:

Warming up:

Die Anleiterin stellt der Klasse einen Tanz mit Gesang vor, der im Kreis dann miteinander ausgeführt wird

Namensspiel:

Nacheinander stellen sich die SchülerInnen vor, in dem sie ihren Namen nennen und dazu eine Geste machen

Spielszene:

Die SchülerInnen stellen einen Text, den sie als Hausaufgabe gelesen hatten, szenisch dar. Sowohl zwischendrin, als auch am Ende der Szene konnten die SchülerInnen, die nicht mitspielten, die SpielerInnen befragen (Wer bist du? Was ist passiert? Wie fühlst du dich?).

(s. Abb. 53 und 54)

Ausführung/Kritik:

Sindy hatte ihre Klasse sehr gut im Griff und die SchülerInnen schienen schnell zu verstehen, was zu tun ist, schneller als wir verstanden, was ablief. Das Warming-up hat die SchülerInnen enorm aufgelockert und war sehr dynamisch. Ein beeindruckender Tanz.

Bei der Spielszene waren alle SchülerInnen integriert, weil sie eben die Möglichkeit hatten, die Spielenden zu befragen. Das machte den Ablauf sehr konzentriert. Die Fragen der SchülerInnen erschienen wie ein fester Fragenkatalog erlernt. So blieben sie aber zum Glück recht kurz, da die Spielenden nicht eingefühlt waren und auch keine Rollenbiografie geschrieben hatten und auf längere und tiefere Fragen nicht hätten antworten können.

Tagebuchbericht: zum 11. Februar 2003

“Dienstag gings dann in die Cowan High, diesmal zu viert. Auch dort waren alle Lehrer, die am Workshop teilgenommen hatten, dabei, als eine von ihnen erste Versuche mit dem Szenischen Spiel machte. Wieder waren wir sehr beeindruckt. Die Cowan High ist eine ganz ordentliche und saubere Schule mit einem hohen Standard, wie es scheint. Die Lehrerin machte erst mit der Klasse Warming-ups, dann wendete sie sogar die Methode themenbezogen an. Im Fach Life-orientation sollten die Schüler einen zu Hause gelesenen Text nachspielen. Einmal in der Mitte der Szene und einmal am Ende bekamen die restlichen Schüler die Möglichkeit hinter die Spieler zu treten und sie zu befragen: Wer bist du? Was ist passiert? Wie geht es dir? Es war schon eindrucksvoll auch hier den Mut der Lehrerin zu sehen und die Begeisterung der Schüler, einen Text auf diese Weise zu behandeln. Es schien auch, als hätten die Spieler wirklich die Gefühle der gespielten Charaktere erfahren. Doch hatte ich auch etwas den Eindruck, dass die Fragen, die gestellt wurden, nicht individuell zugeschnitten waren, sondern dass unsere Teilnehmer das als ein vorgegebenes Frage-Muster verstanden haben. Nun gut, für den Anfang war auch das sehr befriedigend...”

7 Abschließende Gedanken

Dieser Bericht erhebt keinen Anspruch auf Vollständigkeit. Er entstand im Rahmen der uns zur Verfügung stehenden Bedingungen. In Südafrika hatten wir für eine erste Evaluation sowie die Erstellung eines Handbuchs für die TeilnehmerInnen zwei Tage Zeit. Die verbleibenden zwei Tage vor dem Abflug nutzen wir für weitere Schulbesuche. Unmittelbar nach unserer Rückkehr nach Deutschland begann unser Schulalltag, so dass wir die erste sich bietende Gelegenheit (Osterferien) nutzen, um unser Projekt zu reflektieren, zu evaluieren und diesen Bericht fertig zu stellen.

Welche Erfahrungen haben wir bei der Umsetzung unseres Konzeptes gemacht?

Die Zusammensetzung des Teams (Vierer-Gruppe) war gut und effektiv. Dadurch war eine Arbeitsteilung möglich, die sicher stellte, dass jede sich auf ihre wesentlichen Aufgaben konzentrieren konnte, denn ohne diese Arbeitsteilung hätten wir nicht in so kurzer Zeit ein Handbuch erstellen und Material sammeln können, das uns jetzt als Grundlage für die Evaluation dient.

Hintergrund unserer Überlegungen bei der Beantragung eines Teams war, dass die TeilnehmerInnen sich ganz auf die Spielprozesse und die Arbeit mit dem Szenischen Spiel konzentrieren können sollten. Aus diesem Grund sollten sie frei von der Belastung des Mitprotokollierens sein. Gleichzeitig wollten wir sicherstellen, dass die TeilnehmerInnen am Schluss der Workshops über ein kleines "Nachschlagewerk" verfügen, mit dem sie auch im Unterricht arbeiten können sollten. Dies war uns wichtig, weil durch die räumliche Distanz und durch fehlende technische Mittel (die meisten Schulen verfügen noch nicht über Internet) für die südafrikanischen LehrerInnen nicht jederzeit Gelegenheit für Nachfragen oder weitere Workshops im Szenischen Spiel besteht. Aus diesem Grunde beinhaltet das Handbuch sowohl den Verlauf, die Anleitungen als auch sämtliche Materialien und Reflexionen.

Der Teamgedanke war uns außerdem wichtig, weil wir, wie schon in der Einleitung gesagt, als Lehrerinnen die Erfahrung gemacht haben, dass Veränderungen in der Schule erfolversprechender sind, wenn

sie von mehreren KollegInnen getragen werden. Der Teamgedanke scheint von unseren südafrikanischen KollegInnen – unausgesprochen – übernommen worden zu sein, denn bei unseren Schulbesuchen haben wir mehrfach die Erfahrung gemacht, dass die gesamte TeilnehmerInnengruppe dieser Schule sich zusammen geschlossen hatte, um eine Unterrichtssequenz mit Mitteln des Szenischen Spiels zu zeigen. Hiervon waren wir ziemlich überrascht, denn diese Form der Umsetzung unseres Teamgedankens hatten wir nicht erwartet.

Es war eine Freude mit zu erleben wie gut und intensiv diese Zusammenarbeit klappte. Auch bei der anschließenden Kritik waren alle KollegInnen anwesend, was unserer Meinung nach zeigte, wie vertrauensvoll der Umgang dieser KollegInnen geworden ist. Hieran konnte man gut sehen, dass unser Planungsgedanke, mehreren LehrerInnen aus einer Schule in einem "geschützten Raum" die Möglichkeit zu geben, sich anders zu erleben, miteinander zu lachen, Neues auszuprobieren – sich also anders zu begegnen als im normalen Schulalltag – auf fruchtbaren Boden gefallen ist!

Wünschenswert wäre gewesen, unsere erste Planung hätte sich umsetzen lassen. Der knappe Zeitrahmen, besonders zum Ende unseres Aufenthaltes, hat einerseits uns unter einen enormen "Druck" gesetzt, andererseits kam die Betreuung der TeilnehmerInnen bei der Umsetzung in ihren Schulen zu kurz. Gerade die letzten Schulbesuche haben gezeigt, dass die KollegInnen nicht nur mit uns und dem Szenischen Spiel "warm geworden" waren, sondern, dass durch die ersten praktischen Erfahrungen ihre Neugier und ihr Wunsch nach einer weiteren Zusammenarbeit geweckt worden ist. Unsere erste Planung berücksichtigte genau diese Erwartungshaltung der TeilnehmerInnen, da wir ähnliche Erfahrungen mit dem Szenischen Spiel im Unterrichtsalltag gemacht hatten. Wir bedauern, dass hier die Kürzung zu Lasten der TeilnehmerInnen gehen musste.

Welche Chancen sehen wir für die TeilnehmerInnen in der Anwendung des Szenischen Spiels als Unterrichtsmethode?

Wir glauben, dass trotz aller kultureller Unterschiede, das Szenische Spiel sehr gut übertragbar auf südafrikanische Verhältnisse ist. Die Arbeit mit Standbildern hat gezeigt, dass die gestellten Situationen ein Abbild der Verhältnisse vor Ort dokumentierten und damit viele Ansätze

für Diskussionen boten. Zum Beispiel erinnern wir uns an die Reflexion einer Xhosa-Familienszene, in der die erste und zweite Ehefrau sowie der Ehemann (nicht untypische Familienkonstellation) gestellt wurden. Die Reflexionsform ("Beziehungsbilder") leitete unmittelbar eine Diskussion über die Rolle und Stellung der zweiten Ehefrau ein, die zwangsläufig zur Erörterung westeuropäischer und afrikanischer Ansichten und Traditionen führte. Als besonders positiv an dieser Form der Reflexion und Diskussion wurde von den TeilnehmerInnen wahrgenommen, dass durch diese Methode ein "wertfreies" Gegenüberstellen verschiedener Auffassungen denkbar ist. Die TeilnehmerInnen meinten auch, dass die erlebte Situation gerade für die Arbeit mit unterschiedlichen ethnischen SchülerInnengruppen sehr geeignet sei.

Wir könnten an dieser Stelle noch auf eine Vielzahl anderer Situationen verweisen, die Einblick in südafrikanische Problembereiche gaben. Bereiche, die im Normalfall in der südafrikanischen Gesellschaft laut Aussagen der TeilnehmerInnen tabuisiert werden, wurden nun thematisiert. Die Chance auch mit tabuisierten Themen zu arbeiten, setzte eine Vertrauensbasis innerhalb der Gruppe voraus, weshalb wir unser Konzept auch auf die Schaffung dieser Vertrauensbasis abgestimmt hatten.

Die südafrikanischen KollegInnen hatten keinerlei Schwierigkeiten, das Theaterelement "Rolle" zu übernehmen und auszufüllen. Sich aber in eine Rolle einzufühlen, mit den damit verbundenen Emotionen, war neu und ungewohnt. Dabei wurden sie mit unerwarteten eigenen (z.T. auch unerwünschten) Gefühlen konfrontiert. Schön wäre es gewesen, wenn wir die Zeit gehabt hätten, an dieser Stelle den TeilnehmerInnen zu zeigen, welche Möglichkeiten das Szenische Spiel bietet, um auch mit diesen verdrängten Bereichen und Gefühlen zu arbeiten. In Anbetracht der knappen Zeit war eine Vertiefung nicht möglich, denn die wenigen Momente zeigten, wie ungewohnt für die TeilnehmerInnen die Arbeit und selbst das Gespräch über Gefühle war. Bei einem entsprechenden Zeitrahmen wäre es nötig gewesen, den TeilnehmerInnen hier genügend Raum für eigene Erfahrungen zu geben, um sie zu befähigen in ähnlichen Situationen angemessen auf die (verdrängten, unerwünschten) Gefühle ihrer SchülerInnen eingehen zu können. Aufgrund unserer eigenen Erfahrungen zu Beginn unserer Arbeit mit dem Szenischen Spiel im Unterricht wissen wir, dass sich immer wieder Situationen ergeben können, bei denen die Ausgestaltung der Rollen durch SchülerInnen

eine/n Lehrer/in vor unerwartete Aufgaben stellen kann. Nicht nur die Methode des Szenischen Spiels muss unserer Meinung nach vermittelt werden, sondern auch der Umgang mit den Emotionen, die dabei ausgelöst werden.

Welche Probleme sehen wir beim Umsetzen der Methode?

Die südafrikanischen KollegInnen haben große Einsatzfreude beim Umsetzen der Methode bewiesen. Mutig benutzten sie auch in Unterrichtssituationen das Handbuch und entwickelten eigene Konzepte für ihren Unterricht. Genau da sehen wir jedoch eine Schwierigkeit, nämlich das unbefangene Umgehen mit den möglichen Emotionen und dem dafür nötigen Rollenschutz.

Wir haben in unserem Workshop zwar immer wieder darauf hingewiesen, wie wichtig der Rollenschutz ist, aber wir befürchten, dass der Erfahrungsraum nicht ausgereicht hat, um seine Bedeutung wirklich erfahrbar zu machen.

Weitere Probleme sehen wir in den schulischen Rahmenbedingungen. Die durchschnittliche Klassengröße ist in der Regel weit höher als bei uns. Unter Umständen besteht eine Klasse aus 50 SchülerInnen. Man kann sich vorstellen, mit welchen organisatorischen Problemen LehrerInnen zu kämpfen haben, um den Klassenraum für Warming-ups oder Szenen umzugestalten. Zumal die normale Unterrichtsstunde in Südafrika lediglich 40 Minuten beträgt und an vielen Schulen die LehrerInnen dann die Klassenräume wechseln.

Was muss sonst noch gesagt werden?

Im Nachhinein halten wir es für unerlässlich, dass bei der Planung solcher Vorhaben, sowohl mehr Zeit für die Kontaktpflege als auch für die Evaluation vor Ort eingeplant wird. Bei der Planung unseres Projektes wurde von keiner Seite bedacht (vielleicht auch nicht erwartet), dass auch LehrerInnen, die bei diesem Aufenthalt nicht unmittelbar mit uns gearbeitet haben, die wir aber durch andere Begegnungen kannten, mit uns Kontakt aufnahmen, uns sehen und sich nach dem Werdegang des Gesamtprojektes erkundigen wollten. Diese durchaus bereichernden Begegnungen waren in unserem "Zeitbudget" aber nicht vorgesehen. Auch eine "Nachlese" vor Ort hatten wir nicht bedacht. Wir wür-

den aber bei einem nochmaligen Aufenthalt genau auf diese zeitlichen Spielräume nicht verzichten wollen, weil auch sie letztlich zum Gelingen des (Gesamt-) Projektes beitragen.

Wir haben bei der Konzeption unseres Projektes versucht, allen Einschränkungen zum Trotz, unsere Vorstellung zu verwirklichen. Die Methode des Szenischen Spiel sollte von unseren TeilnehmerInnen als "normale" neue Unterrichtsmethode benutzt werden können und darüber hinaus in einer Art MultiplikatorInnensystem an ihren Schulen verbreitert werden. Natürlich sehen wir auch die Grenzen dieser Möglichkeit, zumal wir auch auf eigene Erfahrungen zurück greifen können. Dennoch wäre es unserer Meinung nach sinnvoll, auszuprobieren, ob durch vertiefende Workshops aus den TeilnehmerInnen nicht auch TrainerInnen werden könnten.

Für uns war die Nachhaltigkeit unserer Workshops wichtig. Die LehrerInnen sollten auch nach unserer Abreise in Lage sein, mit der Methode zu arbeiten und sich im Team zu unterstützen. Teilweise scheint dieser Ansatz gelungen zu sein, da sich ein Großteil der Workshop-Gruppe in unregelmäßigen Abständen getroffen hat, um das Erlernte zu trainieren. Uns ist aber auch berichtet worden, dass die TeilnehmerInnen inzwischen den Wunsch geäußert haben mit uns vertiefend weiter zu arbeiten.

Offene Fragen

Für uns werfen sich an dieser Stelle mehrere Fragen auf, die wir hier nicht abschließend beantworten können:

1. Wie kann bei der Entfernung Deutschland – Südafrika Kontinuität gewährleistet werden?
2. Ist es sinnvoll, auf der gewachsenen Vertrauensebene zwischen uns und den TeilnehmerInnen aufzubauen oder wäre ein Wechsel der "Bezugspersonen" erstrebenswert?
3. Wie lange kann die existierende Gruppe bestehen, ohne dass neue Impulse nachkommen?
4. Wenn es zu einer weiteren Zusammenarbeit zwischen uns und den TeilnehmerInnen kommen sollte, was ist aufgrund unserer Alltagsbedingungen (unterschiedliche Schul- und Ferienzeiten, Freistellungen vom Unterricht, Kosten etc.) möglich?

5. Wenn die Methode des Szenischen Spiels geeignet ist für den Unterrichtsalltag in Südafrika, wie kann man einerseits mit "neuen" Lehrergruppen arbeiten, um eine Verbreiterung der Methodenkompetenz zu erreichen und andererseits mit den jetzt ausgebildeten LehrerInnen vertiefend arbeiten?
6. Daran knüpft sich als weitere Frage an, wie man dann die verschiedenen Gruppen zusammenführen könnte?

Danksagungen

Abschließend möchten wir uns bei allen bedanken, die dieses Projekt ermöglicht haben. Es war eine bereichernde Erfahrung, die wir nicht missen möchten:

Vor allem bei den Lehrerinnen und Lehrern, die mit uns gearbeitet haben,

- bei Logan Athiemoolam, Dozent am Vista University Department of Education, unserem Gastgeber and Ratgeber auf dem Vista Campus, für seine uns alle anregende Mitarbeit und seine Überzeugungsarbeit zur Gewinnung der Schulleiter und LehrerInnen,
- bei den Schulleitern der TeilnehmerInnen,
- bei Donovan Cairncross für seine freundlichen Rückmeldungen, für organisatorische Hilfe und für seine Anregungen während seines späteren Gastaufenthalts an unsere Schule in Varel,
- bei dem Schulleiter und den KollegInnen unserer Schule, die während unserer Dienstbefreiung Aushilfeloösungen organisiert haben,
- bei Jürgen Spott, unserem jungen Kollegen aus Oldenburg, der nach dem Referendariat drei Monate als Gastlehrer an der Lwazilwethu Highschool die Arbeit mit Szenischem Spiel im Unterricht einführte und während unserer Abwesenheit an der BBS Varel als Vertretungslehrer tätig war,
- bei Ingo Scheller, Professor für Szenisches Spiel und Theaterpädagogik in Oldenburg, für seine konstruktiven Ratschläge und Kommentare,

- bei Wolfgang Nitsch, Professor am Fachbereich Pädagogik in Oldenburg, dem Koordinator der Austauschprogramme mit Hochschulen und Schulen in Port Elizabeth,
- bei Friederike Schmidt für die Übersetzung dieses Berichts ins Englische,
- bei der Landesregierung von Niedersachsen für die erhaltene finanzielle Unterstützung
- und zu guter letzt bei unseren lieben Angehörigen – Ehepartnern, Kindern, Freunden – für ihre freundliche Unterstützung und das Ertragen von Unbequemlichkeiten.

Part 2:

Teacher Training Course on Drama-in-Education

1 Introduction

In 1994, a treaty of partnership was concluded between the South-African Eastern Cape Region and the German federal state Lower Saxony (Niedersachsen). Within this partnership a special co-operation has been developed between the University of Oldenburg and the University of Port Elizabeth, which led to the project "Building bridges between North and South", an open and flexible network connecting Faculties of Education, schools and youth projects.

A first meeting took place in July 1999 when twelve teachers from Oldenburg and the Weser-Ems-Region of Lower Saxony visited Port Elizabeth. During this visit, pairs of colleagues, one from each city, worked together at one of the schools for a couple of weeks. In this context, the "teacher to teacher" network was founded. It was meant to be a development co-operation in an educational setting at a practical and grass-root level.

Furthermore, sitting in on classes and conferences with topics supposed to concern all of the participants (e.g. experiences with violence) were organized. Some of the conferences contained subject-relevant workshops which were conducted with methods based on the ideas of "drama-in-education" (Szenisches Spiel). The South African participants in particular, thought that their experiences with the "drama-in-education" were very impressive:

"... It was fascinating how quickly we got closer to each other during the exercises. Not only that we talked to each other, but we touched each other, laughed together ... and even dealt with issues as substantial as experiences with violence or punishment..."

"... basically, it was the first time that we got so close to each other, and suddenly it didn't matter whether you were Xhosa, Coloured or White..."

(From reports of the participants)

In June 2000 the colleagues from Port Elizabeth and the Western Region of the Eastern Cape Province returned the visit, and our work with the "drama-in-education" was intensified during further workshops. Afterwards, the South-African educators expressed their wish to continue with the co-operation. For us, the idea arose to carry out courses in "drama-in-education" in Port Elizabeth allowing more time. The courses should provide an approach to basic elements and techniques of "drama-in-education" and their application to the work in schools. The project was proposed as vocational training within the partnership-project "INSET-for-TODLAC" (In-service Training for Teachers of Disadvantaged Learners and Communities) in 2001.

For several years, we (Karin Fuhrmann, Gabi Morgen) have been working with the techniques of "drama-in-education" in school classes and in pre-service- and in-service-training for teachers. We have also taught together at the same vocational school for many years, where we worked with learners with the most diverse educational backgrounds: while some had finished high-school, others had not graduated at all. Working with the methods of "drama-in-education", we ascertained that all of these "students acquired – and were able to reflect on – even elaborated subjects and questions" (Ingo Scheller, *Szenisches Spiel*, Berlin: Cornelsen 1998, p.10; cf. translation of chapter 2 in this volume, pp. 203-207).

Also, the students were able to perceive, to communicate, and to deal with their own experiences, fears, and defence mechanisms. We realised that working with this technique facilitates a different type of the learner-educator-relationship. For conflicts do not have to be disregarded, but can be worked on under the shelter of a specific character. Undoubtedly, these experiences can be generalised. With "drama-in-education", it seems "possible even – and especially – in educational institutions to initiate processes of learning and insight which do not necessarily abstract from the particular situation. Rather the specific perceptions, ideas, and experiences of the participants in this situation and their behaviour and reactions can be deliberately activated and integrated into the process of realisation" (Scheller, Berlin 1998).

While planning our conceptualisation of the course for the South-African colleagues, we thought it important to find our own way. We had got to know several creative approaches during vocational trainings, but had experienced sudden insights during the "drama-in-education".

It was possible to apply this method to the varying subjects and topics, and to initiate processes in the class which were not conceivable before. Furthermore, we noticed how our own attitudes as teachers changed by working with this technique. It was possible for us to gain a different perspective of the learners and situations in the classroom; e.g. we were able to identify and name conflicts without necessarily taking them personally.

Our "own way" also implied for us to support each other within the team in trying new techniques. This mutual support was invaluable for the work not only in the classes, but also in the institution "school" in general. Another important feature of our "own way" was to organize vocational training as a team. By planning and carrying out these courses we broadened our methodical skills and worked on our abilities to reflect and to deal with criticism. These positive experiences with working in a team led us to restrict our vocational training in Port Elizabeth to only a few schools. In doing this, we wanted to create the possibility for several colleagues of each school to participate as a team.

In order to gain a certain amount of confidence in working with "drama-in-education" we have found it indispensable to allow for a longer period of time. It seems impossible to learn about "drama-in-education" just by reading about it. Rather, as it is an experience-based method, a practical approach is necessary. This practical work has to include not only the possibility to gather one's own experiences with the method, but also training in how to introduce it to others. Therefore, learning about "drama-in-education" always contains two steps.

It is important to adopt the role of the learner during the first step. Having experienced this role, the facilitator will later be able to empathize with the learners, to comprehend their reactions, and to react to them accordingly. This is inevitable because, while working with "drama-in-education", the facilitator will be challenged by impressions and emotions of the learners which do not generally emanate in classes. Much practice and support is essential so that participants will not give up rashly. With the course in Port Elizabeth we wanted to allow for enough time to make such learning-experiences possible. Therefore, in our first conceptualisation for the vocational training we proposed a period of 8 weeks.

2 Original Conceptualisation

Original agenda for the stay in P.E. (30/31. 12.2002 – 28.02.2003)

- | | | |
|----------|---|---|
| 1. week: | 06.01.-10.01 | Visits at the participating schools
Examination of the conditions for the workshops |
| 2. week: | 13.01.-17.01
possibly:
17.-19.01.
(12 hours, 16-20 participants) | Module 1 (1. part of the basic training) |
| 3. week: | 20.01.-24.01. | Supporting the participants in the implementation in class (classroom-visits, planning, reflection) |
| 4. week: | 27.01.-31.01.
possibly:
31.1.-2.2. (see above, 1. part) | Module 2 (2. part of the basic training) |
| 5. week: | 03.02.-07.02. | Supporting the participants in the implementation in class (classroom-visits, planning, reflection) |
| 6. week: | 10.02.-14.02.
possibly:
14.-16.2. (see above, 1. part) | Module 3 (3. part of the basic training) |
| 7. week: | 17.02.-21.02. | Supporting the participants in the implementation in class (classroom-visits, planning, reflection) |
| 8. week: | 24.02.-28.02. | Conclusion and evaluation of the Training |

Comment:

We deliberately kept this first proposal flexible to be open to the needs of the participants. We planned to adapt the final timetable to the conditions and possibilities (at the coal-face) in Port Elizabeth. For us, it was feasible to carry out the 12 hours of each module either in one whole seminar day and an afternoon session, spread over three afternoon sessions, or as a weekend workshop.

3 Advertising

OBE Teacher Training Course On Drama In Education

Presenters: Karin Fuhrmann (Vocational High School Varel)
Gabi Morgen (Vocational High School Varel)

Dates:	January 16 th to February 4 th 2003 (Sessions between these dates) Commencing at 8.30 am
Venue:	Vista University, Port Elizabeth Campus
Conditions:	No fee. Between 2 and 5 educators from one high school. A total of 20 participants for the programme. Educators will receive leave from the Department of Education for the duration of the sessions as part of OBE training
Outcomes:	To equip educators with skills for the preparation, facilitation and implementation of drama in education sessions in their respective classes
Structure of the programme:	Three modules (2 days per module) Inbetween the trainers will visit the educators at their respective schools to provide support, give guidance and to reflect on the drama in education sessions in the educators= classrooms.
Certification:	Certificates issued by the Carl von Ossietzky University of Oldenburg (Germany) will be awarded to all the participants.

What is Drama In Education?

It is a teaching method which enables educators and learners alike to reflect on a range of situations and experiences that affect them personally in their lives; such as xenophobia, HIV (Aids), unemployment, crime, personal relationships, racism, family problems, traditions etc. These social issues and problems in society are examined and reflected upon by means of dramatisation and role play.

What is the focus of the training?

Practical experiences and training in the skills of drama in education with a view to assisting you to implement these techniques in your classes.

Who should attend?

Educators who are interested in transforming their classes into lively centres of reflection and discussion. Educators offering any of the learning areas are invited to attend.

What is the outline of the training programme?

Module 1:	12 hour session (Thursday 16 th and Friday 17 th January)
Content:	Introduction and Practical Exercises
Module 2:	12 hour session (Thursday 23 rd and Friday 24 th January)
Content:	Preparation, reflection and evaluation techniques of drama processes in the classroom
Practical Training:	After the first two modules the trainers will visit and assist participating educators with the implementation of drama in education in their respective classes.
Module 3:	12 hour session (Monday 3 rd and Tuesday 4 th February)

- Content: Planning, facilitating, acting out and reflecting upon drama in education sessions (Simulating a drama in education session)
- Practical Training: Trainers will visit educators again in their classes to evaluate the success of the drama in education programme

For further information and application to attend please contact: Dr Logan Athiemoolam, Vista University, P.E. Campus (Faculty of Education); phone: 041/4083273 (W) / 041/4575519 (H)

4 The Team

Our team consisted of four women: Karin Fuhrmann, Gabriele Morgen, Maja Sleur, and Bettina Schmidt. Although the composition of this team was more or less accidental, it proved very effective.

Since 1994, when we (Karin and Gabi) completed a certified drama facilitator training together, we have been working with drama-in-education. We apply this method to our various subjects at school (economics, German, politics, and religion). In our classes, there are usually students from all the different existing types of schools in Germany. Therefore, we are used to working with very heterogeneous groups in class.

These experiences enabled us to adjust easily to the conditions in South Africa and to take into account the requirements and needs of our participants there. During phases of reflection, we found that the exchange of ideas with our colleagues in South Africa, on the daily demands in class was easy. Regarding this, we gained from the experience that we all had common ground as teachers, even though, for this workshop, we were trainers and learners.

While planning for our trip to P.E., we wished to be accompanied by a translator to be able to concentrate on the content of the discussions, especially during phases of reflection. By having a translator, we also hoped to avoid misunderstandings based on language barriers.

We were lucky and acquired Maja Sleur for this job, because she had language expertise as well as professional skills. Maja lived in an English speaking country for many years; also, she graduated in pedagogics with a main focus on drama-in-education and finished a supplementary training in drama pedagogics. Her skills and knowledge were very helpful, not only during the workshops but also for the preparation of a handbook for the participants. This handbook gives an overview of the workshop (instructions, exercises, reflections) and was written at the same time as the course to serve as a reference book for the participants.

Bettina Schmidt, who is studying intercultural pedagogics at the University of Oldenburg, also joined the team more or less by chance.

When her half-year study visit in P.E. was rendered impossible because of family circumstances, Professor Wolfgang Nitsch suggested her for the team. Originally, it was her task to do the documentation of the workshop. This included writing reports of the sessions and taking photos in classes. Additionally, by creating the organisational framework for the workshop, she ensured the smooth running of the training. Only her conscientiousness and commitment to her job made it possible to compile the handbook in such a short amount of time and to present a revised edition to the participants before we left P.E. Furthermore, with her abilities to make use of the technical equipment, she arranged the slide-show for the closing function. She is also the author of the Project Diary.

From our experiences in vocational training and seminars which we conducted together, we (Karin and Gabi) knew that we could work well together. We were especially impressed with how well Maja and Bettina fitted into the team as we did not know them previously and had very little time to get acquainted.

5 Basic ideas, aims of, and comments on the modules

Our basic idea for the course was not only to introduce our colleagues in P.E. to drama-in-education, but also to teach them how to apply this method to their daily work in class. Therefore, we chose a different emphasis for each of the three modules of the seminar:

- Module 1: Introduction and practical exercises (still-images);
- Module 2: Preparation, reflection, and evaluation techniques of drama processes in the classroom
- Module 3: Planning, facilitating, acting out, and reflecting upon drama in education sessions (Simulating a drama in education session)

5.1 First Module (16. and 17. Of January, 2003)

→ *Introduction and practical exercises (still-images)*

Our main goal for the first module was to create a trusting atmosphere within the group as the basis for our following work. In order to achieve this, we reverted to our own experiences as educators and learners.

We have experienced that, once you start practicing role-play and dramatisation with a group, an atmosphere of acceptance seems indispensable. From our own experiences, we also knew that working with a group of teachers involves specific difficulties. On the one hand, teachers are rather used to take on the guiding role, but for the seminar they had to slip into the learner's role. Another – although intended – difficulty was that this time our participants were colleagues. Therefore, some of us possibly had to transcend their professional role first.

Furthermore, we were working with a "multicultural" group; the group comprised "coloured", "black" (Xhosa), "white", and "Indian" participants. Thus, within the group we had participants not only from varying cultural backgrounds, but also with different mother tongues (Xhosa, Afrikaans, English, and German).

Based on our experiences from meetings with South-African colleagues, we expected participants from different ethnic groups to react differently to the role-plays, exercises, etc. In previous workshops, for instance,

we had learned that for "Xhosa"-teachers, all exercises involving music might evoke extreme emotional reactions. We had also experienced that there was particular resistance to trust-exercises with eye-contact or to blindness-exercises. From the "coloured"-teachers we anticipated more reserved reactions to the exercises, similar to the ones we had encountered with a lot of German teachers. Taking all this into account, we kept the conceptualisation for the modules deliberately flexible. This way, we hoped to be able to be responsive to the participants' needs and reactions after each seminar day.

During our visit, we found our assumptions to be confirmed. Based on the considerations above, we delineated the following timetable:

5.1.1 the first day, module 1 (16/01/2003)

5.1.1.1 Agenda for the first day, module 1

1. Introduction of trainers and participants; organisational procedures
2. Acquaintance exercises
 - a. Different ways of welcoming
 - b. Movement exercise ("You do what I do and say what I say")
3. Trust exercises
 - a. Going into pairs (guiding "blinds")
 - b. Partner exercise (experiencing space)
 - c. Partner exercise (perceiving sounds)
 - d. Partner exercise (back to back/physical contact)
4. Reflection
5. Break
6. Warm-up with names
7. Working with postures (as pre-exercise for the still images)
 - a. "Glue"-exercise (exercise for posture)
 - b. Command-images (emotions exercise)
 - c. Staging images (exercises for situations)
8. Reflection
9. Break

10. Warm-up with names
(comment: It was important for us to hear the new (and for us partly difficult) names repeatedly to be able to learn them)
11. Concentration-exercise ("Clapping hands")
12. Pre-exercises for the still image techniques
 - a. Demonstration of the still-image-method
 - b. Exercise on still-image-method in pairs ("sculptures of emotions")
 - c. Rules for the still-image-method
13. Teamwork with photos (situations in South-Africa)
 - a. Groups build a copy of the chosen photo
 - b. Presentation
 - c. External interpretation through observers
14. Reflection
15. Closing circle

Excerpt from the diary: 15/01/2003

..."The evening session has been a good start for the workshop tomorrow. I am pretty optimistic. I just think we shouldn't regard our participants as "super-strangers". I think we can discuss everything with them. I really hope that there will be a relaxed and trusting atmosphere so that everybody feels comfortable to talk about things openly. I'm quite happy with the tasks assigned to me. I don't think it will be too difficult for me; rather, I'm really looking forward to what I will be doing"...

Comments of the participants about their initial expectations:

..."I thought we would be taught, because it was called a "workshop". That's how it usually works with workshops, but this time that wasn't the case. It was practical and funny"...

... "I was really interested, because I have never come across a combination of drama and education"...

..."I was curious and interested, where all these exercises would lead to. I couldn't imagine how they would be related to education"...

5.1.1.2 Impressions of the first day, module 1

to 3. Trust-exercises

- a. In pairs: one person puts one hand between the shoulder blades of the partner and takes their arm or wrist with the other hand. The partner closes her/his eyes. Then, the "blind" will be guided through the room and should be directed to touch as many different materials as possible. (picture 1 and 2, pp. 130-138)
Next: exchange of roles.
- b. The same pairs as before: this time the "seeing person" uses the "blind" as a camera. In front of certain objects, the "leader" taps the "blind" on the shoulder as a sign to briefly open her/his eyes (taking a "photo"). By putting the "blind" either very close to, or far away from the objects, the "leader" can imitate the zoom of the camera. Now, the pairs are supposed to experiment with different distances for the "snap-shots".
Next: exchange of roles.
- c. The same pairs as before: the "seeing person" chooses a sound. With help of this sound, he/she leads the "blind", crisscross through the room. (Note: The sound should never be interrupted, thus pick a "comfortable" one).

*Rules for all trust-exercises
(from the handbook for the participants):*

The drama-facilitator has the responsibility for the security of the "blind". Therefore, he/she has to make sure, that the seeing partners take on this responsibility while leading the "blind".

Hence: Do not allow jokes! "Blinds" should not bump or knock against anything (shock!!) No talking! Remain sensitive with physical contact and movement (do not react abruptly to signals from the "blind"; create a safe and secure atmosphere).

To 7. Working with postures

a. "Glue"-exercise (Andocken)

In pairs: one person enacts a posture and freezes. Then the partner imagines a relating posture, and performs it, connecting with the other one (they are "glued" together). The first person, in turn, takes a new posture in relation to the partner, connects, etc.

- pair wise (picture 3 and 4)
- within the whole group with quick changes of partners
- one half of the group demonstrates the exercise, the other observes

b. Command-images (divide group/ demonstration: "hot"- "cold")

- One half of the group stands on "stage" with their backs to the rest of the group. After a command word (e.g. luck) everyone spontaneously acts out a corresponding posture and turns to the "audience" holding this posture. Then the two groups swap.
- Possible command-words: excited, frightened, shy, anxious
- (picture 5 and 6)
- The participants are standing at the edge of the "stage" and successively go into spontaneous postures according to a command-word.
- Possible command-words: proud, excited, angry, happy

To 12. Still image techniques

b. Sculptures of emotions

In pairs: One of the partners of each pair gets a piece of paper showing a secret term (e.g. anger). He/She then has to "build" a still image that symbolizes the given word by shaping the body of the partner. Once all still-images are "built", the "builders" move through the exhibition interpreting the sculptures from an external perspective. (Each "builder" can name the original term afterwards).

Next: exchange of roles.

Possible terms: happy, in-love, angry, anxious, arrogant, proud,...
(picture 7 and 8)

To 13. Teamwork with photos (here: situations from South-Africa)
Beforehand: spreading out of the photos (exhibition)

- a. Groups build a copy of the chosen photo
 - o Forming of groups
 - o Groups look at the photos carefully in order to choose one
 - o Groups shape an image of the chosen photo by using their bodies
- b. Presentation of the images (picture 9 and 10)
- c. Interpretation by the audience from an external perspective
Short in-role interview with the performers of the sculpture while they are still holding their postures:
 - o What do you see?
 - o What do you think about this situation?
 - o What has happened?
 - o How do you feel?

Excerpt from the diary: 16/01/2003

...”I will use the time to describe the experiences of our first workshop-day immediately. I am perfectly happy with how it went, and I would like to record my impressions of it. I enjoyed the group and felt it was quite harmonious. There were 16 educators as participants and there will be two more tomorrow. Many of these educators know each other because they are working at the same schools. The fact that everyone had someone to relate to, really improved the working atmosphere and the confidence within the group.

Our teamwork went better than any of us had expected. It went smoothly without any tension. Each of us had her assigned field of duties and somehow we all were equally important. I took 115 photos today, and made a lot of notes, especially during phases of reflection and while participants asked questions about the applicability of the method. I also recorded the course of the seminar. All this kept me quite busy, I don't think I got any free time today.

I can't wait to get to know each member of the group personally. They all seemed really nice and I was impressed how quickly a warm and trusting atmosphere evolved. In my opinion, Karin and Gabi did a very good job and managed to respond flexibly to the moods in the group. At

the beginning, the group was quite keen and excited. Therefore, they could quickly move on from the warm-ups to the trust exercises, which then were carried out more seriously.

The intercultural interaction was impressive. The participants gave us a vivid picture of what was typical for Xhosa life style by using the photos from South-Africa.

It has been a very long day; we were busy from 8 in the morning until 6 o'clock tonight. And since the campus-canteen was closed, we didn't even get to eat anything. For the following days, we will have to cater for food, because it is common here that food is provided by the leaders of the workshop. That still had to be organized after the workshop.

Furthermore, after the workshop, we met with the team to reflect on the day and to discuss how it progressed. When we arrived, I was tired and exhausted. Unfortunately, I haven't had a chance to relax yet. After eating something, Maja had to do some translation and I had to do phone calls to find out how to do a slide show for the participants tomorrow at the end of the first module...."

5.1.2 the second day, module 1 (17/01/2003)

5.1.2.1 Agenda for the second day, module 1

1. Organisational announcements (Catering, photos, certificates, turning off cellular phones)
2. "Flashlight" (state of being, questions about the last day)
3. Warm-up to wake up
4. Spatial exercises (concentration and atmosphere within the group)
5. Introduction to the still-image method
 - a. Rules
 - b. Demonstration of the method
 - c. Partner exercise (shaping each other's bodies)
 - d. Teamwork (building a still-image of an imaginary situation)
 - e. Presentation and reflection
6. Break
7. Warm-up (names and gestures/postural expressions)

8. Teamwork "3 still images within three minutes" on the topic "family" (see Scheller, Berlin 1998, page 101/102)
9. Presentation of the results of the groups (one after the other)
10. Reflection
11. Intensifying the work with the still-images
 - a. Each group chooses a picture and interprets it.
 - b. The drama-teachers demonstrate different ways of reflection.
 - Option: The observers stand behind the protagonists and utter the thoughts and feelings they imagine the character to have
 - Option: "Sculpture or chorus of voices" (see Scheller, Berlin 1998, page 136/137)
 - Option: "Desired images" (see Scheller, Berlin 1998, page 144)
 - Option: "Picture of relationships" (see Scheller, Berlin 1998, page 139)
12. Closing circle and preview of the second module

5.1.2.2 *Impressions of the second day, module 1*

To 5. "Still image / frozen-image" method

- a. Revision: What is a still image? > What are the important rules?
 - no talking
 - only one person is "building"
 - one person pretends to be made of wax, the other one shapes
 - do not touch the face → facial expressions are demonstrated and imitated, but never shaped
- b. Demonstration
- c. pair-exercise
 - In pairs: one partner builds, the other one is the "material" – tapping the partner indicates exchange of roles. It is important that the participants stick to the rules while shaping each other. (picture 11 and 12)
 - "Quick exchange" within the whole group: once a person is shaped, he/she "freezes", the "builder" moves on to another fro-

zen person, taps them, and becomes the material for the "re-lived" one, who shapes his/her saviour, and then goes on to "redeem" someone else, etc....

- One half of the group presents the exercise to the other half.
- d. Teamwork/pre-exercise:
Each group imagines a situation and reproduces it in a still image. Then, they make up a title which is only known to the members of the group. (Preparation time for the groups: 10 Minutes)
The other participants try to guess the title.
- e. Results/ Themes for the still-images of the groups:
- Soccer game
 - Ballet
 - horse riding (picture 13)
 - catching a cab ("minibus") (picture 14)

To 8. "3 images within 3 minutes"

Dividing participants into groups of 3-4 people

Task: Forming 3 still images within 3 minutes (theme: family)

Only one person is the constructor.

To 9. Presentation of the three images through the groups

The groups present their images in turns (without comments)
(picture 15 and 16)

To 10. Reflection

- The first group presents the first image. The audience say what they associate with the image and try to interpret the scene. The constructor renders it more precisely.
- In the same way, the other images of this group will be presented and worked on.
- Once the first group has shown all 3 images, the second group takes its turn.

To 11. Intensifying the work with the still-images

- b. Possibility of "desire-image" (picture 16)
 - After a still image is built, the "actors" are interviewed about how they feel. Proceeding from there, a "desired image" is created.
 - Initial question: Who is doing worst in the situation?
 - The participants decided it was the mother, who was then replaced with a new actor. Now, the "old mother" could look at the image from an external perspective, in order to change it into her desired image (How would you like the situation to be?). Afterwards, the "actors" were interviewed again and we found that the "new mother" still was not comfortable in the situation. Following her imagination and ideas about the situation, the "new mother" modified the image again. In another interview, we found that then all the "actors" were content with the situation.

Excerpt from the diary: 17/01/2003

"... The second workshop day on Friday passed with more routine. We all seemed more comfortable, and therefore were more relaxed, not only on the campus, but especially in the way we interacted with the participants. Only three of the educators did not show up again. Donovan came instead and one of Logan's colleagues joined the group here and there, but did not participate properly. ...

However, the workshop on Friday was really exciting. We were able to deepen and to intensify the drama work, which obviously led to more understanding and interest on the side of the participants. ...

At the moment, our schedule is very tight. Usually, I get the agenda before the start of the workshop, and report the actual course of the day. Afterwards I do some temporary adjustments with Karin and Gabi, who then work out the final version, before they hand it back to us; in the end, we have to translate it into English. Usually, we attempt to complete the translation of the previous workshop before the next one starts. It takes a lot of time. On Monday, we spent five hours doing it until one o'clock at night. And we still have to do many corrections and modifications to it. However, I am very pleased how well this close teamwork progressed with Maja. ...

Nevertheless, it seems very hard to achieve a balance within the organisation of our leisure time. Through the project, we meet so many

open and interesting people who are willing to show us around. It is easy not to have any spare time for ourselves at all. But that way, we can't do justice to the people either. To be able to be open and receptive for all these things, I definitely need a break at some stage. From the looks of things, I will have to fight for that. There are already so many fixed appointments for the following days, and the chances of some free time occurring seem very remote. ..."

Comments of the participants on the outcome of the first module:

..."I gained a lot. It was the first time that I took part in a workshop. Beforehand, I didn't even know that I could tell a whole story just by using my facial expressions. Also, they imparted skills, knowledge, and values to us. ..."

..."I gained a lot. Sometimes in class, I was confronted with the problem that some learners don't understand the material as quickly as others. Now, using the method of drama-in-education, it will be a lot easier to teach in a way that enables all learners to follow the subject."

5.2 Second Module (23. and 24. of January, 2003)

→ Preparation, reflection, and evaluation techniques of drama processes in the classroom

For the second module, our main focus was on imparting how to use "drama-in-education" as a tool for teaching in class. Again, our plan for the course was based on our own experiences as teachers. We believe that it is easier to try to apply a certain method to the work in class once you have a good command of it. Therefore, we worked many phases of revision in our timetable and chose simple (repeatable) situations, which could easily be applied to South Africa.

On the one hand, we thought it important for the participants to realise that we introduced them to different examples of how to work with drama-in-education in class. On the other hand, we tried to restrict ourselves to just a few techniques which could then be modified by our colleagues for their specific applications in school. During the workshop, we faced the difficulty that we wanted to concentrate on the technique, but also had to allow for some time for drafting teaching units at the

same time. This was necessary in order to enable the participants to take on the trainer's role during the third module.

We were aware, that this focus on the technical skills would interfere with the pleasure of role-playing which was awakened during the first module. The important thing for the second module was to impart the technique thoroughly using a great deal of repetition in order to make it possible for the participants to use it by themselves. Therefore, each of the participants had to familiarize him/herself with a certain character.

Empathizing with and acting-out of a figure is central for drama-in-education and can be facilitated through the "guided empathizing process" (Ein- und Ausfühlen): the drama-teacher interviews the protagonist in a way that enables him/her to get into the character, but also to leave the role at the end of the interview. For the participants to really understand this technique and to be able to apply it themselves, we wanted to give each of them the chance to experience this process as a learner/participant/student.

From our experiences in class we knew that this work tends to be quite exhausting and demanding for the participants. However, it is indispensable if you want to continue working with this technique.

In terms of the content, we were interested not only to introduce the participants to the still image method, but also to continue the work with postures. We based the exercises for this on Ingo Scheller's thoughts: "In order to familiarize with a character, the actors have to empathize with it in a very refined way so that they can imagine the biography, the living conditions, the internal and external world and the attitudes of this character from an internal perspective in order to be able to act as this character in different situations. This empathizing process depends on the actor's ability to stimulate forgotten, half- and pre-conscious experiences and to project them onto the character. (p.29) ... If the activating of these latent experiences does not enable the actor to put him/herself into the character's position, thus, if the cultural or psychological strangeness impedes access to the character's thoughts and emotions, imitating physical postures and actions and experimenting with them can facilitate empathising with the role. (p.30) ... For the purpose of understanding the character's patterns of relationships and the related concept of self and others, actors have to draw upon their own personal experiences regarding relationships. ... This often leads to the projec-

tion of personal patterns of relationships. Actual relationships, which the person has developed, or is just developing, to others, often only become aware during the role-play with them and can be analyzed afterwards. (p.31)”

Furthermore, we wanted to demonstrate to our colleagues that there would be many creative options for each of them to use drama-in-education in classes, if they applied it to their topics and adjusted it to their way of teaching. It was to this applicability of the method that we wanted to call their attention. However, we were afraid that the participants would develop a certain timidity in applying the method to the classes. In order to prevent this, we chose to demonstrate only a few techniques of the method in detail, rather than trying to touch upon the whole set of techniques superficially.

5.2.1 the first day, module 2 (23/01/2003)

5.2.1.1 Agenda for the first day, module 2

1. Check-in
2. Warm-up
 - a. Name game
 - b. Pace-exercise for concentration and atmosphere within the group
 - c. "Clapping (-hands)"
 - d. "Yes/No" (variation of "clapping")
3. Pre-exercises on postures (here: learner/educator postures)
 - a. Spatial exercises
 - b. Ways of walking/emotions
 - c. Working on «freezing»
 - d. Command-images with typical learner/educator postures
4. Break
5. Enhancing work with the still-image method
 - a. Repetition of the rules (by participants)
 - b. Teamwork on the topic "school"
(Each member of each group should build one still-image; in the end, each group should pick one of the still-images for the presentation.)

- c. Presentation
- 6. Reflection
 - a. Interpretation through observers
 - b. Expressing inner thoughts and feelings through the actors still holding their postures
- 7. Break
- 8. Development of short scenes
 - a. Splitting into groups of two (each partner is given one sentence)
 - b. Experimenting with the sentences
 - o Emotions
 - o Distances
- 9. Teamwork:
 - a. Developing a short scene based on the two sentences (Instructions: definition of a clear start and end of the scene; precise description of characters and their relationships)
 - b. Writing a short imagery biography for ones character
- 10. Presentation

The trainers support the actors through the "guided empathising interview".
- 11. Closing circle

5.2.1.2 *Impressions of the first day, module 2*

To 3. Working with postures

The focus is on working with typical learner/educator postures.

- a. The participants individually walk around the room at a normal pace. When the teacher appoints a situation and says "stop" or "freeze", the participants go into a posture in relation to the situation, and freeze.

First, the participants should enact a posture imagining they are educators. (picture 17)

In a second round, they should go into learner postures. (picture 18)

 - o Situations for educator postures: in a hurry on the way to school knowing that you are late; after school; during the break; in a

conference; in front of the learners during classes; being in charge during an exam; sports lessons; at a school party ...

- Situations for learner postures: before school (assembly); on the way to school (in a hurry); on the way to the principal/-mistress (knowing you were up to mischief); during the break; at a school party ...

d. Command-images

- The participants are divided into two groups; a group of educators and a group of learners. The educator-group starts standing "on stage" with their backs to the audience. When the trainer says a term the "educators" try to express this term spontaneously, turn around to the audience, and "freeze".
- For the last term, one person starts and the others successively go into postures in relation to the ones already on stage, so that gradually the picture of a whole situation arises ("going into images"/staging images).
- Then the learner-group proceeds in the same way.
- When the last term is portrayed in a picture, the protagonists can be interviewed while still holding their posture. This time, there is no specific character to empathize with, so there can only be questions like: Where are you? What has happened? What do you see? What are you doing at the moment? How do you feel (about it)?

To 5. Still-image method (intensified work)

a. Revision of the general rules on how to build a still-image

b. Teamwork on the topic "school"

- Division of the participants into groups of 4/5 people
- Instructions: One person of each group builds a still-image relating to the topic "school". The picture should depict one of the following relationships: educator-educator/educator-learner/learner-educator/learner-learner

c. Presentation (picture 19 and 20)

The groups present their images one after the other in the following way:

To 6. Reflection

- a. The others interpret the image from their external perspective (What do you see? How do you understand it?)
- b. The protagonists are asked to say one sentence from within their posture. Note: By doing this, inner thoughts and feelings of the characters in the picture should be verbalized. Therefore, the aim is to realistically put into words what the person in this situation might feel or think, even if it is just a sigh, a sound, or only one word. The protagonists might be interviewed afterwards.

To 8. Working with sentences and empathizing with characters in short scenarios (A/B sentences)

- a. The participants go into pairs
- b. Experimenting with the sentence (picture 21 and 22)
 - Each pair decides who is A and B respectively. Then they are given a short dialogue containing a question (A) and an answer (B). An alleyway is shaped by the pairs with all partners facing one another in a distance of about 50 cm. One after the other, the pairs exchange their sentences (A questions, B answers), and initially try to say the sentences as unemotional as possible.
 - In the next exercise, the A-partners state their terms simultaneously and the B-partners answer in the same way. The two groups continue to say their sentences alternately.
 - After that, the trainer directs the partners to move closer or further away, so the exercise is repeated with different distances between the two groups. Still, the groups keep on exchanging their sentences. It is the purpose of this exercise, that by continually repeating their sentences the participants get more and more emotionally involved in the situation they are engaged in.
 - Possible positions: as far away/close as possible; back to back; side by side; one partner is lying on the floor, the other one stands above him/her.
 - Then, the pairs are told to spread out in the room and to experiment by themselves, with the different distances and the arising emotions.

To 9. Instructions for preparing a short scene based on the two sentences

- a. Deciding on the scenario (the pair choose a situation, and appoint the characters, and the beginning and end of the scene)
Note: Both partners have to agree on a clear starting point and a clear end of the scene, so it is important that they arrange them unambiguously
- b. Writing of imagery biographies (each partner writes a short role-biography by him/herself)

To 10. Presentation of the scenarios and interview with the protagonists (picture 23 and 24)

During the presentation, the drama-trainers help the participants to empathize with their role. Therefore, they interview each protagonist while he/she is in-role. The questions are supposed to help the actor to put him/herself into the position of the character. At the end of the interview, the drama-trainer also assists the actor in leaving the role.

Rules for the guided empathising interview

- The drama-teacher goes behind the protagonist and puts a hand on his/her shoulder.
- The protagonist does not look at the drama-teacher.
- The drama-teacher asks questions to help the protagonist to get into the character, and he/she answers. This questioning is not supposed to give rise to a conversation, but rather to reveal the inner thoughts, ideas, wishes, and emotions (see role-biography) of the character. (picture 25 and 26)

At the beginning of the empathizing process, the questions should guide the protagonist to give a description of his/her character, and should start from the external situation. Slowly, the drama trainer moves towards more personal questions so that in the end, the protagonist talks about the inner feelings and thoughts of the character at the beginning of the scene.

For the process of leaving the character, the drama trainer starts asking about his/her feelings at the end of the scene. The trainer continues with questions which should help to verbalize the experiences during the scene and to reflect on them. In order to help the protagonist to leave the role and to distance him/herself from it, the trainer slowly moves away from the feelings and thoughts of the scene, towards questions about what the character is going to do next or what would be helpful for him/her right now.

Excerpt from the diary: 23/01/2003

..."The workshop was quite exhausting today, because one part of it was very long-winded. Both, the participants and we, were tired; one exercise went on for 90 minutes. However, it made sense that Karin and Gabi did it that way. They wanted to give everybody the chance to experience how it feels to be guided to empathize with and to leave a role. They focused on quality rather than quantity. In my opinion, this stands to reason considering that the participants are supposed to use drama-in-education as facilitators. But I felt how the participants became more and more lethargic and lost their initial excitement. I really hope that they won't lose their interest and that they understand the reason for this persistence..."

Comments of the participants regarding the shortcomings of the workshop

..."The drama-teachers didn't stick to their schedule. That was the only shortcoming."

..."The language barrier; we always had to wait for the translation. Therefore, it was boring at times."

..."There was a tendency to repeat parts which we'd already dealt with before."

5.2.2 the second day, module 2 (24/01/2003)

5.2.2.1 *Agenda for the second day, module 2*

1. Flashlight
2. Warm-up
 - a. To wake up and feel comfortable
 - b. Concentration exercises
3. working with a newspaper article
4. Teamwork

Each group is supposed to create five still-images in relation to the text (background – action (robbery) – consequences and subsequent events)
5. Presentation as a "slide-show"
6. Reflection on the results of the groups (similarities, differences, etc.)
7. Break
8. Turning the "slide-show" into a short "movie" based on the still images
 - a. Discussing and deciding on the scenes for the "movie"
 - b. Writing of role-biographies
9. Presentation of the scenes
10. Reflection
11. Closing circle

5.2.2.2 *Impressions of the second day, module 2*

To 3. Working with an article (example from the workshop)

Newspaper item from 15/01/2003:

"In the early evening yesterday, a 65-year old owner of a shop was robbed. The old man was knocked down. Hours later, the police arrested an unemployed 18-year-old. A haul, comprising of 550 Rand cash and a golden watch, was seized."

The article is read out loudly once

To 4. Teamwork:

The participants go into groups of four. The article is handed out to the groups.

Participants have to think of five still images to the following situations:

- background – action – consequences
- The groups are supposed to pick concise situations which elucidate the event.
- the groups are supposed to invent stories which are based on the article.
- Characters which are not mentioned in the article (e.g. mother, wife, friends) can be added to the story.
- Each group selects a narrator, who tells the frame story and comments on the "slides".
- While the narrator is telling the story, the others go into the still images for the respective scenes. (For the presentation, the participants should not "build" the still image – and by that express the process of its emergence – but quickly take up their positions within the image so that the impression of a "slide-show" is created.)

To 5. Presentation (picture 27 and 28)

Each group presents the results as a "slide-show". At this stage, no reflection on the scenes is carried out so that initially each group gets the chance to tell their stories.

To 8. Turning the "slide-show" into a short "movie"

a. Instructions for the "slide-show" and the "movies"

The members of each group go through the still images for their story together in order to gain an idea of the nature of the relationships between their protagonists.

b. Personal role-biographies (pictures 29 and 30)

Each person has to write a role-biography for her/his character in order to develop an idea of this person as precisely as possible. Therefore, the role-biography should always be written in the first person, and it should be put into whole sentences rather than just in the form of notes. (For some learners it can be helpful to question them in more detail about their comments and in that way to delve further into the character.)

To 9. Presentation of the scenes (picture 31 and 32)

The "slide-show" is meant to be turned into a "movie". Thus, the still images will be the basis for the "movie" and, for this purpose, have to be transformed into scenes (the images become "alive"). Since it will be a short "movie", not all images have to be integrated into it. Instead, it is the main thing that the basic story is told by the scenes selected for the movie.

Excerpt from the diary: 24/01/2003

..."Friday, the second workshop day of the second module was more satisfying again. While the participants were rather disappointed on Thursday, they got exactly what they needed on Friday. Observably, some of the participants felt a "click"; they started to understand the basic idea of the method instead of simply mistaking it for "putting on an act". We started working on a short article, which was then turned into role-biographies and small scenes. Our team worked pretty well again. This time, I wasn't too exhausted after the workshop, but Karin and Gabi were. Afterwards, we went for dinner together and discussed the events of the day..."

Comments of the participants on the strengths and benefits of the workshop

"...the energy of the trainers and the patience which we all summoned up for each other..."

"... It was good, that everyone was encouraged to participate actively. Even when we were six or more people in one group, the drama teachers gave everyone a chance to take an active and important part. Since it is not permitted to judge nor criticize the learners, everyone was encouraged to be creative. ..."

5.3 Third Module (3. and 4. of February, 2003)

→ *Planning, facilitating, acting out, and reflecting upon drama in education sessions (Simulating a drama in education session)*

For the planning of the third module, we had to take into account that we had changed the course of the second module. Initially, we had

planned to finish the work on the newspaper article at the end of the second module. However, once we felt the tiredness of the participants we decided to change the schedule for the second day of module 2 and only worked on the presentation of two of the groups with the guided-empathizing technique.

We were aware that some phases of the work would wear out the participants; we had experienced this before not only as learners but also as trainers. During the workshop, the participants suggested to shorten the presentation phase by working only with one or two of the groups with the guided-empathizing technique during the presentation. Nevertheless, we considered this to be inappropriate for the following reasons:

1. This way, we would not acknowledge the work of those groups which did not get to present their stories.
2. We thought it important for each of the participants to experience personally how the role-biography enables you to slip into another character.
3. Only in that way they were able to familiarize themselves with different perspectives (e.g. the perspective of the offender).

Furthermore, the article does not comment on the motive for the robbery nor its consequences. A social drama is reduced to short information. By comparing the different stories of the groups, the participants can recognize how a single incident can be perceived and interpreted in very different ways.

These considerations lead us to change the start for the first day of the third module. The participants had to be re-introduced to their characters. For this, the time since the writing of the role-biographies at the end of the second module had to be bridged. For that reason, we decided to help the participants to get into their characters' position by starting with an imaginary journey.

Another change to the course of the second module was that we chose different methods for the reflection. Since these techniques took more time, we ended up not having enough time for working with a longer story.

These decisions proved correct in that we noticed during the reflections that the participants were struggling with leaving the role of

the facilitator. They found it difficult, for instance, to grapple with the role of the offender. We noticed that the educators from South Africa – even more than the ones in Germany – wished to embody a positive role model. Therefore, during role-plays, they tended to defuse situations of conflict and to rashly promote harmonizing solutions.

Only when we gave them the permission to really act as their characters, their play became more multi-faceted and they felt able to equally show the dark side of the characters. For this purpose, it was important to explain clearly that the actors performed under the shelter of the role and that a moral judgement was not allowed during the reflections. At many stages of the seminar, we made the "shelter of the role" a subject of discussion. Also, we pointed out to the participants that as educators it was their duty to ensure this "shelter of the role" for their participants or learners.

The final exercise of the third module was the conception of teaching units by each group and the preparation of teaching sequences for the team so that the participants got a chance to try out the trainer's role while presenting their results. For this task we provided already familiar working material; again, we hoped that the revision of the material would have a positive effect. Moreover we wanted the participants to realise that even with a small amount of working material a whole range of opportunities for teaching became possible.

5.3.1 the first day, module 3 (3/02/2003)

5.3.1.1 Agenda for the first day, module 3

1. Flash-light
2. Warm-up
 - a. Mime show; moving around
 - b. Spatial exercise
3. Imaginary journey to get into the characters
4. Short introduction in-role
5. Teamwork on the article (continuation from module 2)
6. Presentation and reflection
Methods of reflection:

- Sculpture or chorus of voices
 - Mirroring
7. Break
 8. Teamwork (one group for each school; single educators from one school in one group)
 - a. Participants choose material
 - b. Based on this material, they develop a teaching unit trying to apply what they have learned through the seminar.
 9. Closing circle

5.3.1.2 Impressions of the first day, module)

To 3. Externally guided empathizing into the roles

While the participants walk through the room:

The trainer says: Remember the person, which you thought up during the last workshop. What's this person's name? ... How old is the person? ... Does she/he have family? ... How is your relationship to your family, ... your parents?... children? ... your partner? ... What do you do for living? ... What do you like to do? ... Do you have friends? ... How do you feel/think/see (about) yourself? ... How would you like others to think about you? ... Try to imitate the person ... to move like the person ... How does the person walk? ... Fast or slowly? ... Imagine this person in a specific situation! ... What does the person do? ... What does he/she think? ... Which is a typical sentence, he/she would say in this situation? ...

Whisper this sentence to yourself! ... speak up while saying the sentence ... say the sentence loudly (normal tone of voice).

Meet each other holding the posture of your characters and say the sentences! Respond to each other with the postures, the sentences, and the emotions!

To 4. Introduction in-role (picture 33 and 34)

Afterwards, the participants sit next to each other at the edge of the "stage". One after the other, they walk onto the stage in the typical way

of their character and introduce themselves: name, age, occupation, and the sentence.

To 5. Teamwork (Continuation from the day before)

The participants go into the same groups as before (module 2) and try to recall the course of their story (where are the protagonists at the beginning, the end, of the story...).

To 6. Presentation and reflection (picture 35 and 36)

Then, the third group presents their story:

- Drama-teacher asks the actors to go into their starting position for the scene.
- Drama-teacher guides the actors to empathize with the character.
- The actors present their scene.
- Drama-teacher guides the actors to leave their role.

To 8. Teamwork (picture 37 and 38)

Participants go into groups, with educators from the same school in one group. As a group, the participants should take the provided material and try to develop a teaching unit for their school. During this working period, the trainers are available for advice and support.

Excerpt from the diary: 3/02/2003

"... Now, we are in the middle of the final stress of the workshops, after we had a fantastic weekend. The weekend was very important for all of us to build up strength again, since we were all on our last legs at the end of last week.

... And then the workshop today! I found it quite successful. Many of the participants came back again. At this point, they are facing the challenge of taking on the trainer's role, now that they have gained experiences from the learner's perspective. It is not that easy. Unfortunately, Gabi wasn't there today, because she had a fever, so that Karin had to do the first part by herself. For me, it was very exhausting, because I also had to film, in fact, using only my hands for 40 minutes. That's quite tiring. Also, I have all the organisational things on my mind... The photos have to be compiled, the equipment has to be prepared, the clo-

sing-function has to be organised, and one day later our farewell party ... it's all a bit too much. ...”

5.3.2 the second day, module 3 (4/02/2003)

5.3.2.1 Agenda for the second day, module 3

1. Greeting
2. Warm-up
 - a. Spatial exercise
 - b. "Magnet-exercise"
 - c. Speed exercise
3. Continuation of the teamwork from the day before
4. Presentation of the results
The groups subsequently present their teaching units.
5. Demonstration on one of the sequences
6. Reflection on the units and the guidance
7. Final reflection

5.3.2.2 Impressions of the second day, module 3

To 3. Continuation of the teamwork from the day before (picture 39)

To 4. Presentation of the teaching units (picture 40)

Successively, the groups shortly present their outcomes (planning and ideas) to the others.

To 5. Demonstration on one of the sequences (picture 41)

Each group selects a short sequence of their unit to try out practically.

- One of the group members becomes the "trainer". The other members of the group and the participants are the learners.
- All groups present one after the other.

Excerpt from the diary: 4/02/2003

"... In the true sense of the word, this week was a final burst. Very tiring, but wonderful at the same time, because we finished our project here very successfully and also received the corresponding feedback. Tuesday, the last workshop day was very exhausting for me again. Namely, I had to meet the technician of the Vista Uni in between trying to prepare the slide-show for the last day. At that stage, it seemed that I would have to go back to the Vista Uni at least one more time, and also that I would have to prepare a power-point presentation. That was quite stressful for me, especially because I knew that Maja and I would be busy all day Wednesday and Thursday with the completion of the handbook. ... However, the ending with the participants was terrific. We were all concerned that at the very last day, when the participants finally had to become educators again and had to do a presentation on their teaching units the results would be poor. Nevertheless, the presentations were impressive. I filmed all of them and think it is a great outcome ...

For the four of us, it was our big day on Friday. Everything was clearly timed and arranged. I dropped Maja at Karin and Gabi's, because they had to prepare the speeches. I went to Vista with my disc and all the photos. First, I met the technician again. He had organised another beamer, so the slide-show wasn't a problem any more. I was quite relieved about that. Afterwards, I went to Logan to print a first copy of the handbook, and photocopied it ... as long as there was paper left. Then, I had to wait for the others who brought more paper. But even that went out very quickly. I went to buy some more but without any success. We didn't have much time left either ... everything at the last minute, but in the end we were rewarded for all the troubles we went through...

The function was a great success. Logan did a great job moderating it – he is a remarkable speaker. He always finds the right words: warm, funny, but also very serious. He has a very motivating influence on the educators. The certificates were awarded, speeches held, photos looked and marvelled at, gratitude expressed, and we were showered with presents. For each of us, they had sewn a skirt from African material; we all got a cloth from Vista-University and an individually chosen necklace. ... We were overwhelmed. It was unbelievable. Also, how the group emphasized again and again that they had made new friends. ... This also seems to be a phenomenon of the method that it closely ties people together very quickly.

Afterwards, we had a meal and, once again, people admired Tombi's dance-group. This ending was really crowned with success!!!! ...”

Comments of the participants on the motivation they achieved

”... It's going to be very helpful for the OBE (outcomes based education). Also for the other years, e.g. class 10, 11 and 12. It will help me to keep my subject interesting and to enjoy my classes. ...”

”... For me, the workshops stimulated many new ideas. I am confident now to meet the challenges in my classes.”

6 Visits at the schools

6.1 Introduction to the principals

Excerpt from the diary: 23/01/2003

"On Monday we got up early and met with Karin, Gabi and Logan at Vista Uni. With two cars, we drove to the different township-schools where the participants of our workshop were teaching. The first school (Lwazilwethu) was very close to Vista. It was the school where Jürgen Spott worked as a guest-teacher. At first sight, the school made a good impression on me. On that Monday, school hadn't really started again, but the educators had to turn up to clean the school and to prepare everything for classes after the long holiday break. The principal was very kind and gave us a warm welcome. As it turned out, he had sat in on one of Jürgen's classes, and was also very interested in our work. In comparison to what I was used to from German schools, the relations between educators and principals seemed warmer and more relaxed. We quickly introduced ourselves and requested to accompany the educators on their first attempts with drama-in-education in class. And that was it.

The second school was also in Zwide, just around the corner. This school gave a very hopeless and frustrating impression. The principal was also very nice and showed us around. Some of the buildings of the school burnt down a few years ago, and to that day hadn't been replaced by the department. Furthermore, the school was struggling with vandalism. In the classrooms, the boards of the ceiling had been stolen, probably in order to utilize them for building shacks.

The rooms neither had electricity, nor proper furniture. There were no ceilings, nor locks, the windows were smashed and some of the rooms were flooded. The sight was shocking and I thought it impossible, that two days later classes were supposed to be held in those rooms. (picture 42 to 45)

The principal told us a lot about the situation at his school. He spoke about the frustrating fact, that it was also the parents and relatives of the children (who are attending the school) who broke into the school

and stole the boards. He couldn't believe that they didn't protect the institution which was so important for their kids. But once you don't have a roof over your head this becomes your primary concern.

Later, we were introduced to the teaching staff. It was quite awkward, because the educators didn't seem excited but rather frustrated. Moreover, it was two educators of this school who had participated in the first workshop day but hadn't come back for the second. It was complicated. The principal tried to speak in a committed and motivated way, but the educators seemed not to be able to believe in it any more.

Our experiences at the third school were more encouraging again. At that school, the wife of the last school's principal was the principal. Logan was quite taken with her and spoke highly of her work.

Logan talked to all the principals about the results of the annual final examination. If I got that right, the schools are informed about their learners' results by the department. The learners have to achieve a certain percentage for the school to be permitted to continue with class 7-12. Under this principal the school attained very good results, which apparently is an essential criterion for further support and financial aid for the schools.

Afterwards, we visited Kwazakhele-school. There, the principal was extremely inspiring. He talked to us about his private life. He and his wife were doing further training at the UPE; they had just completed their BA and now wanted to continue with Masters. That was interesting, because I started to understand the South African education system. Mainly, I was amazed, that a principal was so committed and motivated.

The last school, Cowan High, turned out to be the best-looking one. Logan told us, that the school used to have an Indian principle and that the good condition of the school today was his achievement. Then he withdrew from school work, and a new principle was appointed to the school. We introduced ourselves briefly and asked one of our participants to show us around the school. We all liked this school a lot. Still, we were relieved when we were finished with the visits, because it was quite exhausting to drive from school to school like that.”

6.2 Sitting-in in classes of participating educators

6.2.1 Lawson Brown High School (29/01/2003)

Situation:

It was only for the second time that Donovan Cairncross met his class seven (about 30 learners). The subject he was teaching in this class was English. He used the name-games and the acquaintance-games to liven up the atmosphere and to get to know their names. The learners had just changed from Primary to High School and therefore some of them were still a bit frightened.

Applied exercises:

Name-game:

Standing in a circle, one learner after the other performs a gesture and says her/his name. For the second round, the learners have to stay in the posture they chose (e.g. crouch down) until everyone has said their names. In the next round, they all perform their postures from the beginning of the round, and they can leave the posture once they have said their names.

Topic "challenge":

The educator asks the learners to express the meaning of "challenge" through gestures or synonyms.

"Yes/No game"

A "yes" is passed through the circle anti-clockwise. The learners can change the direction by responding with "No". In this way, small dialogues take place. The one who makes a mistake has to leave the circle; the last one left in the circle wins.

Assessment

Donovan Cairncross seemed to be very confident in the way he acted in front of the class and took it all in his stride. Certainly, he will not have any problems with applying drama-in-education to his classes because he is also in charge of the drama-class at his school and is therefore experienced in guiding such exercises. The way in which he combined the topic "challenge" with the techniques he had learned in the seminar

was remarkable. He also applied the idea of "challenge" to the situation of being new in a class at a new school.

He turned the Yes-No-game into a competition and offered a prize for the winner. Both the concentration and the excitement of the learners profited from this. However, the eliminated learners lost all their concentration and tried to draw attention to themselves by disturbing the game. All in all, this had a rather unfavourable effect on the teaching climate.

6.2.2 Lwazilwethu High School (10/02/2003)

(picture 46)

Situation:

For our visit, three educators who had participated in the workshop cooperated so that two classes came together in the largest room of the school. There were about 56 year nine students. The educators worked with the two classes one after the other; meanwhile, the other class was sitting in the back and was just watched over. The educators acted as a team and supported each other. They worked with the handbook, and the one in charge was always given advice from the others.

Applied exercises:

a. first part with the first class

"Clapping (hands)"

A "clapping of the hands" is passed around the circle. This can be varied by changing the direction or sending a "clapping" straight through the room.

Yes-No-game:

A "yes" is passed through the circle anti-clockwise. The learners can change the direction by responding with "No".

Command-images:

One part of the group is standing on the imaginary stage with their backs towards the audience. When the trainer appoints an emotion the learners have to turn around, express the emotion through a posture and "freeze". (picture 47 and 48)

b. second part with the second class:

Name game:

While the whole group is standing in a circle, one learner has to say her/his name and take a relating posture. The other learners have to repeat the name, imitate the posture and "freeze".

Still image method:

The educator demonstrates the rules for the still images by shaping one of her colleagues' body. With the learners, the still image is discussed. Then, the learners go together in pairs and one partner builds a still image by shaping the other one's body. Afterwards, the learners try to guess what the still images of the other pairs are supposed to express. (picture 49 and 50)

Assessment

The educators appeared in a very self-confident way and were not afraid to use the handbook nor to advise each other. Unfortunately, the situation in class was not advantageous, since there was always one of the classes just sitting around and being restless.

The warm-ups for the first class took too much time, so that the concentration was lost. For the name-game with the second class, the educators should have pointed out that the postures should not be too uncomfortable. Instead, the learners came up with the most absurd postures, which became the centre of attention and lead to much restlessness and laughter.

However, the command-images and the exercises on the still-image-technique were carried out correctly and precisely. Quickly, the learners got a grasp of their tasks and the educators managed to create a concentrated atmosphere at least in the group they were working with at the time. Also, the rules were taken into account.

Excerpt from the Diary: 10/02/2003

"On Monday, only three of us were at the school, Lwazilwethu. It was overwhelming. The educators who participated in the workshop built a great team. For the lesson, that we attended, the three educators combined two classes and supported each other in applying the techniques of drama-in-education. They tried everything from warm-ups to

command-images and still images. For us, that was very impressive because we hadn't even hoped for so much courage to put the exercises into practice.

Afterwards, we drove to the second school, Cowan High, but unfortunately we missed the lesson. There was a misunderstanding with the appointment, the educators at Cowan High had expected us at 9 o'clock. We had to put them off till Tuesday...."

6.2.3 Cowan High School (11/02/2003)

(picture 51 and 52)

Situation:

Sindy was teaching "Life-Orientation" in a year-eight class of 42 students. Usually, she was teaching by herself, but for our visit two more educators who had participated in the workshops attended the class.

Applied exercises:

Warm-up:

The educator introduces the class to a dance with singing, which is then performed by the whole group in a circle.

Name-game:

One after the other, the learners introduce themselves by saying their names and expressing a relating gesture.

Scene of a role play:

The learners stage a short text which they had to prepare for homework in scenes. During the presentation and at the end of each scene the other learners can interview the actors (Who are you? What has happened? How do you feel?).

Assessment

It seemed that Sindy had the class well under control and that the learners understood what they had to do even before we realized what was going on. The warm-up was very dynamic and worked well to relax the learners. It was an impressive dance.

All learners were involved during the role-plays because they had the chance to interview the actors. Therefore, the working atmosphere was very concentrated. The questions of the students seemed to be learned like a fixed package of questions. Fortunately, this kept them quite short and superficial. Since the actors had not written a role-biography and had not been guided to empathize with their characters, they could not have answered longer nor more profound questions.

Excerpt from the diary: 11/02/2003

"On Tuesday we went to Cowan High, this time the four of us again. Here, as well, all educators who had participated in the workshop attended the first attempts of one of their colleagues with drama-in-education in class. Again, we were quite impressed. Cowan High is a very orderly and clean school and seems to be at a high level. After some warm-up exercises the educator even applied the method thematically. For the subject "life-orientation", the learners were supposed to stage a short text which they had read at home. In the middle and at the end of each play, the other learners had the option to step behind the actors and ask them questions like: "Who are you? What has happened? How are you?" Both, the courage of the educator and the excitement of the learners about exploring a text in this way were amazing. Moreover, the students really seemed to have grasped some emotions of the characters they performed. Still, I got the impression that the questions were not individually designed for each character; rather the participants seemed to have understood them as a fixed pattern of questions. Nevertheless, this start was quite satisfying..."

7 Final reflections

This report does not claim to be complete. It was written within the scope of time and conditions available for us. In South Africa, after the course we had just two days left to do a first evaluation of the workshop and to write the handbook for the participants. The remaining two days before our departure, we spent on school visits. Our daily school work started again immediately after our return to Germany. Therefore, we had to take the first opportunity coming up (namely the Easter holidays) to reflect on our project, to evaluate its course, and to finish this report.

What are the experiences we gained from the application of our conceptualisation?

The composition of the team (group of four) proved to be beneficial and effective. Due to the fact that there were four of us, we were able to split up the work so that each of us could concentrate on her essential tasks. For, without this division of tasks we would not have been able to write up the handbook in such a short time and to collect all the material that forms the basis of our evaluation now.

The background for our proposal for the team was based on the objective that the participants should get the chance to completely concentrate on the processes during the role-plays and the work with drama-in-education. Therefore, we wanted to relieve them of the burden of taking notes. All the same, we wanted to guarantee that the participants would be provided with a short reference book at the end of the workshop which could be utilized for their work in class. This seemed particularly essential for the South-African educators because, due to the geographical distance between us and the lack of technical equipment (most of the schools do not have access to the internet yet), they would not always have the opportunity for further inquiry and workshops concerning drama-in-education. Thus, we included not only the course of the workshop, but also all the instructions, the working material, and the reports of the reflections in the handbook.

Furthermore, the idea of working in a team also seemed crucial for the following reason: As mentioned above, we have experienced as teachers that changes in school are more likely to be successful if they are

supported by a whole group of colleagues. During our school-visits, we got the impression that without comment, the South African colleagues adopted this concept of working in a team. For, in many of the schools, the participants of our workshop co-operated for the demonstration of their lesson based on the ideas and techniques of drama-in-education. We were surprised about that, because we had not expected them to adopt the teamwork in such a way.

It was a pleasure for us to see how effectively and intensely they worked together in a team. In our opinion, the fact that all the colleagues attended even the phases of comments and criticism that followed their lessons proved how trusting the relationships between the colleagues have become. We had planned to create a "safe space" for several educators from one school in order to give them the opportunity to get to know each other in a new situation, to laugh with each other and to experiment together with new ways of teaching – thus, to meet in a way different from the everyday school contact. The experiences and occurrences during the workshop and the school-visits afterwards confirmed that this plan fell on fertile ground.

It would have been desirable, if our first conceptualisation could have been realised. Due to our tight schedule especially at the end of our stay, we were put under a lot of pressure and could not support the participants with their application of drama-in-education to classes as much as we wanted to. Mainly the last school-visits have shown not only that the South African colleagues familiarized themselves with the method, but also that after their first practical experiences they developed a certain curiosity and the wish to continue with the cooperation. Our first conceptualisation would have met exactly these expectations of the participants, since we had made similar experiences in our daily work at school. Hence, we really regret that the abridgements were at the expense of the participants.

What are the advantages the participants can gain from applying drama-in-education to their lessons?

In spite of all the cultural differences, we believe that drama-in-education is well transferable to the South African conditions. Working with still images has shown that the performed situations gave a good impression of the circumstances there, and therefore lead to many inte-

resting discussions. We remember the reflection on a scene of a Xhosa family, for instance. The first and second wives as well as the husband were set on stage (this is not an unusual family constellation). The applied technique of reflection ("images of relationships") directly led to a debate on the role and status of the second wife. Inevitably, we were drawn into a discussion about West European and South African views and traditions. For the participants the exceptional feature of this technique for reflection and discussion was that it can make a "value-free" comparison of different views possible. The participants also thought that the staging of situations was particularly suitable for working with groups of learners from different ethnic backgrounds.

At this stage, we could refer to many other situations from the workshop which afforded an insight into South African areas of problems. Areas which are – according to the participants – usually placed under taboo in South Africa could be made a subject of discussion within the group. In order to take advantage of the opportunity to work with topics which are generally placed under taboo, a foundation of trust is required. This is why we focused on the creation of such a foundation of trust in our conceptualisation for the workshop.

Our South African colleagues did not have any difficulties with working with "role-plays". However, empathizing with a role and the emotions embedded in it was novel and strange for them. They were confronted with unanticipated (sometimes even unwelcome) personal emotions. We regret that there was not enough time to demonstrate to the participants the different techniques of drama-in-education to explore even these suppressed areas and emotions. In consideration of our tight schedule, a deepening of this work was not possible. Furthermore, the few moments when we touched these emotions showed how little the participants were used to working with and even talking about emotions in general. With a proper amount of time it would have been absolutely vital to allow for enough time for the participants to gain their own experiences in order to enable them to respond appropriately to the (suppressed and undesired) emotions of their learners in comparable situations. Due to our own experiences from the beginning of our work with drama-in-education we know that staging figures through the students can always cause situations in which the teacher is facing unexpected tasks and difficulties. In our opinion, not only the techniques of

drama-in-education have to be taught, but also the way of dealing with the emotions which can be aroused.

What are the difficulties we expect for the application of drama-in-education?

Applying drama-in-education to their classes, the South African colleagues proved a great deal of keenness. Courageously, they made use of the handbook during classes and developed new concepts for their lessons. However, it is exactly this uninhibited dealing with the potential emotions and the indispensable "shelter of the role" that might turn out to be problematic. Again and again during the workshop, we emphasised the necessity of the shelter of the role. Nevertheless, we are concerned that the participants have not gained enough personal experiences to truly realize its importance.

Further problems might evolve from the conditions at school. In general, the average size of a class is far bigger than in our schools. One class might comprise 50 students. One can imagine the organisational problems with which educators will be confronted while trying to rearrange a classroom for warm-ups or role-plays. Particularly since a normal lesson in South Africa only takes 40 minutes and, at many of the schools, educators have to change rooms between classes.

What else has to be mentioned?

Looking back, we consider it indispensable that the conceptualisation for such a project allows for enough time for human relations as well as for the evaluation on the spot. During the planning of the seminars none of us took into account (nor maybe even expected) that also educators who did not actively cooperate with us, but whom we met during our stay in P.E., contacted us in order to meet with us or to hear about the progress of the whole project. Unfortunately, these thoroughly valuable meetings were not scheduled into our time budget. In a second visit, we would not want to forego the time for these things because they also contribute to make the whole project a success.

In defiance of all constraints, we tried to realize our ideas. We aimed to enable the participants of the workshop to use drama-in-education as a "normal" technique for teaching. Moreover, we hoped that they would

be able to spread the techniques at their schools and act as promoters for this method of learning. Surely, we see the limits of this idea, especially because we can draw upon personal experiences. Nevertheless, for us it seems worthwhile to try and see whether additional workshops would enable the participants to act as trainers themselves.

We thought it important that our workshops would have a lasting effect. Even after our departure, we wanted the participants to be able to work with drama-in-education and to support each other. Apparently, some of these intentions have succeeded, for the majority of the participants started to meet in order to practise what they have learned during the seminar. Nonetheless, some of the participants have expressed their wish to continue and to intensify the work with us.

Open questions

For us several questions are raised, which we can not finally answer at this stage:

1. How can continuity be ensured despite of the distance between Germany and South Africa?
2. Is it sensible to build on the bond of trust between the participants and us, or would a change of the "attachment figure" be desirable?
3. How long will the existing group last without any further inspiration?
4. If we should continue with a sustainable co-operation between us and the participants, what kind of co-operation seems possible considering the circumstances of our day-to-day life (e.g. different school- and holiday periods, release from teaching, costs)?
5. If drama-in-education proves effective for teaching in South Africa, how can we work with new groups of educators in order to spread the competence to use the technique, but intensify our work with the trained educators at the same time?
6. Following that, the question arises, how the different groups can be brought together?

Thanks

Finally, we would like to thank all the people who have made this project possible. It was a valuable experience that we do not want to miss:

First of all, the teachers who shared with us this experience,

- Logan Athiemoolam, lecturer in the Vista University Department of Education, our host and advisor at the Vista Campus, for his inspiring activities and for convincing principals and teachers that our course was a valuable offer,
- the principals of the schools of the participants,
- Donovan Cairncross for his sympathetic feedback and assistance in Port Elizabeth and during his subsequent stay in Oldenburg and Varel as visiting teacher,
- the principal and colleagues of our school in Varel who had to rearrange schedules and work-loads during our absence,
- Jürgen Spott, our young colleague from Oldenburg, who worked together with teachers at Lwazilwethu Highschool as a visiting teacher for three months, introducing drama-in-education, and who subsequently did substitute work during our absence at Varel,
- Ingo Scheller, Professor of Education and Drama in Oldenburg, for his constructive advice and comments,
- Wolfgang Nitsch, Professor of Education in Oldenburg, the co-ordinator of the co-operation programme with universities and schools in Port Elizabeth,
- Friedrike Schmidt for translating this report into English,
- the Government of Lower Saxony, for the financial support we got,
- and last but not least, our loved-ones – husbands, parents, children, friends – for their friendly support and for accepting inconveniences.



Abbildung 1 / Picture 1



Abbildung 4 / Picture 4



Abbildung 2 / Picture 2



Abbildung 5/ Picture 5



Abbildung 3 / Picture 3



Abbildung 6/ Picture 6



Abbildung 7/ Picture 7



Abbildung 10 / Picture 10



Abbildung 8/ Picture 8



Abbildung 11 / Picture 11



Abbildung 9/ Picture 9



Abbildung 12/ Picture 12



Abbildung 13/ Picture 13



Abbildung 16/ Picture 16



Abbildung 14/ Picture 14



Abbildung 17/ Picture 17



Abbildung 15/ Picture 15



Abbildung 18/ Picture 18



Abbildung 19/ Picture 19



Abbildung 22/ Picture 22



Abbildung 20/ Picture 20



Abbildung 23/ Picture 23



Abbildung 21/ Picture 21



Abbildung 24/ Picture 24



Abbildung 25/ Picture 25



Abbildung 28/ Picture 28



Abbildung 26/ Picture 26



Abbildung 29/ Picture 29



Abbildung 27/ Picture 27



Abbildung 30/ Picture 30



Abbildung 31/ Picture 31



Abbildung 34/ Picture 34



Abbildung 32/ Picture 32



Abbildung 35/ Picture 35



Abbildung 33/ Picture 33



Abbildung 36/ Picture 36



Abbildung 37/ Picture 37



Abbildung 40/ Picture 40



Abbildung 38/ Picture 38



Abbildung 41/ Picture 41



Abbildung 39/ Picture 39



Abbildung 42/ Picture 42



Abbildung 43/ Picture 43



Abbildung 46/ Picture 46



Abbildung 44/ Picture 44



Abbildung 47/ Picture 47



Abbildung 45/ Picture 45



Abbildung 48/ Picture 48



Abbildung 49/ Picture 49



Abbildung 52/ Picture 52



Abbildung 50/ Picture 50



Abbildung 53/ Picture 53



Abbildung 51/ Picture 51



Abbildung 54/ Picture 54

Part 3:

Workshop “Szenisches Spiel” – Training Manual

1 First module

1.1 1. day, 1. module (16.01.03)

Introduction

- a. Organisation
- b. Introduction of the trainers (Karin/ Gabi/ Maja/ Bettina)
- c. Short Introduction of the participants (name, school, grade)

Warming-up/ icebreakers

- a. Different ways of welcoming
The participants go crisscross through the room and greet each other in a special mode:
 - German (shake hands)
 - Xhosa
 - French (cheek to cheek)
 - Japanese (bow with praying hands)
- b. Movement-exercise
The drama-teacher walks around the room, makes a movement (hands, arms...) and says: "You do what I do and say what I say."
The group imitates the movement and repeats the same sentence. After a while the drama-teacher touches someone else. Then this person goes through the room, makes a different movement, but says the same sentence. And so on.

Trust-exercises

- a. Guiding blinds
Going into pairs > one person closes his/her eyes. The other person leads the "blind" through the room by putting one hand on his back and holding the wrist with the other hand. Now, the "blind" is supposed to touch as many different materials as possible. Change. (to have more space and safety the group can be split up and half of the group observes)
- b. Experiencing space
Going into pairs > again one "blind" is led through the room. Now, the leading person stops in front of different objects, taps the shoulder of the "blind". He/She quickly opens and closes the eyes and takes a snap-shot of what he/she sees. The leading person can use the "blind" like a camera which "zooms" by putting him/her right in front or far away from the objects. Change.
- c. perceiving sounds
Going into pairs > the leading person leads the "blind" with a sound crisscross through the room. Again one can play with distances. Here it is important to give an ongoing sound so that the "blind" never feels left alone. Change.
- d. Reflection
the group has a discussion to examine what happened and what was learnt

General rules for this trust-exercise:

The "drama-teacher" is responsible for the safety of the "blind". He/She has to make sure that the leading people look after the "blind" carefully:

- Jokes are not allowed,
- bumps must be avoided,
- silence during the exercise,
- slow movements,
- sensitivity for the motions of the "blind".

e. back to back

Going into pairs: back to back > feeling the presence of the other back one back gives the weight to the other back > one person bends down, the backs stay in contact. Change several times, look at each other > both roll their upper body to the same side so that only two shoulders are connected and look into each other's eyes, smile.... Change of sides,

- backs tell each other something nice,
- backs rub each other like bears do.

Break

Warming-up

Name game: "Echo"

The group forms a circle. The drama-teacher starts to say his/her name with a certain gesture and goes one step into the middle. The whole group copies the gesture and repeats the name at the same time. The next person does the same thing, the whole group copies. And so on.

Working with postures

a. "Glue-exercise"

Going into pairs > one person goes into any posture and "freezes". The other person tries to find a fitting posture and "freezes" as well. It is necessary that the two people touch each other even if it is only the little finger (the two people are glued together). The person who froze first leaves the picture and now tries to find a fitting posture to the still "frozen" partner. And so on.

This exercise is variable: one has to stay "frozen" and the other one looks for another "frozen" person to connect with. So that all the pairs swap partners. Another possibility: only half of the group does the exercise and the others observe.

b. Command-pictures

First, the group decides, where the stage is. One half of the group stays on stage, in a line, with their backs to the audience. The drama-teacher gives a cue (e.g. happiness). The people on stage express this emotion spontaneously, turn to the audience and "freeze".

- c. Going-into-pictures
 - The drama-teacher gives a cue (e.g. shopping-centre/ soccer-field...). The first participant who has an idea goes on stage and "freezes" in a posture which relates to "shopping-centre". Then one after the other follows with their ideas until the whole group is on stage. They leave the stage in the same order as they came on.
 - The group is divided into two smaller groups. One group repeats the exercise, the others observe. The drama-teacher asks the "frozen" people: who are you? Where are you? What are you doing? How are you? Change.
- d. Reflection

Break

Warming-up

- a. name game: "Echo"
(s.a.)
- b. Clapping hands
The group forms a circle. The drama-teacher gives a clap to the person next to him/her. He/She picks it up and gives it further until it comes back to the drama-teacher. The clap can be given around a few times eventually as quick as possible.

Still-image-method

- a. Demonstration of the still-image
One person is the material. The other person (builder) moulds the material.
- b. Emotion-museum
Going into pairs > the pairs have to decide who is the builder and who is the material. The builder gets an emotion (examples: see attachment) and moulds the material into a still-image. He/She keeps the emotion secret . Then, all the builders go through the museum of "frozen" still-images and guess what they see. Afterwards the builders say what they tried to create. Change.

c. Teamwork with the still-image-method

The drama-teacher sets out different photos. The participants go into groups of four persons. Each group has to choose one photo. Then they use the still-image-method to build a copy of the photos. One after the other the groups present their still-images. The observing groups interpret the still-images. Then the original photo is being showed.

General rules for still-images:

- Silence during the exercise,
- only one person is building,
- the face is not allowed to be touched,
- the builder has to show to the material the facial expression, the material copies.

d. Reflection

Feedback/ "Good bye"

1.2 2. day, 1. module (17.01.03)

Organisation/ Announcements

"Flashlight"

"Flashlight" > one after the other says how he/she is feeling and what they think, experienced and expect. Nobody comments.

Warming-up

a. "Patting"

The group forms into a circle. The drama-teacher starts to pat his/her own left hand and moves slowly upwards to the shoulder. The same thing on the right side. Now, the drama-teacher starts to pat his/her left foot and moves slowly upwards to his/her hip. The same thing on the right side. Afterwards the bottom gets a good old clap. He/she moves carefully upwards the back (without hitting the kidneys), then to the stomach and at last carefully the chest. The participants follow the instructions during the whole exercise.

b. Spatial-exercises

- filling empty space > the participants move through the room stay within their-selves but watch out for the others. They are supposed to imagine walking on a disk. They have to be careful to keep the balance of the disk.
- Same pace > the group has to find the same pace. After a while the drama-teacher gives signs (e.g. clapping hands) to "freeze".
- Come together > the drama-teacher gives the order to go into groups of three/ to find three knees/ to find five feet/ to find five elbows/ to find the colleagues of the school....Now, the colleagues of the same school are supposed to find a mode to move through the room together.
- Spider-web > each participant has to find two different hands and holds on to it. Like this the whole group is knotted. Now, they have to undo the knot.

Still-image-method

a. Repetition

Repetition of the general rules (s.a.)

b. Preparation-exercise

Going into pairs > One person is the builder the other the material. The builder moulds the material how he/she likes. "Freeze". Then he/she taps the material and the roles change. This goes on for a while.

Variation: the builder leaves his own material, revitalises another "frozen" material and becomes material him-/herself. And so on. Another possibility, only half of the group does the exercise. The others observe. (stories develop)

c. Teamwork

Going into groups of four/five > each group thinks of a situation and builds a still-image. The groups find headlines for their images and keep them secret (preparation-time: ten minutes). One after the other still-images are presented. The audience must guess the headlines.

d. Reflection

Break

Warming-up

"domino": The group forms a circle. The drama-teacher says his/her name and makes a gesture and "freezes". The participants copy one after the other. Then the person next to the drama-teacher makes another gesture and says his/her name. And so on.

Still-image-method

a. Working with a topic

Going into groups of three/four > each group has to build three still-images in three minutes to one topic (e.g. family). Each still-image has to be built by only one person.

One group presents their images. The audience interpret each image. The actual builder says his/her intention. Then the next group presents their images. And so on.

b. Reflection

c. Different ways of interpretation

The drama-teacher chooses one image from each group for a more intensive interpretation.

For this, there are different possibilities:

- One image is presented > the observers have the possibility to go behind one character to speak out the characters probable thought. For this they put their hand on the characters shoulder.
- Variation: the characters themselves speak out a thought, they have in this situation.
- One image is presented > the drama-teacher asks all characters who they are, what they are doing, what happened and how they are. Again the observers go one after the other behind the characters, say a thought, but this time they stay. The drama-teacher conducts the different "thoughts". Afterwards the drama-teacher has to make sure that the participants get out of their characters. He/She can ask, how they are now, what would they like to do, what would be good for them...

d. Reflection

Break

Warming-up

The group goes into a circle > music. The drama-teacher dances into the middle. The whole group imitates this dance-movement at the same time. Then it is the next persons turn.

Still-image-method

- a. More possibilities of interpretation
 - "desire-still-image" > (e.g.) father beats mother. She tries to cover herself. The son tries to intervene, the daughter cries.
 - The drama-teacher asks the characters how they feel. Then he/she asks the audience which character seems to feel worst. The audience decides it is the mother. The drama-teacher exchanges the mother with another person. Now, the original mother is able to look at the situation from a distance. Then she is asked to change this still-image according to her wishes. Again the drama-teacher asks the characters, how they feel. Still the mother is not hundred percent satisfied. The drama-teacher exchanges the mother again. This goes on until a solution everybody can live with is found.
 - "Relation-still-image" > (e.g.) One man reads. His son works in the garden. His first wife cleans the house and his second wife puts on some make-up.
 - The drama-teacher asks the observers to build a new still-image which shows the relationships between the characters. (for example: by putting the first and the second wife far away, son close to mother...)
- b. Reflection
 - "desire-still-image" > This mode of interpretation gives the opportunity to start of discussions among the pupils and to find solutions. Especially about topics they are usually reluctant to talk about.
 - "relation-still-image" > This mode of interpretation gives the opportunity to show how the individual understands the relationships between the characters. In this case a group-discussion about traditions and cultural differences started. That led to a better understanding of each other.

"Flashlight"

2 Second Module

2.1 1. day, 2. modul (23.01.03)

“Flashlight”

A toy-elephant is being passed around. Only the person who holds the elephant is allowed to speak.

Warming-up

- a. Name-game
The group forms a circle > The drama-teacher tries to get eye-contact with another person, claps hands, says her/his name, walks towards the person and goes behind her/him. Then the person in front continues.
- b. Pace-exercise
The participants walk crisscross around the room, imaging walking on a disk. First the group tries to find the same pace. Then the drama-teacher sets the pace by saying numbers (1 – 10 – 20 – 40) to give the speed-limit (e.g.: 1 = slow motion, 20 = normal speed, 40 = running speed). In between the drama-teacher can also “freeze” the people.
- c. Clapping
(s.a.)
Variation: The drama-teacher passes a second clap to the person next to him/her before the first clap comes back to him/her. Two claps are going around now.
The participants can change directions by giving the clap to the right or the left. (Funny stories can develop/ struggle for power)
- d. Yes or No?
Similar to the clapping-exercise, the drama-teacher sends a “Yes” into one direction or a “No” into the opposite direction. Again the participants can decide if they say “Yes” or “No”, but they have to keep the directions. (Again small stories develop)

Working on postures and attitudes

a. Preparation-exercises

- Spatial-exercise > the participants go through the room. They are supposed to make sure, that there are no gaps in between. The drama-teacher speeds up the pace.
- Putting emotions into postures > the participants walk crisscross around the room. The drama-teacher tells little stories with a certain emotion. The participants try to express these.
- (e.g.: you win a bet and feel superior/ you get bad news and feel aggressive/ you missed the last bus, now you have to go through a dangerous area and you are afraid/ you have an interview and you feel nervous/ you lied about something and you feel embarrassed/ somebody is inferior, you want to let him know – you are arrogant/ you are in love, but to shy to talk about your feeling/ somebody accuses you of doing something, what you did not do, you feel furious/ the principal's speech is boring and you do not care/ you have to speechify in front of 500 people and you are shy/ you are with friends and you are at ease/ your class is very noisy, you have to strictly quieten them down/ you are in a strange situation and you are not sure what is going to happen next)

b. Teacher and pupil-postures/attitudes

Possible cues for following exercises: you are on the way to school, but you are late/ the school is over/ you are on the break/ you are in a school-conference/ you are teaching/ you have to invigilate an exam/ you are teaching sports/ you are at a school-party/ assembly/ classroom/...

- The participants walk at a normal pace around the room > the drama-teacher gives a sign to "freeze". The participants are supposed to "freeze" as a typical teacher in certain situations (s.a.).
- The participants walk at a normal pace around the room > the drama-teacher gives a sign to "freeze". The participants are supposed to "freeze" as a typical pupil in certain situations (s.a.).
- The room is divided into two parts (teacher area and pupil area) > the participants walk around the room and take up characters depending on which area they are in. The drama-teacher tells certain situations and the participants can choose if they want to express that situation like a teacher or a pupil. "Freeze".

- Command-pictures > the group decides where the stage is. The group is divided into teachers and pupils. The teacher-group stays on stage, in a line with their backs to the audience. The drama-teacher gives a cue and all the people on stage try to express this spontaneously, turn to the audience and "freeze". At last the stage is empty, a cue is given, the first "teacher" who has an idea goes onto stage and "freezes". Then one after the other follows with their ideas until the whole group is on stage. (s.: "going-into-pictures")

Now it is the pupil-groups turn.

Variation: the drama-teacher can ask the protagonists following questions: Where are you? What happened? What do you see? What are you doing? How are you?...to find out about their state of emotions, health...

- c. Reflection

Break

Still-image-method

- a. Repitition
Repitition of the general rules (s.a.)
- b. Preparation
Going into groups of four/five > each group has to build one still-image in about ten minutes. The theme is school. Each still-image has to be built by only one person.
(following relationships are supposed to be shown: teacher-teacher/ teacher-pupil/ pupil-pupil)
- c. Presentation
One image after the other is presented > the observers are supposed to interpret what they see. Then the protagonists have to speak out the characters probable thought.
=> like this, inner thoughts and feelings are brought out in the open. The protagonists have to try to go as deep as possible into the characters mood. For this being aware of the actual posture can help. For example the protagonist lets out only a groan because the character is in pain.)

Variation: the drama-teacher can ask the protagonists more about the characters situation (whatever he/she is interested to find out).

Break

Working with small scenes

a. Question-and-answer-game

Going into pairs > One person is A, one person is B. All the A-persons form a line and the B-persons as well, so that the partners face each other. The partners have to keep the distance of about 50 cm. Each pair gets a question and an answer (see attachments). All pairs rehearse their dialogue as neutral as possible.

Variations:

- all A-persons say sentences at the same time, all B-persons answer at the same time, and so on.
- One pair after the other presents their dialogue.
- The drama-teacher asks the pairs to play with distances, so that they for example have to speak up when they are far away or whisper when they are very close.
- The dialogue is spoken all the time. The drama-teacher asks the pairs to turn back to back/ shoulder to shoulder/ head to head/ one person to sit and the other to stand (status)/...
- The pairs walk around the room and improvise with their dialogs (different distances/ different emotions/ different status).
- Afterwards the partners exchange and share emotions and thoughts which came up during this exercise.

b. Preparation of a small scene

Staying in the pairs > each pair thinks of a situation where this dialogue fits. The pairs create a small scene. For this, they have to define who the people are and where the situation takes part. It is important to agree on a clear beginning and a clear end of the scene. A handout with questions will help (see attachment).

c. Presentation of the scenes

The small scenes are presented > at the beginning and the end of each scene the drama-teacher helps the protagonists to get into the character (empathise) and to get out.

d. Reflection/Questions

General rules for empathy:

The drama-teacher goes behind the protagonist and puts the hand on his/her shoulder

The protagonist does not look at the drama-teacher

The drama-teacher asks questions to help the protagonist to get into the character: Who are you? How old are you? What is your profession? Where are you? What are you doing right now? Slowly the drama-teacher moves towards questions about the inner thoughts, feelings, wishes....of the character in this actual situation.

After the scene has been presented, the drama-teacher asks questions to help the protagonist to get out of the character: what happened? How do you feel?slowly the drama-teacher moves away from the feelings and thoughts of this actual situation to questions like: what are you going to do next? What would be good for you now?

These interviews are also important for the audience to get to know the characters and to understand their inner world!

To ask the right questions the drama-teacher needs to feel empathy with the character as well!

The drama-teacher never judges, comments or evaluates the characters feelings, thoughts and opinions!

2.2 2. day, 2. module (24.01.03)

"Flashlight"

Warming-up

a. "Rain drops"

The group forms a circle > everybody turns to the right. Now everybody puts the hands on the head of the person in front of him/her. Everybody has to listen to what the drama-teacher says and to use the fingers and hands as raindrops, wind, sun...:

it is drizzling, light drops fall down, then the rain gets stronger, and stronger, the rain patters on the shoulders, down the back, slow-

ly the rain becomes less,..... the wind blows away the clouds,..... the sun comes out and dries the body.

b. Clapping

(s.a.)

Variation:

- It is allowed to duck when the clap comes around. That means the clap is passed on to the next person.
- It is allowed to send the clap crisscross through the circle. Everybody has to be very concentrated and aware of where the clap is because it could be passed over all the time. Also when the clap comes crisscross through the circle it is possible to duck. Then the clap bounces back from the wall to the sending person.

Working with an article

a. "Slide-show"

- Preparation > the drama-teacher reads out the newspaper-article. The participants go into groups of four. Then they get the article and the task to build five still-images, which actually show what happened in the article, but also what happened before and what will happen afterwards. The group has to pick a narrator, who comments on the slides. (see attachment)
- the article is only the basic story line
- it is possible to add more people which are not mentioned in the article (e.g.: mother/ wife/ friends/...)
- Presentation > one group after the other presents their "slide-show". (The material is allowed to put themselves into the pictures to save time).
- Reflection > The group discusses similarities and differences.

Tips for lessons:

An article leaves many gaps, the reader does not know why something happened and what is going to happen afterwards.

Short articles, which contain current issues are suitable.

By putting it into scene, the pupils are showing their own points of views, prejudices and latent components of their own personal attitudes.

By comparing the scenes the pupils can experience that events are perceived and told differently.

Break

Working with an article

a. Putting article into action

Now the slide-show is supposed to be put into a little "movie":

- Staying in the same groups > each group talks through the slide-show again. Each person is supposed to take up one character (if the roles were doubled they have to decide for one character/ if somebody does not have a role (e.g.: the narrator) the group is supposed to add another character). The group has to make sure that they agree on the relationships between the characters.
- Role-biography > Each person is supposed to write a biography of her/his character. The drama-teacher gives them questions to get accustomed to their roles (see attachment). The questions have to be answered in full sentences and as if the character writes about him/herself (e.g.: I am John, I live in PE...).
- Going back into the same groups > the groups have to rehearse their small "movies" and agree on a clear beginning and a clear end. (here it is possible to use the first slide and the last, but not necessary).
- Presentation of the "movies" > each group after the other presents their "movie". In the beginning (frozen picture) the drama-teacher helps the protagonists to get into their character and at the end (frozen picture) he/she helps them to get out of the character.
- Reflection > the whole group discusses the importance of the shelter of role and the empathy of the drama-teacher. (s.a.)

Tips for lessons:

each part of this exercise has to be explained and dealt with step by step. Otherwise the pupils might get confused.

The drama-teacher should go into the groups and make sure that the exercise is properly understood.

The drama-teacher has to pay attention that there are no contradictions regarding the relationships between the characters. (e.g.: the parents of a brother and a sister are either divorced or not)

Not all slides have to appear in the movie. Just the storyline has to stay the same.

Variation: It might be useful for the protagonists to get into their characters if they take up an action which they do just before the beginning-scene starts.

"Flashlight"

Organisation

"Good bye"

3 Third module

3.1 1 day, 3. Modul (03.02.03)

“Flashlight”

Organisation

Warming-up

a. Rhythmic-Clapping

The group forms a circle > the drama-teacher claps any rhythm. Then he/she turns to the person next to him/her. They clap the rhythm together for a while. The drama-teacher stops. Now the other person creates a new rhythm and again gives that to the person next to him/her. And so on.

b. Spatial-exercise

- The participants walk around the room > Everybody stays to themselves. Now the group tries to find the same pace.
- Express emotions > Every now and again the drama-teacher “freezes” the participants. After each “freeze” the drama-teacher gives an emotion which the participants have to express (in face/ in posture/ in walk).
- Meeting with a sentence > After a while the drama-teacher says a sentence (e.g.: “Has this got to be?”) and asks the participants to say this sentence to each other in a neutral way (without emotion).
- Express emotions by saying a sentence > then the drama-teacher asks the participants to say the sentence to each other with a certain emotion (friendly/ angry/ afraid/ ...)

Working with an article

a. Getting into character

The participants walk around the room > the drama-teacher asks questions to help them to get into the character:

Remember the character you created the last time!...

What is your name?... How old are you?... Do you have family?...
What is the relationship towards your family like? ... Towards your
parents?... Towards your children?... Towards your partner?

What is your profession? ... What are you doing the whole day?...
Do you have friends? ... How do you see yourself?... How do you
want others to see you?...

Try to walk and move like your character!...

Do you walk slow or quick?...Stiff or loose?...Bowed or
straight?...

Think of your character in a certain situation!...

What are you doing?... What are you thinking?...What sentence
goes through your head?...

Repeat this sentence quietly!...Say it out louder!...Try out differ-
ent variations!...

Meet each other in your character, say the sentences to each
other and respond!....

- b. Introduction of the characters > One by one, the participants go onto the stage in their characters and introduce themselves to the audience. They say their name, their age.....and tell about their profession, their life..... It is important that they also say the rehearsed sentences.
- c. Reflection > the participants discuss this way of getting into the character.
- d. Putting article into action
 - o Preparation > the participants go back into the groups. Each group talks through the "movie" again. The group has to make sure that they agree on the relationships between the characters, on a clear beginning and a clear end.
 - o Presentation > the groups which did not present their "movies" the day before do it today. The drama-teacher asks the participants to go into action at the place where they are before the "movie" starts. Then he/she helps the participants to get into their

characters. Presentation. Afterwards the drama-teacher helps them to get out of their characters.

- Interpretation > there are different possibilities to interpret the "movies":
 1. "voice-sculpture" > the observers are allowed to go behind the "frozen" characters and speak out the characters probable thought. Then they stay behind the character. If there are no more observers who want to go behind the characters, the drama-teacher starts to conduct the observers behind the characters to say the probable thoughts. The real character is supposed to choose the "right" thought. The others have to leave the stage.
 2. "mirror" > the audience is split up into two groups. One group is supposed to observe the criminal, the other group is supposed to observe the victim. After the "movie" is shown, the observers are allowed to replace the characters (the observers of the victims are allowed to replace the victim/ the observers of the criminal are allowed to replace the criminal). The observers are not allowed to alter the "movie" but to reflect the criminals/ the victims attitude. For that they use a typical posture and a typical sentence of the character.

e. Reflection upon the unit "working with articles"

Break

Preparing own projects for lessons

Going into the groups of the same school > the participants are supposed to prepare their own units for lessons. The facilitators set out different material to use (see attachment).

"Flashlight"

"Good bye"

3.2 2.day, 2. module (04.02.03)*"Flashlight"**Warming-up*

- a. Warm-up-exercise
The group forms a circle > everybody turns to the right. Then everybody starts walking and follows the announcements of the drama-teacher: walk on heels/ walk on tip-toes/ walk on edge of feet/.... change this a few times... quick... slow...
- b. "magnet-exercise"
the group walks around the room > everybody has to choose one person which he/she wants to be pulled towards and one person which he/she wants to be pushed away from. Then the participants walk around the room and have to put this into practise.
- c. Spatial-exercise
The group walks around the room > the group has to find the same pace. Now it is the groups responsibility either to speed up, to slow down or to stop. The group is one unit. Everybody has to be aware of each other.

Preparing own projects for lessons

Working in the groups of the same school

*Break**Presentation of the units for lessons*

- a. Report
Each group shortly introduces their ideas and their plans (see attachment).
- b. Practising
Now each group puts their ideas into practise. One person of each group is the drama-teacher, the others are the "pupils". One group after the other presents their programme.
- c. Reflection/ Feedback
The drama-teacher reflects upon the presentations.

Reflection

"What will I take with me? What will I leave here?"

One participant after the other say: "I will take with me...I will leave here..." (Feedback for the facilitators).

"Good bye"

4 Units for lessons – developed by the participants

4.1 1. Group

Material:

“HIV-positive/ Aids” – picture

Subject:

Life-orientation, grade 9

Aims:

enhance speaking, listening and writing skills...

Programme:

1. Warming-up:

The pupils are divided into two groups. One group gets stickers with “HIV-positive”, the other group gets stickers with “HIV-negative”. Now they are supposed to walk like “HIV-positive” or “HIV-negative” people around the room.

⇒ Feedback: At this stage it would be better not to define the groups as “HIV positive” and “HIV negative”. The definition of “HIV positive” might provoke a stigmatisation.

⇒ Suggestion: Pupils walk around the room. The drama teacher gives emotions related to “HIV positive” or “HIV negative”. For example: you feel sick,...you are freezing,... you feel weak,... you went for a test,...you got good news,...you are relaxed,...you are full of energy,...

2. Still-images:

The pupils have to form groups:

- a. Preparation > Each group has to prepare a still-image to the subject “HIV-positive/ Aids”.
- b. Presentation > One after the other the groups present their images.

- c. Reflection > the observing pupils are supposed to go behind the characters after the scene and speak out a probable thought.

⇒ Feedback: It is necessary to teach the still-image method before using it. The pupils have to learn the rules and to practise the still-image method with neutral topics. There are several exercises which lead towards building still-images.

3. Working with the picture:

The drama-teacher hands out the pictures. The pupils are supposed to build a still-image copying the picture including the characters from the still-images.

4. Writing dialogues/ speeches:

The pupils can choose if they want to write a dialogue among any persons in the picture, the speech of the teacher....

⇒ Feedback: Before writing dialogues or speeches the pupils should write a role-biography for their character (homework). Only then they are able to write from the point of view of the character.

4.2 2. Group

Material:

"Xhosa-rituals" – pictures (cf. p. 170-171)

Subject:

Life-orientation

Aims:

to learn about different traditions

Programme:

1. Warming-up

2. Role-biography:

The drama-teacher hands out one of the pictures ("Abakwetha"). The pupils have to write a role-biography as "Abakwetha".

⇒ Suggestion: This picture can also be used as start in the still image method. The pupils go into pairs, the builder moulds the material into "Abakwethas" posture. Change. Afterwards all pupils go into this posture. The drama teacher asks questions to help them to get into the character (see Module 3: 1. Day). During this exercise the pupils already develop an idea about the character. To intensify they are supposed to write a role biography of "Abakwetha".

3. Still-image:

The pupils go into groups of four. The drama-teacher hands out the second picture. The pupils are supposed to build a still-image copying the picture. Afterwards they are interviewed.

⇒ Feedback: It is important that the interview to get into/ out of the character is done by the drama teacher.

4. Homework:

The pupils get the task to collect information about the Xhosa and Zulu traditions: a typical dance, a typical song and a picture.

5. Presentation:

The pupils present their homework. Afterwards they combine the different dances and songs and celebrate a "welcome-back-party" for "Abakwetha".

4.3 3. Group

Material:

text "Madonna of Excelsior" (Zakes Mda)

Subject:

English/ Communication/ History

Aims:

Communication skills

Programme:

1. Reading the text

2. Choosing characters:

The pupils are supposed to name all the characters which appear in the text. Now the drama-teacher asks the pupils to pick one character they are interested in. Then they explain why they chose that character.

⇒ Suggestion: To clarify the relationships between the characters "relationship-still-images" can be used.

3. Still-images:

The pupils go into groups. Each group has to pick a moment out of the story and rebuild this in a still-image. Everybody is supposed to take on the character they have chosen.

4. Interpretation

5. Role-biography:

The pupils are supposed to write a role-biography of the character they have chosen.

⇒ Suggestion: After writing the role-biography there are various possibilities of interpretation. Now the drama-teacher also can ask questions to get the pupils into/ out of their character. Once the pupils are in the character the drama-teacher can ask the pupils to move from the still-images to small scenes.

4.4 4. group

Material:

"People-queuing" – picture

Subject:

English

Aims:

Information about unemployment

Programme:

1. Warming-up: clapping

⇒ Feedback: The drama-teacher has to be part of the group during this exercise. Then he/ she is able to influence the pace, the concentration, the tension...

2. First associations:
The drama-teacher hands out the picture. Then the pupils are supposed to go into groups and say what they see and what this picture might be about.
3. Still-image:
Each group is supposed to build a still-image copying the picture.
4. Discussion:
The drama-teacher gives information and facts about unemployment. Then the pupils discuss this issue.
5. Role-biography:
The pupils are supposed to write a role-biography about the character which they represented in the still-image.
6. Presentation:
Each group has to present their still-image. Then the characters are interviewed.

⇒ Suggestion: It might be better to give the information and facts about unemployment after the presentation to have a livelier discussion.

Tips for lessons:

it is easier to write a role-biography if somehow experienced the character (e.g.: still-image, copying a picture...)

still-images have to be presented one after the other to make sure that there are always observers.

the still-image method has to be practised and the rules must be clear before being used.

before each still-image exercise the rules must be repeated.

the questions to get into/ out of the character must be asked by the drama-teacher. He/ She also is responsible for the shelter of the role and that the pupils get properly out of their character. This should be done in front of the other pupils.

the pupils can interview characters.

the drama-teacher never judges, comments or evaluates the characters feelings, thoughts and opinions.

5 Working sheets

5.1 Emotion-Museum

To be stubborn	to be happy
To be angry	to be sulky
To hope	to be sad
To be disappointed	to be powerful
To be relaxed	to be powerless
To be in love	to hate
Fear	to be bored
To be ashamed	shelter
Luck	to be vain
To be proud	Arrogant
To feel save	rage
Quarrel	

5.2 Task: working with an article

Task for a group of four or five people

1. Read the article.
2. Build five still-images which show what happened.
3. Pick a narrator who tells what happened using the still-images as slides.

Article: 15th January 2003

"Yesterday in the early evening a 65 year old shop owner was robbed and knocked down. A few hour later the police arrested an unemployed 18-year-old man. The loot, consist of 550 Rand cash and a golden watch, was seized."

5.3 Task: working with a small dialog

Teamwork:

Go into pairs and think of a situation where this dialog fits. For this answer following questions!

(10 minutes)

- Who are the people? (name, age, profession,...)
- Where does this situation take place? How does the place/room look like?
- How are they related to one another? (friends, family, colleagues, ...)
- What happened before?
- How do the people feel?
- How does the situation end?

Possible dialogues:

(The chosen sentences are supposed to be used at the beginning or the end of the scene without being changed.)

- "Where do you come from?"
- "Are you ready?"
- "Can you help me?"
- "Is this the way to Woolworth?"
- "Are you in charge here?"
- "Was it yesterday or the day before yesterday?"
- "May I come again tomorrow?"
- "Do you like it?"
- "What are we going to do today?"
- "Did you think of that birthday?"
- "Do you know this movie already?"
- "Look, my new cell phone!"
- "Are you going to marry her?"
- "I met your teacher!"
- "Do you have to do this work?"
- "Why are you late for work?"
- "You shouldn't come here at this hour of the day!"
- "You know this already!"
- "One moment!"
- "You wish ..."
- "I don't know."
- "Who do you think I am?"
- "Don't ask me."
- "If you have to."
- "Of course, very much so."
- "I don't mind."
- "This is so typical you."
- "Why don't you say straight out what doesn't suit you."
- "Did you think of the school money?"
- "It depends."
- "He only doesn't like me."
- "This question had to come from you of course."
- "I'm sorry!"
- "What else can I do?"

5.4 Role-Biography

What is your name? How old are you?

Where and how are you living at the moment?

How was your life before this?

Do you have family? (With whom are you living?)

How is your relationship with your partner, with your parents, your children, your brothers and sisters?

What is your profession? Where do you work? How does your every day life looks like?

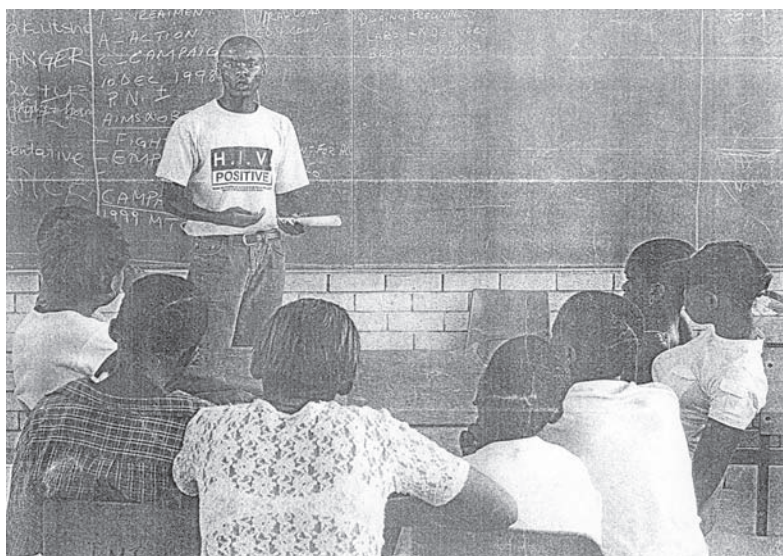
What does your work mean to you? How is your financial situation?

Do you have friends? What do they mean to you?

How do you want them to see you?

How do you see yourself? What do you like about yourself? What do you not like? How do you want to be seen?

What are your wishes? What are your fears? Which problems are you concerned about at the moment?





Teil 4: Anhang / Part 4: Appendix

1 L. Athiemoolam: Evaluation of the Workshop

1. WHAT WAS YOUR INITIAL REACTION WHEN YOU WERE ASKED TO PARTICIPATE IN THE DRAMA-IN-EDUCATION WORKSHOP ACTIVITIES? WHY DID YOU REACT IN THIS WAY?

- * I was so surprised because it's my first time seeing a teacher in drama. It's very rare to find a teacher dramatising a subject.
- * I was excited. I wanted to learn a new approach in educating pupils and also to equip myself as a person.
- * I was at first not interested. I was interested to attend because I had seen this done by Mr Spott at my school. I just wanted to see though I knew that I am not a drama person.
- * I was eager to come because I was curious to find out how different the approach was from what I knew.
- * The drama was interesting. Even the ice-breakers were an active part of warming up for the programme.
- * I was excited because it is more interesting to do it than just to watch. You must also concentrate because you need to perform the instruction and remember it better.
- * I thought we were going to be lectured, because it was called a workshop. That is what usually happens in workshops, but that was not the case. It was practical and fun.
- * I had mixed feelings. I was never involved in drama before June last year. It came to me by chance.
- * Very interested because I haven't done drama and education together.
- I took it as a joke because I knew nothing about acting/ I just came out of curiosity.
- I was so impressed to participate in the drama-in-education, because it was my first experience to be involved in acting.
- * It was surprising to me because I am not used to acting as a teacher.
- Excited about something new and different from ordinary drama and acting/ Curious to see content/ nervous to be put on the spot.
- * Excited because I love drama.
- * I saw it as a great opportunity to expand my artistic knowledge from a more musical background to a more complex but enjoyable drama experience. I have always wanted to broaden my horizons in as far as the arts are concerned.
- * I was curious and interested what all the activities would lead to, because initially I did not know how they were linked with education.

2. WHAT HAVE YOU GAINED OUT OF THESE SERIE SOF WORKSHOPS?

- * I've gained a lot because at first I didn't know anything about drama, in fact I didn't like it at all but now I changed my mind and love it a lot. To be more creative and think abstractly
- * I have learnt of different approaches that we can use to make learning more interesting and effective
- * That drama-in-education is a way of teaching – another alternative method in teaching. How you can use drama in class. It is another way of getting learners to be free and participate in class. Learners feel free to voice out their views.
- New approach to drama: scriptwriting and character building. The idea of still image was completely new to me
- To have a different approach in teaching. I learned I can be more practical. The learners will participate in class. It will be fun and exciting in class. If I am a drama teacher I will have no problems in facilitating
- * I have gained a lot. It was my first time to attend a workshop. Previously I did not know that you could tell a story with miming. I also gained skills, knowledge and values.
- * I will now know how to make my classes more interesting by using drama. I feel more confident now.
- * A lot of things. Warm-up exercises which one can use at the start of any lesson or activities. Building still images, building up characters. Taking people in and out of characters/ Determining the feelings of characters.
- I've gained a lot. My drama skills have been developed. Talking skills have improved: because you get to discuss with everyone/ Writing skills: You can create something and put it in the form of a play
- Confidence, to be creative and to have new ideas
- * I gained a lot because sometimes when you present a lesson in the classroom there are other learners who don't understand quickly or slow learners. Now it is going to be easy for me to introduce my lesson in other ways by dramatising my lesson so that it can be easy for any learner to remember.
- * The lesson must be child-centred
- * A different methodology for approaching classes and lessons/ confidence to deal with classes especially grades 8's and 9's with innovative approaches
- * Techniques like freezing – getting in and out of character
- * The facilitators came with a different but simple approach to drama in education. I think learners will like the not so obvious approach as they maybe a little tired of the old acting drama approach. Beautiful examples of freezes/ in and out of character
- * I have gained a lot. I even applied some of the things I learnt here in my classes and they were very interested because our kids do not play anymore. They enjoyed the games
- * I have gained a lot of new experiences of how to approach certain learning areas. This led me to be creative and also to be active to form a character/

3. WHAT WERE THE STRENGTHS OF THE WORKSHOPS?

- * Creativity and building up characters. Gaining different interpretations. Giving many ideas concerning the picture
- * Discipline and creativity
- * The spirit of the teachers and the patience we showed to one another
- * Patience on the part of facilitators
- * Strengths were to encourage everybody to take part. Even if the groups were more than six they were given an opportunity to take an active, important part. You are not allowed to judge the learners. Encourages one to be creative.
- * The facilitators were very helpful and worked from simple to more complex. We got many activities that we can apply in classes
 - The workshops stimulated creativity.
- * It was very powerful because everyone was getting along well together and understanding each other
 - It was done in such a way that all the participants found it interesting
 - To build up team work
 - Personal involvement
 - Unity in group/ activity instead of passive lecture type
 - Hands/on approach
- * Team spirit building/ New methods of drama presentation
- Very lovely facilitators. Our hosts Vista University were good hosts. Maximum participation of everybody was impressive. Good feedback too was crucial. Meeting new people
- Workshops were very well planned, stimulating and very interesting. I had a challenge with the acting but at the end I thought I could act
- *

4. WHAT WERE THE WEAKNESSES

- * Teachers were not time conscious. No weaknesses in workshops as such
- * Not adhering to time
- * Language-problems where one has to wait for a translator. This made it to be sometimes boring.
 - The tendency to appear as repeating the already dealt with sections
- * No weaknesses
- * Some activities were repeated to long and we got bored by doing it over and over for example: gesture and giving your name after a while – it got boring. We even used it again the next day which was too much. Asking images to the still images – It took a very long time to walk through all the groups and some people were sleeping
- * It started during the school holidays
 - No weaknesses

- * No weaknesses. Even if our facilitator would say something in German you felt you understood what she was saying before Maya translated in English
- * No weaknesses as such
- * Keeping to the time
- Time needed to be adhered to for the purpose of disciplining teachers/ Skimming of the surface only
- We could have had more time perhaps to learn some more skills. Time consuming/ Translations from German into English
- * Not very much, but except that it stopped very quickly. If we could have another round of workshops very soon

5. HAVE THE WORKSHOPS MOTIVATED YOU TO CHANGE YOUR

- * Yes. It motivated me a lot. Now there will be lots of fun in the learning areas
- * Yes. I have already started with my grade 10 classes. It makes learning fun.
- * Yes. Use of drama – warm up exercises – thinking for themselves
- * Definitely yes. I like the progression in building up the introduction of scriptwriting, actual performance of drama and pictures could be translated into images
- What I noticed is this even if you are not teaching LLC (Languages, Literacy and communication), drama can help you. All the learning areas are catered for.
- * Definitely. In my language class I am going to let the pupils act out some scenes in the story book. I think they will remember it better.
- * Yes. It's going to help me in OBE. Also in the other grades, i.e. grades 10,11 and 12. It's going to help me to keep my subject interesting and my teaching enjoyable and fun.
- * Definitely no more boring lessons. Involvement of every learner in the class. Sharing of feelings and ideas by learners/ OBE related. Lessons will now be more interesting
- * Yes, because with the old syllabus the students get bored, but because of this new system of OBE they learn something new and exciting.
- * The workshop gave me new ideas. It gave me confidence to face the challenges in my classroom
- * Yes I'm going to motivate other teachers to have drama in our school.
- * Yes. The new approach is in line with OBE the current new approach in teaching
- * Definitely to encourage more pupil participation/ To relax and be at ease (although this might seem difficult at times)/ Using the book method, but asking pupils for interpretation
- * Yes, because the methods I have gained will evoke a lot of interest for classroom atmosphere
- * Yes of course. There's so much I've learnt in this workshop. My approach has been enhanced. I will change certain things about my approach
- * Yes they have. Instead of going to class and just presenting the lesson, now I will also use the games to stimulate the kids. Also I have different approaches of presenting the lesson

6. ANY OTHER COMMENTS RELATING TO DRAMA-IN-EDUCATION WORKSHOPS?

- Drama-in-education is good/great fun to the kids as well and the teacher. It puts an end to the boring old teaching methods
- Pupils creative skills and communication skills are going to be developed. Thank you to the trainers for their hard work
- The workshop was really fruitful and encouraging. I feel that I will now be a better educator with more advanced methods
- I think after this workshop the facilitator should be coming to schools. Not meeting teachers alone, but meeting both teachers and pupils. Not for the purpose of supervising, but to do all the activities with the children.
- Drama workshops help me to promote and equip me with valuable skills.
- I think these sessions will give the pupils more confidence to talk in public. It will also give them more confidence to show their feelings. It also lets different schools/teachers come together and then they get to know each other better.
- It was a lot of fun and I enjoyed myself very much. I learnt a lot of warm up exercises to help me keep the learners awake and interested in class
- The facilitators were warm and loving. They made sure that we understood whatever they were teaching us. God bless them.
- I feel that if all or many educators can at least get this experience i.e. drama-in-education teaching would be very interesting and challenging.
- I think drama-in-education workshops give us as educators a chance to learn or to add to our experiences and now I know that I am going to be an actor one day
- It should be promoted by writing school books and be made functional
- I am looking forward to seeing the manual which you have compiled. Further workshops every quarter after school or Saturdays. Thanks for the opportunity to participate and learn. I thoroughly enjoyed it (even though I miss my class)
Thanks and lots of love
- I have learnt very rewarding basic methods to approaching drama presentation
- I wish I could study more about drama-in-education. It was very interesting.
- It's very good. I wish I could attend some workshops like this one every three or six months because they are very interesting so one can never be bored as a teacher.

**DIRECT RESPONSES FROM QUESTIONNAIRES
LATHIEMOOLAM**

2 W. Nitsch: Towards sustainability in the training of teachers of disadvantaged learners and the contribution of guest-trainers from foreign partnership institutions

Educators and teachers co-operating within the framework of the twinning of Eastern Cape Province and Lower Saxony are envisaging an exchange of experiences and training modules in the field of professional development and in-service training of teachers in disadvantaged schools or serving disadvantaged learners.

South African educators and teachers could offer inputs from their experiences with teaching in multi-lingual, multiethnic and disadvantaged schools in a comparative perspective addressed to German teachers in multiethnic schools in urban areas in Lower Saxony and Bremen..

German educators and teachers could offer training in the field of drama-in-education (in the classroom and across the curriculum) and similar communicative skills and creative practices of learning adapted to disadvantaged learners and schools, in a comparative perspective, addressed to South African teachers in township and rural schools in the Eastern Cape Province.

However, we have to estimate how far such an exchange can be a valid contribution to establishing sustainable structures and impacts of in-service training of teachers in disadvantaged schools and communities.

Existing or developing school-partnerships between high schools in P.E. – Westville High, Linkside High, and Lawson Brown – and in Lower Saxony and Bremen – Helene Lange Gesamtschule in Oldenburg, Berufsbildende Schulen / Vocational High School and College in Cloppenburg, Pestalozzi Schulzentrum in Bremen – could serve as magnet schools for school-based inservice-training programmes open to other schools nearby.

In their report, published in 2000, the Curriculum 2005 Review Committee appointed by the President of South Africa are emphasising that the training of teachers has been structured mainly as a series of iso-

lated top-down training-sessions without any follow-up activities and monitoring at the local and single school level. This sounds familiar to German teachers. Nevertheless, in the framework of several regional innovation programmes in Germany, models and patterns of in-service training have been developed and practised that could be applied or adapted to our bi-provincial /bi-national co-operation INSET-for-TODLAC, for instance in introducing new approaches and practices of intensified dramatisation, communication skills and creative expression in classroom learning and teaching across the curriculum.

In our view, especially drama-in-education is a decisive part of a much more general approach of experiential learning based on verbal and non-verbal communicative interaction and creative expression. Drama in the classroom setting is not seen as part of a separate curriculum field of arts and culture, but as a vital resource and medium of learning and teaching related to many curricular fields, as well as a resource for changing the social climate and the culture of learning and communication of a school community. Dramatisation and creative expression is seen as a means for involving all learners in meaningful interaction, based not only on verbal interaction using the language of instruction (which is a second or foreign language for most of the disadvantaged learners), but based on all the vernacular languages and/or on bodily and gesture expression and interaction including movement, dancing, singing and music, sensitising sensual perception, dramatic play, pantomime, drawing pictures, shaping collage-materials and sculpturing, building and using artefacts, writing reports on observations and drafting text material for dramatisation, and supplemented by photo-, audio- and video-work.

What would be the major components of in-service training working in the direction of social sustainability and multiplying impact?

Teachers and their trainers should first experience, practice and internalise among themselves what they expect their learners to do, for example practising drama-in-education together during their training workshops. For this purpose we have to offer a psycho-social setting that allows for establishing trust, motivation, creative experimenting and free expression, and this requires enough time and a suitable place or site, i.e. at least one day or several days of intensive training as a sequence in a series of workshops

A particular relationship of the group of participating teachers to their schools is decisive:

Teachers willing to promote this innovative approach of learning and coming from several schools in one district or township should participate. Their colleagues who may have to substitute part of their workload while they are on leave can expect that they will receive something in return from them following the workshop.

Teachers are not participating as isolated individuals pursuing their professional career, but as representatives of their school, ready to promote as facilitators or lead-teachers what they have learned and developed during the training.

Principals and heads of department should be integrated into the planning and preparation of the series of training sessions and should visit at least one of the workshops.

The pattern of pacing or phasing the process of training and promoting is very important: There has to be a multiple switch of site of learning and training: from an introductory training session to a phase of introducing some of the new practices into some of the classes of the teachers, followed by a another training workshop and a second phase of several weeks of practising the innovative approach and methods in several classes, followed by a training session focussing on the teachers acting as assistant trainers and promoters for some of their colleagues, followed by a phase during which the teacher-promoters invite colleagues into their classroom and – if possible – discuss video-documents of lessons together with their colleagues.

As far as possible the trainers should visit twice most of the participating teachers in their schools in order (a) to observe and discuss their teaching practice as it has developed and been shaped by the school environment and tradition, in order to prepare strategies of introducing the innovative practices and (b) to observe and discuss after a few weeks examples and sequences from their partly innovative teaching.

Teacher-promoters in a district should meet and exchange reports, photo- or video-documents, learning materials, ideas and examples of lessons based on the new innovative approach and they should envisage and prepare their own in-service-training workshops to be held by themselves and partly supervised by a trainer.

At this stage student teachers or interns from a co-operating institution of teacher education could assist in observing, documenting and reporting on (a) best-practice examples of teaching and learning following the innovative approach, (b) parts of the training sessions and practices among the teachers. Out of these reports, documents and videos teachers, trainers and student-teachers could produce a multi-media-documentation with commentaries and interactive components for publication and dissemination.

In order to enhance long-term commitment to the learner-centred and communicative style of learning and teaching using drama and creative expression it is useful to establish a kind of alumni-connection: all teachers will receive a special Joint Certificate from the two universities involved (Vista or UPE and the University of Oldenburg) documenting their training and its professional philosophy (useful also for explaining it to other colleagues and administrators). The alumni of the training will keep contact with each other and their trainer via news-letter, video-documents, photos, telephone and if possible via e-mail. There will be alumni meetings for exchanging experiences and for presentation of examples of their teaching. A team of trainers and teachers could visit and evaluate teaching and learning units as part of a competition resulting in presenting awards to best-practice-groups of learners and teachers.

In addition to this basic sequence or pattern of training sessions and phases of observation and discussing lessons and classroom level work, a community outreach or linkage programme on drama-in-education could be envisaged, possibly working in both ways or directions: (a) people from the local community with knowledge and experience in indigenous local theatre and arts could be invited to participate in teacher-training sessions and in classroom teaching and learning units; (b) school classes or other groups of pupils could offer educational performances using drama and creative expression outside their school, in youth and children's centres, community centres or in neighbouring schools and (c) project groups of pupils, teachers, ex-pupils, young adults could be established who would produce educational drama and theatre performances as part of community-action-education focussing on subject-matter like violence, health, sexual relationships, HIV/Aids, immigrants and xenophobia etc

Under these conditions sustainability in professional development in teaching and in disseminating new innovative practices will be enhanced on four levels:

- by establishing local personal relationships among teachers based on common group experiences in training and co-operation and resulting in a local alumni-network (and its links to a regional institution of teacher education);
- establishing multimedia sustainability in the sense of producing multimedia reports to be circulated and used in teacher education and in-service-training (and by integrating student-teachers' internships and field research);
- community-oriented or outreach sustainability in the sense of establishing an exchange of educational drama inputs between community groups and groups of pupils and teachers;
- inter-regional or inter-national partnership sustainability in the sense that it will be easier – based on the other levels of sustainability – to establish and keep teacher-to-teacher and team-partnerships between distant local communities, sharing parts of their experiences and achievements in best-practice drama-in-education and similar innovative practices by exchanging multimedia documents and by teams of teachers and small groups of pupils visiting each other and their families.

This approach of localised community oriented training and networking among teachers seems to be in line with several strategies of educational transformation in South Africa today:

- the strategy of sharing, increasing and improving the quality of existing limited resources by clustering schools around a centrally located hub or magnet school and sharing special facilities,
- the strategy of establishing so called magnet schools with well-trained teachers in townships and disadvantaged communities, attracting hopefully students from all former group areas,
- the strategy of clustering school-based in-service training around lead-teachers and their best-practice examples of lessons and classroom practices.

Especially our focus on drama and other communicative skills as a means of better-quality classroom work across the curriculum could be utilised as one among several low cost innovative efforts. At the same time these efforts would become easily visible to parents, other teachers, community groups, thus motivating learners and their parents to invest energy and ideas in learning at their local schools. A modest amount of funding could come from the twinning of Lower Saxony and Eastern Cape, but also from fund-raising through the magnet schools in both regions (by establishing local South Africa – Germany friendship clubs like in Cloppenburg).

We know that especially in the nineties, theatre-in-education has been a flourishing culture of learning in schools and in community-action in Port Elizabeth townships. The drama-in-education approach could work as a re-orientation of some of these experiences and traditions for purposes of innovative teaching and learning in classrooms and with disadvantaged learners in fields of learning like life skills, economics, social studies and history, language and literature, geography as well as in conflict resolution and prevention of violence.

On a more general level of educational policy, our approach of learner-experience-oriented and socio-culturally embedded teaching and learning using culturally diversified media of expression, seems to be in line with the growing criticism on the part of educators of the Outcomes-based Education paradigm and its skills-oriented philosophy imported from white Commonwealth countries into the new South Africa. (Cf. the fundamental critique articulated by Neville Alexander in his public lecture at the Conference of the Deutsche Gesellschaft für Erziehungswissenschaft held at the University of Göttingen in March 2000, published in: F. Achtenhagen et al., *Bildung und Erziehung in Übergangsgesellschaften*, Opladen 2002, and in his lecture delivered at Rhodes University 9/10/2001 ("Language Policy, Symbolic Power and the Democratic Responsibility of the Post-Apartheid University") on similar trends in higher education, published (in English) in: W. Nitsch et al.: *Statt Menschenliebe: Menschenrechte. Zur Erinnerung an Gottfried Merzner*, Frankfurt a. M., IKO Verlag 2002).

3 L. Athiemoolam: The implementation of a drama-in-education programme to improve the oral communication skills of students at a tertiary institution

In 2002 Vista University in Port Elizabeth (South Africa) permitted students without university entrance qualifications (exemptions) to register for five bridging modules. The Language Proficiency module, a six month course aimed at the improvement of English language proficiency, was included as one of the modules.

The lecturer responsible for presenting the module, eventually had a class of 135 students, all of whom were English second language speakers. During the lecture sessions he discovered that students were reluctant to make contributions in class as they lacked the confidence to contribute orally towards classroom discussions.

As part of the action research project, the lecturer decided to implement a drama-in-education programme with a view to improving the students' self concepts and consequently their oral communication skills. They were divided into 14 groups that met once a week to deliberate on the writing and organisation of their own original playlets that they would present to an audience. The participants recorded their experiences in journals and jointly wrote the scripts for the plays. The plays were then presented to an audience and video-recorded for future discussions and evaluation.

It emerged from this action research project on the basis of oral interviews, classroom observation and written responses by students that their self concepts definitely improved and that the experiences which they had gained during the sessions, were invaluable to the development of their personalities. Consequently, their English language proficiency skills improved which enabled them to be active participants rather than passive recipients in the classroom.

3.1 Introduction

Many English second language speakers, who have to study through the medium of English at university level, encounter problems expressing themselves in English in both oral and written communication.

This could be attributed to the fact that they have not had sufficient exposure to English or have not had adequate opportunities to interact with English first language speakers. These students are automatically placed at a disadvantage in such institutions, especially if their English teachers at school failed to create opportunities for them to use English in authentic contexts or situations or if the teachers taught English through the medium of the vernacular language.

In the South African context one encounters that, more often than not, teachers, especially in the previously disadvantaged secondary schools, in both urban and rural centres, are inclined to teach most of their subjects, including English, through the medium of the vernacular. This is partly due to the fact that the learners expect their teachers to provide explanations in the vernacular language especially if they have a problem understanding concepts in English. Consequently, when these learners, especially from the previously disadvantaged schools, attend universities, they encounter problems with English as the medium of instruction at tertiary level. The problem is exacerbated since they are, furthermore, also not provided with an adequate foundation in both English oral and written skills. Unfortunately, at present, South Africa does not have a single university that caters for the needs of students who wish to study through the medium of one or more of the indigenous languages. At present there are only English and Afrikaans medium universities or a mixture of both.

It is with this in mind that this action research project aims to highlight the problems experienced by English second language students at tertiary level especially in terms of oral communication and to illustrate how an effective drama-in-education programme, as an integral part of the English language proficiency bridging module, could make a meaningful and constructive contribution to the development of the English second language students' oral communication skills which would invariably lead to an improvement in their self concepts.

3.2 Background to the problem

In 2002 when students who had not attained university entrance qualifications, were permitted to register for specific bridging modules identified by the university, the English Language proficiency module (LPR), which was not intended for bridging students but for HDE (Higher

Diploma in Education) students, had to be redesigned completely to cater for the needs of bridging students who had registered for their post matric year.

Although I initially had 50 students in my LPR bridging class, the enrolment increased to 135 by the second week of lectures. Initially I had to ascertain the level of their writing and oral communication skills so that I could design an appropriate programme of action to meet their needs. I discovered, to my dismay, that their writing skills were exceptionally poor and that they also lacked confidence in expressing themselves through the medium of English in oral communication. Since most of them were demotivated and felt inadequate to cope at university level due to the medium of instruction, they rarely responded to questions posed during the lecture sessions.

During my daily interactions with them, I discovered that the students lacked confidence and that their self-esteems were very low. In my quest to ascertain the reasons for their non-participation in lectures, even when they were required to address smaller groups, I embarked on a research project to establish the reasons for their lack of participation. The strategies used to collect data included informal discussions, written responses and focused group interviews. In terms of their written responses, students were requested to provide a brief outline for their lack of participation during the interactive lecture sessions and to critically evaluate their English language proficiency course after three weeks of lectures.

The students identified the following as the major reasons for their lack of participation during lecture sessions:

- They contended that when they were at school they were not encouraged to respond orally in class as they were expected to be passive recipients.
- Their teachers did most of the talking when they were in both primary and secondary schools.
- They lacked the confidence to communicate through the medium of English as they conceptualised in their mother tongue which was either isiXhosa or Afrikaans.
- They felt shy and ashamed to respond in case they made mistakes and others laughed at their responses.
- They were not used to speaking in front of a big group.

- They were raised in a culture which required them to listen to elders and not to ask questions or question their teachers.
- They did not always comprehend the questions that the lecturer posed.
- They did not always understand all the instructions carefully neither did they understand everything that the lecturer said in class.

In the students' evaluation of the language proficiency course, the following important findings emerged:

- Students were dissatisfied with the study guides as they tended to be very content based.
- They experienced problems analysing the passages in the study guides, as they were confusing and difficult at times.
- The course was more theoretical than practical, thus inhibiting them from being actively involved in practical sessions so that they could develop their oral and writing skills.
- The content was removed from their own experiences and did not provide the authentic experiences for the development of English language proficiency skills
- They felt that their basic writing skills should be improved first before the lecturer could focus on academic writing which was an important component of the course

On the basis of the findings of the initial investigation, it was evident that the students' self-concepts were really very low. It emerged from the focused group interviews that the schools which they attended, failed to provide them with opportunities to improve their oral communication skills by promoting debates, public speaking, drama etc. Had they been exposed to these activities, their self-confidence would have been improved thereby leading to the development of positive self concepts.

It emerged that only five percent of the students had ever delivered speeches during their primary and secondary schooling, as oral communication was not stressed in the schools, which they attended. Their problems were exacerbated since many of them lived under impoverished conditions in the surrounding squatter settlements where they were not exposed to a reading culture. Thus it emerged that the students were doubly disadvantaged as they not only emanated from lower socio-economic backgrounds, but their schools and teachers did the

bare minimum to provide them with opportunities to develop their self concepts.

Conducting the initial research was a very enriching and rewarding exercise as the findings provided me with invaluable insights into the shortcomings of the LPR course, whilst simultaneously sensitising me to the language related problems which they experienced when they were still pupils at school.

The initial evaluation of the language proficiency course aimed to establish what the shortcomings were so that changes could be effected which would lead to an improvement in the students' oral contributions. An evaluation of any curriculum or programme is both inevitable and essential for the well-being and improvement of the programme. According to Onel (1997:56) instruction and implementation of the curriculum must be evaluated so that teachers and other decision makers may make the best choices of instructional objectives, modes and content, teaching methods and methods of evaluating outcomes. This research that I conducted was the most practical as it enabled me to reflect on both my lecturing and the programme thereby leading to my own development. This kind of research called "Action Research", is also known as "teacher initiated classroom investigation" (Richards 1994; Kemmis and McTaggart 1988). According to Kemmis (1983) action research is a form of self reflective enquiry undertaken by participants in social (including educational) situations in order to improve the rationality and justice of their own social or educational practices, their understanding of these practices and the situation in which the practices are carried out. Thus, the major aim of this action research project was the study of the social situation with a view to improving the quality of action within it.

The processes that I was involved in thus increased my understanding of classroom teaching and learning thereby enabling me to take corrective measures to improve the situation. The aim of my action research project was to bring about change that would lead to an improvement in the students' oral communication skills and thereby their self-esteems. According to Cohen and Manion (1980), action research is situational or content-based, collaborative, participatory and self evaluative. The crux of my study was thus to find solutions to the problems in focus namely low self-esteem and non-participation of students during lecture sessions. Nunan (1988), in his support of action research, contends that it not only encourages teachers to compare methods and ideas with a

critical eye, and to adopt these ideas into a teaching environment, but engages them in their teaching in a deeper way (Richards: in Brenner 1993). In this way teachers' awareness of theory is also raised (Ramani 1987). Thus the preliminary evaluation of the programme enabled me to have insights into my teaching thereby providing me with first hand information relating to the problems experienced by the students. This created a greater awareness on my part to seek solutions that would lead to an improvement in the situation. Thus action research encouraged me as a lecturer to be reflective of my own practice in order to enhance the quality of education for myself and my students. In this way I became a "participant in [my] own education process." (McNiff 1988:1)

3.3 The implementation of a drama-in-education programme

It is with the above background in mind that I decided to embark on an action research programme which would enable my students to be active participants rather than passive recipients in the classroom situation. Consequently, I resolved to experiment with the implementation of a drama-in-education programme in my quest to provide English second language students with the opportunity of using the target language in authentic situations. Initially, this involved organising workshop sessions to empower them with communication skills, dividing them into groups so that they could work on their group projects and arranging the logistics of the programme.

3.3.1 Logistical arrangements

It was decided that one of the periods on Fridays would be allocated for skills development so that the students would eventually be able to acquire the necessary confidence and skills to work on their own playlets for presentation to an audience. Since the class consisted of 135 students, arrangements were made to use the university's arena, which was spacious enough for the purpose of drama-in-education exercises such as improvisation, still images and role play.

3.3.2 Initial workshops on skills development

The initial workshops, based on drama-in-education principles aimed at empowering the students with skills which they would eventually be able to transfer over to the theatre-in-education projects. Drama-in-ed-

education is the use of drama as a means of teaching all subject areas and is not confined to the languages. According to McCaslin (1990:10) the objective is understanding rather than playmaking, although a play may be made in the process. In this action research project a number of playlets were produced as a result of the process. Initially the participants involved in the workshop sessions were required to project themselves into a dramatic moment of the topic at hand (i.e. a strike, an earthquake, a mine disaster, an election). From there they went on to examine and learn more about the respective topics. McCaslin contends (1990:10) that they become the persons in the situation as they study it.

The aim of the initial workshop was to instil confidence within the students so that their self-consciousness would be minimised and gradually disappear. Since the class was too large for the envisaged exercises the students were divided into two groups of 65 members per group for the drama-in-education skills development workshops. During the first workshop students were exposed to improvisation, role play, concentration exercises and the use of freezes or still images as a technique to tell stories. Improvisation exercises involved group activities which included, amongst others, the following:

- People at a market
- A political rally
- A music festival

Subsequent workshops focused on introducing students to "Szenisches Spiel", an improvisation technique which incorporates frozen or still images in the dramatisation of authentic situations. One of the proponents of this technique is Ingo Scheller from the University of Oldenburg in Lower Saxony (Germany).

The strength that was acquired through this kind of play and playing together was a valuable asset since, the group would at some later date, present their formal playlets to an audience. Improvisation, which was used extensively during the process, served to build individual and group rapport. McCaslin (1990:119) describes improvisation as the creation of a situation in which characters speak spontaneously. Thus, by using these techniques students were provided with opportunities to use English within the contexts of certain given situations.

3.3.3 Division into groups and theatre-in-education projects

After the first intensive drama-in-education session, the students were subdivided into smaller groups of between 8 to 10 members per group. By the second session the students felt more confident and were able to do short group presentations on themes which I provided. During these sessions the Still-image-method as a technique in drama-in-education was extensively used. The smaller groups were informed that these drama-in-education exercises were designed to empower them with skills with the aim of enabling them to produce playlets as part of the theatre-in-education projects on specific themes for a wider audience. The themes had to reflect controversial and important issues in society and the playlets had to convey important educational messages so that the audience would leave with something to think about. The students had to decide on names for their groups and to work on their playlets.

They were also provided with the time frames so that they could work towards the given dates. The first step in the process was for each group to elect a group leader whose task was to ensure that the group could work together as a unit.

After five weeks of training in improvisation and image building, the groups were informed that they had 6 weeks to work on their playlets. Once they had decided on their names and on the themes for their productions, they liaised with me and worked on their playlets (Refer to groups and themes: Appendix A). During the preparatory phase I moved from group to group assisting them with their problems, developing their ideas and guiding them with the writing of their playlets. My active participation and the guidance that I provided served as the impetus for their involvement and commitment to their theatre-in-education projects. Theatre-in-education followed from the drama-in-education exercises and its aim was to present thought provoking content to young audiences for educational purpose rather than for entertainment. According to McCaslin (1990:10) although it must entertain to hold the audience's attention, that is not the primary purpose. The intention is to challenge the audience and push them to further things and feelings about the issue.

3.3.4 Scripts for the playlets

The scripts were jointly written by the group as a whole and were original as they wrote about issues affecting society at large. Thus group writing formed a major part of the entire process with various members of the group making contributions to the development of their respective playlets. The scripts were jointly written by the group members in each of the groups. Since none of the students had written scripts before or even participated in school playlets for that matter, the project served as a real challenge to many of them.

Thus, at the outset, there was a degree of negativity towards the idea of script writing and acting especially since the students were being exposed to new approaches and challenges which were hitherto unknown to them. The scripts, however, served as guides for the improvisation process and after a while students felt confident enough to include their own words instead of sticking to the script.

3.3.5 Rehearsal sessions

A week before their final theatre-in-education productions, the students presented their playlets to me so that I could provide them with the necessary guidance and feedback that would lead to an improvement in their efforts. I was pleasantly surprised to see how they had grown over the two month period and was impressed with the high standard of their efforts. It was evident that they were definitely more confident and excited about their presentations than they had been initially.

3.3.6 Journal entries

Students were required to record their experiences, thoughts and feelings in journals in an attempt to highlight the processes involved in the entire project. The journal entries focused on the students' experiences from the very outset when they were placed into their groups until the end of the process, which involved the staging of the playlets to an audience and to their fellow students. After the playlets were staged, the journal entries were submitted to me to be read and evaluated as part of the students' portfolio assessment. Their in depth accounts of their experiences during the entire process provided me, as the facilitator, with insights into the successes and failures of the programme. These entries in conjunction with the evaluation questionnaires provided in-

valuable insights into the nature of the students' experiences during the entire process.

Since I needed to keep a detailed record of all my observations and my experiences as this was an emergent study, I also kept a journal in which I kept notes stage-by-stage as the research unfolded. It included accounts of what I did, what data I collected, what thoughts I had and what conclusions I came to. Bassey (In: Halsall, 1998:107) contends that such an inquiry journal is an essential working document which provides the source for subsequent reflective thinking and report writing.

3.3.7 The staging of the playlets

The respective groups had to advertise their playlets on campus by means of posters designed by them so that the student body was informed and invited to the festival of plays. In this way they had to also be involved in the process of marketing their plays. The plays were staged in the university's arena, a gigantic hall that would be suitable enough for the purposes of play presentation. The groups were responsible for the stage décor and props to enhance their productions so that they could achieve the desired effects that they had hoped to accomplish.

3.3.8 Evaluation of playlets

Members of staff from various faculties as well as members from other institutions who were knowledgeable in the field of drama were invited as guests (judges) to evaluate the plays according to a standard evaluation sheet which included aspects such as teamwork, characterisation, audibility, movement and gestures etc. After each production, the judge presented a brief report to the audience outlining the successes, making observations and asking and answering questions. Members of the audience were also invited to pose questions to the group and they could also comment on the productions and the themes covered. All the judges were impressed with the high standard of the productions especially since the participants were bridging students who used English as a second language.

Some of the judges commented that certain playlets were of such a high standard that they could be shown to a wider audience outside campus at play festivals or drama competitions.

3.3.9 Videotaping of playlets

The playlets were videotaped so that the students could view them at a later stage and engage in self and peer evaluation exercises. Most importantly, the videotaping of the plays enabled the students to view the end products of their efforts which they themselves had created and which they had taken ownership of. It enabled them to reflect on all the processes that had lead to the final production and to gauge for themselves how they had performed. This self-evaluation exercise was an important exercise as it enabled many of the students to become aware of their talents which they did not know they possessed.

3.4 Major findings of the action research project

This action research project was evaluated qualitatively by means of informal discussions with students, open-ended questionnaires and observation. Thus multiple methods of data collection, referred to by Denzin (1970:301) as triangulation, were employed. Cohen and Manion define triangulation as the use of three or more methods of data collection in the study of some aspect of human behaviour (1994:33). In this project three methods of data collection mentioned above were employed in order to effect validity and reliability.

3.4.1 Informal discussion with students

During my informal discussions with students I discovered that they were unsure about their abilities initially, but as they gained more confidence and their playlets started to take shape they became highly motivated. The mood amongst students changed from apathy initially to excitement and they were full of expectation when the day arrived for their productions. Initially the students felt very limited and inhibited but later they emerged confident and self assured.

In informal discussions with some students a year after the play session it emerged that their participation in the drama activities had contributed significantly to their success across their studies at university level. It emerged from these discussions that the drama-in-education and the opportunity to present their playlets to an audience lead to a dramatic improvement in their self concepts which provided them with the necessary confidence to face their studies with enthusiasm, confidence and commitment.

3.4.2 Observation

As the facilitator of the project I was able to observe the reactions of the students from the inception of the programme until the completion which culminated in the festival of plays staged over a period of one week. Initially students were reticent and resistant as I could gather by their expressions and their general conversations in their groups. But when they started to work on their playlets and gained confidence as a result of the workshop sessions, they became more enthusiastic and started to work on their playlets earnestly and with a greater sense of commitment.

My observation of the process was that the plays were a great success and that the students enjoyed the process tremendously in spite of their initial reservations. They tended to regard the process as an incredibly empowering experience. Indeed my observation of the final products in the arena proved that the process was a worthwhile one, especially since students who could barely make contributions in class proved that they had the confidence to be dynamic speakers if they were provided with the opportunities and skills to do so.

During the group work sessions students also felt free to discuss their playlets with the members of their groups and could switch into the vernacular at times if the need arose, especially when they wanted to discuss concepts which they could not express in English. The students participated well with their fellow students in their groups.

The reports by all the judges were very positive and the students were highly motivated by their positive comments. This proved that their productions were worthy of being staged for an audience, although the initial intention was merely to empower them with drama-in-education skills to improve their self-confidence and oral communication skills.

The reading of the journal entries confirmed that the students had struggled initially, but that they had eventually gained the confidence to persevere in their efforts to produce playlets of a high standard.

Although the students were initially apathetic during the first two workshop sessions, they became more enthusiastic in subsequent sessions, participated actively in all the activities and were positive towards the experiences.

Progressively it emerged in the class that students were making more constructive contributions as their confidence improved. They started to ask questions and to critique viewpoints as a result of the practise which they were gaining in the drama-in-education sessions.

3.4.3 Open-ended questionnaires

Open-ended questionnaires were chosen because they allowed the respondent to express a broader range of ideas as highlighted by Mcniff, Lomax and Whitehead (1996:99)

The open-ended questionnaires aimed to establish to what extent the students had benefited from the project. In an analysis of the questionnaires it emerged that the programme had made a tremendous contribution to their own personal and psychological development as it had succeeded in improving their self esteems which were very low. The findings are summarised according to the students' initial experiences and their views on the entire process. These were as follows:

The students' initial reactions in an analysis of how they felt initially when told about the drama-in-education programme which would lead to the production of playlets the following viewpoints emerged:

- It seemed like a waste of time
- They were scared
- They had never acted in front of an audience before or delivered speeches in front of their classes for that matter
- They felt frustrated, nervous and uncertain
- They doubted their abilities
- It was a frightening experience
- They were terrified and petrified
- Upset with the lecturer for coming up with such a ludicrous idea
- It was a joke

The following direct responses to the question on the questionnaire relating to their initial reactions provide a clear account in their own words of how the students perceived the activities:

"I was scared, not sure if I could do it, because I never did it before, especially since I was shy."

"I did not think it was a good idea to produce a play. I felt shy. I never thought I could do it. I thought it wasn't made for me."

"I was shocked because I didn't act before."

"I couldn't believe it because it meant that I have to work with strangers and also to be creative at the same time. I just told myself it's not going to happen. Maybe the lecturer is joking."

"I was afraid. In fact I was petrified. I thought that I could not do it."

"I thought I will embarrass myself to perform in front of the other students, because I did not know my English very well. So I will say the wrong things."

"I always had doubts about myself"

"I felt very bad because firstly it seems as a waste of time because I said to myself I cannot do that. I was so afraid of other students what will they say if I made a mistake during the play. I never wrote a play before and I never acted before."

The students' views on their experiences during the drama-in-education programme

The following important viewpoints emerged relating to the students' views on their experiences and the entire process:

- They learnt to be tolerant
- It improved their listening skills
- It encouraged them to believe in themselves
- The process was educational
- It improved their self confidence and motivation
- It enabled them to be more positive in life
- It taught them to respect each other's viewpoints
- It improved speaking skills in front of an audience
- They learnt how to work with others in a team
- It removed their shyness and feeling of inferiority
- They had a lot of fun and enjoyed the experiences
- They made new friends
- They discovered talents that they did not know they had
- They overcame their fear
- They developed positive self esteem
- They developed leadership skills
- They learnt how to resolve conflict in a group situation and how to avoid conflict
- They interacted with students from other cultural groups

In response to the question relating to what they gained out of the experiences some of the students' direct responses are presented below in detail to illustrate how positive the experiences were for them:

"I learnt that everything is possible. You don't know what God has in store for you. So when you're given an opportunity to do something do it with you whole effort. Don't let anyone or anything stand in your way. I could do anything I want to do if I believe in myself."

"If you tell yourself you can do something no matter how difficult you'll always come out on top."

"You can do something that you were just dreaming about and make your dreams come true."

"Believe me when I say my self esteem was boosted by the play."

"I never liked speaking English because I thought I couldn't. But now I can express myself in English. It built confidence in me."

"Right now I know in life there are no boundaries and that the sky is the limit. You can do what you want to, also have what you want and that you should never underestimate yourself. I learnt that I am actually very creative and get along very well with people."

"It was an incredible experience to see that the people were serious about the plays."

"When I expressed my views in the group I was amazed that it was me."

"But the whole programme was marvelous; inviting guests, video-recording and having workshops. But not least arranging an arena. The whole thing has changed my life."

"All the plays were so exciting to watch because the way students were committed to what they did. All the plays were sending a message to other people who were watching."

McCaslin identifies the following important advantages of creative drama or drama-in-education namely:

- An opportunity to develop the imagination
- An opportunity for independent thinking
- Freedom for the group to develop its own ideas

- An opportunity for cooperation
- An opportunity to build social awareness
- A healthy release of emotion
- Better habits of speech (1990:11-16)

In an analysis of the students' viewpoints relating to the drama-in-education programme it is evident that nearly all the advantages identified by her are articulated in some way or another in the students' direct responses as quoted verbatim above.

3.5 Recommendations

This action research programme indicated that drama-in-education together with theatre-in-education could contribute towards the development of positive self concepts of especially English second language students at tertiary level. An important recommendation is that in the design and implementation of English language proficiency courses for university students, the focus should not be exclusively on academic writing and the development of comprehension skills, but a concerted effort must be made to enhance the students' oral communication skills. In many tertiary institutions this component is neglected as it is assumed that students are already competent in the medium of instruction. However, in the South African context, it is imperative that we take cognisance of the fact that many of our students at tertiary institutions are English second language speakers and in many instances may not be that proficient in using English as a medium of communication both in writing and orally. Perhaps we need to rethink the structure of our language proficiency courses so that we could empower our students with speaking skills which will hold them in good stead especially in a country like South Africa where English is becoming increasingly important as a linking language given that we have 11 official languages to contend with.

Lecturers who however intend implementing a drama-in-education programme must take cognisance of the following:

- They will have to plan their programme carefully
- They will need to read material on drama-in-education to empower themselves with skills
- They will need to give careful thought to the workshops, presentation of playlets and the skills development programme for the students

- They should have a basic knowledge of drama-in-education approaches and principles
- They need to familiarise themselves with co-operative learning and group dynamics
- They will have to be committed to the process and keep detailed journal accounts of their experiences
- In spite of the many problems they may experience they will have to persevere in the face of adversity
- A prerequisite would be good communication and facilitation skills
- Facilitation skills are of paramount importance especially when groups may be experiencing internal problems such as non-cooperation by members, absenteeism and apathy
- Students must be properly prepared for the final process which involves the presentation of playlets to an audience
- Students must be included in all the stages of the process; from the inception when they are informed about the activities, to the planning of the workshops and the presentation of the playlets.
- They must be encouraged to take ownership of the process. This could only be achieved by a confident, dynamic and enthusiastic facilitator who believes in the processes and is confident that it will be a success
- The facilitator must be highly organised so that the entire process will be a memorable one for the students. In this sense planning and project management are of paramount importance

One of the most important recommendations relating to the drama-in-education programme is that it should be a satisfying experience for both the facilitator (lecturer) and the group. In this regard McCaslin (1990:447) contends that the more successful the project, the greater the degree of satisfaction. Thus, as leaders grow in experience, they will recognise the possibilities in a variety of materials and methods and their groups will likewise grow in the security and the ability to tackle problems imaginatively.

Drama-in-education does not need any special equipment, studio or stage. Time, space and an enthusiastic, well prepared leader are the only requirements.

3.6 Conclusion

It is evident from the action research project that drama, as a creative tool, has a meaningful and important role to play in the development of students' personalities and the creation of positive self concepts even at tertiary level. The findings of the action research project indicated that the implementation of a drama-in-education programme to improve oral communication skills was a resounding success. What started out as a drama-in-education programme eventually culminated in theatre-in-education as the students were able to present their playlets to a very receptive audience and the playlets conveyed important messages that affected society at large.

The outcomes of the exercise based on students' written responses, observation and informal discussions indicated that the drama-in-education programmes led to the improvement of their English communication skills, interpersonal communication and the development of their self-confidence and self esteem. Educational and social goals are closely related in drama; therefore a climate in which the participant feels good about him or herself and others is conducive to learning. Drama is thus an important tool to conscientise students about the problems in society and the world at large so that they would become more aware of critical issues which threaten the very existence of man. The themes which they explored in their playlets, for example, highlighted pressing issues which affected their lives in a significant way, these included amongst others, domestic violence, aids, tuberculosis, gender issues and discrimination in society. McCaslin sums up the importance of creative drama very succinctly as follows:

“When the questions of peace and survival concern us deeply, drama can serve a twofold purpose in the lives of children: it offers an opportunity to learn more about others, including the values and customs of different racial and ethnic groups, and a place where nuclear war and destruction (often unvoiced) may be relieved and examined.”
(1990: 447)

3.7 References

- Bassey, M. 1998. Action research for improving education practice. In: Halsall, R (ed.). *Teacher research and school improvement – opening doors from the inside*. Buckingham: Open University Press.
- Brenner, P. Jack richards presenting on: action research at the third international english teacher's association of Israel conference, the Hebrew University, mt. Scopus, Jerusalem, july 11-14, 1993. Newsletter waesol (the washington association for the education of speakers of other languages), 4, pp. 9-10.
- Cohen, I. & Manion, I. 1994. *Research methods in education*. (4th ed.). London: Routledge.
- Cohen, I. & Manion, I. 1980. *Research methods in education*. London: Croom Helm.
- Denzin, N.K. 1970. *The research act: A theoretical introduction to social methods*. Chicago: Aldine.
- Kemmis, S. & McTaggart, R. 1982. *The action research planner*. Victoria: Deakin University Press.
- Kemmis, S. 1983. Action research. In: Husen, T. & Postlethwaite, T. (eds.). *International encyclopedia of education: research and studies*. Oxford: Pergamon.
- McCaslin, N. 1990. *Creative drama in the classroom*. (5th ed.). Studio city: Players Press incorporated.
- McNiff, J., Lomax, J. & Whitehead, J. 1996. *You and your action research project*. London: Routledge.
- McNiff, J. 1988. *Action research, principles and practice*. London: Routledge.
- Nunan, D. 1988. *The learner centred curriculum*. Cambridge: Cambridge University Press.
- Onel, Z. 1997. Teacher initiated research: action research. *Forum*, 35(1): 56-58.
- Ramani, E. 1987. Theorising from classroom. *Elt journal*, 41(1).
- Richards, J.C. & Lockhart, C. 1994. *Reflective teaching in school language classrooms*. Cambridge: Cambridge University Press.

4 I. Scheller: Stages and Procedures of Drama-in-Education Practice

Draft of a Translation of Chapter 2 from: Ingo Scheller, Szenisches Spiel. Handbuch für die pädagogische Praxis, Berlin 1998

4.1 Preparatory exercises

- Exercises for intensifying perception with all our senses, especially the so called short-distance-senses (touching, movement, smelling), very elementary processes for our emotional experiences (as against the dominance of vision and hearing); and especially for spatial and social perception as an important basis of face-to-face interaction as against interaction mediated through mass-communication technologies.
- Exercises for imagining and remembering sensual and bodily experiences in order to act on that imaginative basis – both as a permanent precondition for conscious interaction in social situations, as well as a means for projecting new life experiences, such as –
- ‘travelling in fantasy’, guided by the voice of the drama-teacher and after this having the group members tell about it or shaping ‘still-images or sculptures’ with the bodies of others or drawing and painting images taken from these fantasies;
- ‘spatial descriptions’, guided by the drama-teacher in a dialogue with a participant describing several aspects and phenomena of a room or environment, he/she is remembering or projecting as a situation in the future.
- Exercises in intensifying body movement and its perception, as a means for becoming sensitive to the ‘external postures’ and attitudes of other people, by imitating their postures and movements. This can also be a means for understanding how thinking and speaking are transformed into social interaction on the basis of gestures, facial expression, body movement, physical contact etc.
- Exercises in intensifying and reflecting speaking and its perception

- speaking aloud written texts in various ways or styles, and experimenting with intonation, rhythm, loudness and with different personal and social types of ‘gestus’ or meaningful expression, in order to discover different and even hidden meanings;
- experimenting with an alternative social gestus of engaging in short dialogues (walking across the room and addressing others);
- investigating alternative meanings and inherent social relationships connected with short conversational texts within a group, by reading aloud according to various imaginative intentions of participants and taking the role of characters in a given text, one after the other;
- investigating intentions and impacts of speech acts by imitating them in connection with ‘announcing’ particular feelings or thoughts, by ‘reflecting’ and giving feed-back, answering verbally or with gestures and by ‘exposing’ them together with verbal and gesture-like comments.

4.2 Introducing and empathising with characters in a drama-setting

- (1) ‘Writing-in-role’: from the perspective of particular characters, in order to empathise with them and reflect their situation and intentions. This should be done on the basis of information, sensual images and guideline for writing (to be provided by the drama-teacher): pictures, photos, texts, lists of questions and topics to be covered etc.:
- (2) writing a short biography of a character on the basis of that input-material about the social and historical context,
- (3) writing a ‘diary-in-role’ between sessions or meetings of a group of learners,
- (4) writing ‘letters-in-role’ addressed to other characters in a drama text or to fantasy-characters,
- (5) writing descriptions of situations, rooms, activities belonging to the drama-setting.
- (6) ‘Conversations-in-role’ (without drama action proper) comprising the following conversational settings:
 - (a) ‘monologues-in-public’,
 - (b) a ‘dialogue-in-role’ with the drama-teacher (as an interpreter or

- mediator and addressing the whole group or audience),
- (c) small-group discussions-in-role;
 - (d) dialogues between two characters,
 - (e) a role-introduction-conversation with the drama-teacher (in public) connected with a particular situation, activity, interaction involving the character;
 - (f) an experience-evaluating and reflecting conversation-in-role with the drama-teacher;
 - (g) a casual participation of the drama-teacher as a 'supporting-ego' accompanying the actor in a drama-situation;
 - (h) a dialogue with the drama-teacher who performs as a particular character, thus confronting the actor ('teacher-in-role').
- (7) Shaping 'still images' by using the bodies of participants for shaping postures and gestures by the 'protagonist-in-role'(the actor) expressing social situations, personal characteristics, inter-personal and social relationships or even notions connected either with experiences in the past or with fantasy worlds or situations in the future. This can be utilised for the following purposes:
- as an intermission between sequences of a drama-scene, involving characters whose gestures and postures are 'frozen' in a 'still-image', in order to have them tell in-role about their emotions, perceptions, intentions or to make public particular projective attitudes and perceptions which observers in the group are expressing verbally or by re-shaping gestures and postures;
 - as a demonstration of a posture of a person-in-role by herself/himself after experimenting with gestures and movements, on the basis of an imagined situation and activity;
 - as an expression of a situation, relationship or interaction involving several persons by one or several participants-in-role;
 - as a 'statue' or 'sculpture' expressing and exposing not an imagined or experienced situation or posture but a pattern, general attitude, social gestus or even a notion, like a sensual symbolic meaning inherent in a series of social situations, interactions or relationships; to be 'built' or shaped at first by one person, the protagonist, but supplemented by others and guided by the drama-teacher;
 - as a means of investigating complex 'mixed feelings', contradictory thoughts, or intentions of a protagonist-in-role by members

of a group of observers, who, one after the other, stay behind the back of him/her and say meaningful sentences expressing different thoughts, intentions, fantasies, feelings, perceptions he/she may have, or they may change his/her posture or gesture expressing different aspects of an attitude, thus shaping all together a 'sculpture' or 'chorus' of many voices as parts of the inner world of the character, whose actor then may decide to select some and drop other voices, thus finding a precise profile of his character in a given social situation.

4.3 Acting in-role and reflecting

Drama-improvisations: spontaneous actions of two or more actors-in-role, reacting or responding to each other, on the basis of preliminary and general definitions and context images to be filled by attitudes, images, intentions the actors know already and which they want to 'act-out', even more extremely than in everyday-life – under the cover or shelter of their roles/characters and the ongoing 'plot'. Improvisations may be staged spontaneously by a group or may be guided by a drama-teacher.

Staging or performing a drama-scene is possible only after the protagonists or actors have become able to empathise with the subjective world of a character and to act in such a manner as they would if they were in a similar situation and mood as 'their' character. To be able to do this it is necessary for them to search for and activate hidden or latent components of their own personal attitude and posture. This will be done according to the following seven stages: (a) the actors develop mental images of the scene and of the attitudes and external postures of persons in the scene, (b) the actors shape the site or room in which the activities of the scene will be performed and they describe it carefully in front of the audience, (c) the actors, one after the other, go to typical sites or rooms at which their characters are living and working and, in a dialogue with the drama-teacher they explain what they are doing to the audience, (d) in a situation and a room or site they have imagined and described precisely they then act on the basis of an attitude and posture they have developed and their counter-part responds and reacts, and they respond to this. (e) In between the acting of a scene it may be interrupted by observers or by the drama-teacher. The actors are commenting 'in-role' on their feelings and thoughts as one of the

characters. (f) After the performance of a scene the actors remain 'in-role' and talk with the drama-teacher and members of the group about their feelings, experiences and intentions (as one of the characters in that situation). (g) Finally the actors will be 'released' from their role as one of the characters and they share with other actors and members of the audience-group their own feelings and thoughts.

Scenic or dramatic demonstrations may be practised in between or following drama-scenes: situations, actions, interactions are not acted or performed fully but are shown or exposed and commented on from the perspective or position of one person or protagonist only. He/she is performing and demonstrating certain elements of what happened, but only in order to draw the attention of an audience-group towards particular aspects which she/he wants to explain and emphasise. It is a kind of story-telling complemented by particular gestures and postures, and styles of speaking and the story-teller may also switch between two or more characters. The drama-teacher may use this technique for acting herself/himself – as 'teacher-in-role' – in order to guide the group into a particular direction or line of actions; or observers and audience-group members may demonstrate particular observations after a sequence of a drama performance.

