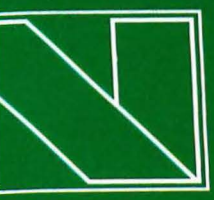
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BAYREUTH CONTRIBUTIONS TO GLOTTODIDACTICS

Vol. 3

Manfred Schewe
Peter Shaw (Eds.)

TOWARDS DRAMA AS A METHOD IN THE FOREIGN LANGUAGE CLASSROOM

PETER LANG

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Manfred Schewe

The Theoretical Architecture of a Drama-based Foreign-language Class

A Structure Founded on Communication, and Supported by Action, Interaction, Real Experience and Alternative Methods

Abstract: *Comparison of the contributions in this volume will show the keyword Drama linking a lively profusion of teaching and learning activities, which in turn advert to a rich variety of theoretical reference points. This presentation of multifarious approaches is intended as a first step along the road to the establishment of drama as a method of language teaching and learning in its own right. In accordance with the general title of the volume, the following is an attempt to introduce the theoretical bases of such a method, i. e.: to define what might most usefully be understood here by a method; to consider in what specific areas future research might seek to provide theoretical accounts of* a drama-based method of language teaching and learning*; and above all, with reference to a number of relevant theories of (in particular foreign-language) teaching, to examine how far an overall theoretical framework may be constructed for drama as a complex and flexible resource in the foreign-language class.*

Defining "Method", and Identifying Its Levels of Operation

The grammar/translation method, the audio-lingual method, the audio-visual method, the suggestopaedic method, the exploratory-creative method ... The term "method" has habitually been used in foreign-language teaching theory to designate one or other specific form of teaching and learning. It is however somewhat problematic that the term "method" has not generally been employed in a single clear sense, and that indeed quite diffuse and sometimes conflicting terminologies can be found describing various methods of language-teaching and/or language-learning in the literature of the subject (see e. g. HENRICI 1986).

The following article attempts to provide a theoretical basis and justification for a *specific* form of foreign-language teaching and learning. *Language teaching assumes a specific form when the art of drama is instru-*

mentalised for the purposes of effective foreign-language acquisition. To express this in compact form, the category "the drama-based language-teaching/learning method" will be used in what follows.

The multi-layered implications of the term "method" are aptly suggested in a model by RICHARDS / RODGERS (1986:28), which can serve as a useful guide for comparing and contrasting various types of method (see figure 6). They thereby supply what had been demanded by KRUMM (1983:6), namely "(the development of) a conceptual framework which allows methods to be analyzed in systematic fashion."

According to this model, one can only speak in the strict sense of a method of language teaching/learning when three different levels of operation are properly taken into account: *Approach* (macro-level), *Design* (meso-level), and *Procedure* (micro-level).

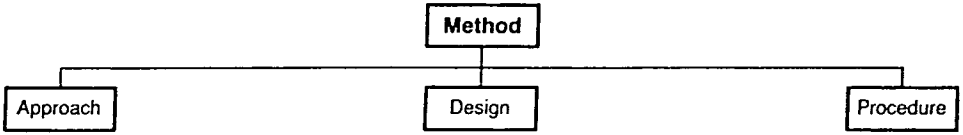
1. The approach (macro-)level concerns the theoretical assumptions regarding language and language-learning on which learner and teacher activity in the language class is based.

2. At the design (meso-)level, a curricular framework is marked out for the staged and appropriately-judged teaching/learning of a specific target group (as found in course planning).

3. The procedure (micro-)level should clarify how types of teaching and learning activity found appropriate to a particular approach, and defined according to their intended functions at the meso-level, can be articulated in concrete situational form.

RICHARDS / RODGERS (1986:29) remark that current methods of language teaching/learning are not always described at all three levels, or else only inadequate attention is paid to this or that level. Taking due note of this criticism, the following *representation of the theoretical foundations of a drama-based language teaching/learning method* will apply those authors' own criteria; and in so doing, will keep open perspectives on the micro- and meso-levels when focusing on key principles at the macro-level.

Part A below will describe in some detail "the communicative method", the essential basis of the drama-based method. (A complement to this account can be found in the article by Carolyn GLOCK, also in this volume, where drama-based practice is viewed as a logical extension of communicative language teaching.)



a. *A theory of the nature of language*
   - an account of the nature of language proficiency
   - an account of the basic units of language structure

b. *A theory of the nature of language learning*
   - an account of the psycholinguistic and cognitive processes involved in language learning
   - an account of the conditions that allow for successful use of these processes

a. *The general and specific objectives of the method*

b. *A syllabus model*
   - criteria for the selection and organization of linguistic and/or subject-matter content

c. *Types of learning and teaching activities*
   - kinds of tasks and practice activities to be employed in the classroom and in materials

d. *Learner roles*
   - types of learning tasks set for learners
   - degree of control learners have over the content of learning
   - patterns of learner groupings that are recommended or implied
   - degree to which learners influence the learning of others
   - the view of the learner as a processor, performer, initiator, problem solver, etc.

e. *Teacher roles*
   - types of functions teachers fulfill
   - degree of teacher influence over learning
   - degree to which the teacher determines the content of learning
   - types of interaction between teachers and learners

f. *The role of instructional materials*
   - primary function of materials
   - the form materials take (e.g., textbook, audiovisual)
   - relation of materials to other input
   - assumptions made about teachers and learners

a. *Classroom techniques, practices, and behaviors observed when the method is used*
   - resources in terms of time, space, and equipment used by the teacher
   - interactional patterns observed in lessons
   - tactics and strategies used by teachers and learners when the method is being used

Figure 6

Part B will proceed to construct on this foundation a number of theoretical supports, by analyzing the sorts of (theoretical) elements derived from alternative, action-orientated, interactive and experience-related methods of teaching/learning that are congruent with and can help more firmly to secure such a method.

The case for an autonomous drama-based method has a necessary corollary: dramatic activities should be evaluated more directly according to criteria of FL teaching theory, so as to determine more exactly the possibilities and limitations of a drama-based FL class. The first step in this direction is the collection, presentation and evaluation of examples of existing practice: the overall aim of this volume.

Such a requirement is also clearly implied by HAWKINS (1993):

> "(T)he literature of drama techniques in second language learning is small and characterised by empirical rather than scientific judgements. An interdisciplinary literature is needed and research into the efficacy of drama techniques in Second Language Acquisition." (see in this volume, p. 60)

A. The Communicative Method of Language Teaching/Learning as the Essential Basis of a Drama-Based Foreign-Language Class

RICHARDS / RODGERS (1986:64) regard the communicative method of language teaching and learning, at least in its origins, largely as a British innovation, and include amongst its various pioneering influences British exponents of Functional Linguistics (FIRTH, HALLIDAY), American sociolinguists (HYMES, GUMPERZ, LABOV) and philosophers (AUSTIN, SEARLE).

NEUNER (1989:151) argues that, with the development of the communicative approach, the emphasis in Britain fell primarily on an integration of pragmalinguistic and speech-act theoretical findings in the construction of a pragmatic-functional conception of foreign-language teaching, whereas in Germany, specialist discussion centred rather on aspects of educational theory (Communicative Didactics as an "emancipatory didactics"), and addressed socio-philosophical (e. g. HABERMAS 1974) and socio-psychological issues.

In the same place, NEUNER (1989:151) identifies two general strands in the discussion concerning communicative language teaching and learning:

a *pragmatic* and a *pedagogical* orientation. These he defines on the following lines:

The *pragmatic orientation* tends to discuss (curricular) questions of the target-group-specific requirements of learners as regards the *use of the foreign language.*

The *pedagogical orientation* stresses a movement away from the dominance of a perspective of teaching as transmission, and a greater concentration on the perspective of the learner, on the *learner as the active subject of the learning process.*

As NEUNER implies, the last two decades have witnessed a variety of practical and theoretical manifestations of a communicative approach to foreign-language teaching. RICHARDS / RODGERS (1986:69) however point out a premise and certain implications common to them all:

> "A theory of language teaching that starts from a communicative model of language and language use, and that seeks to translate this into a design for an instructional system, for materials, for teacher and learner roles and behaviors, and for classroom activities and techniques."

A.1 Communicative Foreign-Language Teaching at the Macro-Level

Aspects Related to Language Theory

The overriding aim of the communicative method of language teaching is the *development of communicative competence* (as HYMES [1972]). A learner who gains communicative competence has at his/her disposal not only a formal and structural grasp of (a) language, but practical knowledge and skills regarding:

> "1. whether (and to what degree) something is formally possible;
> 2. whether (and to what degree) something is feasible in virtue of the means of implementation available;
> 3. whether (and to what degree) something is appropriate (adequate, happy, successful) in relation to a context in which it is used and evaluated;
> 4. whether (and to what degree) something is in fact done, actually performed, and what its doing entails." (HYMES [1972:281])

The analysis of such key factors of communicative action has a theoretical parallel in the "theory of language functions" of Michael HALLIDAY;

where the latter distinguishes seven basic functions in First Language acquisition:

> "1. the instrumental function: using language to get things;
> 2. the regulatory function: using language to control the behaviour of others;
> 3. *the interactional function*: using language to create interaction with others;
> 4. *the personal function*: using language to express personal feelings and meanings;
> 5. *the heuristic function*: using language to learn and discover,
> 6. *the imaginative function*: using language to create a world of the imagination;
> 7. the representational function: using language to communicate information." (HALLIDAY [1975:11-17], my emphases)

Attention is given to all of these functions in a drama-based Foreign-language class, but special stress is placed on 3, 4, 5 and 6: the interactive, personal, heuristic and imaginative functions.

Further theoretical underpinning for the communicative approach is provided by WIDDOWSON (1978), with his analysis of communicative acts on which the execution of various speech intentions is based, and CANALE / SWAIN (1980), who distinguish *four dimensions of communicative competence*: Grammatical Competence, Sociolinguistic Competence, Discursive Competence and Strategic Competence. Of especial relevance for drama-based foreign-language teaching are *Sociolinguistic Competence* (understanding of a social context in which communication takes place, including the interrelationship of roles and communicative intentions in the interaction), and *Strategic Competence* (strategies for the initiation, termination,maintenance, etc. of communication):

According to RICHARDS / RODGERS, the conceptions that underlie communicative language teaching draw eclectically from a broad range of sources. RICHARDS / RODGERS name the four essential notions that guide and inform learner and teacher behaviour also in a drama-based foreign-language class:

> "1. Language is a system for the expression of meaning.
> 2. The primary function of language is for interaction and communication.
> 3. The structure of language reflects its functional and communicative uses.
> 4. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative

meaning as exemplified in discourse". (RICHARDS / RODGERS [1986: 71])

Aspects Related to Learning Theory

According to RICHARDS / RODGERS, the justification of the communicative method in terms of learning theory to date leaves something to be desired. Explicit accounts of such theory scarcely exist at all; yet, in their view, the "implicit theories" can be deduced from current and common communicative teaching practice. Such practice is characterised by:

a) the *communication principle* (based on the assumption that teaching/learning activities which effect communication promote language learning);

b) the *task-solving principle* (assumption: it is helpful to language learning when the foreign language is applied to deal with tasks that have a coherent content and purpose;

c) the *meaningfulness principle* (assumption: learning processes are engaged when the speaking (speech-act) situation is "authentic" and meaningful for the learner.

RICHARDS / RODGERS refer to KRASHEN (1982), whose theory of language acquisition can further help to give theoretical foundation to a communicative form of language teaching/learning. According to this theory, the acquisition of a second or foreign language occurs as a more or less unconscious development, when the target language is contextualised in situations of a sort that may be encountered in real life.

Both the above principles and the language-acquisition hypothesis of KRASHEN are readily compatible with drama-based FL teaching, since:

- Situations are "staged and enacted" in which all available verbal and non-verbal means of expression are employed, in order to bring about communication;
- Tasks are as a rule not isolated, but normally placed in a framework of an active *context*, into which learners can - under the saving mask of fiction - introduce their own personal experiences.
- The necessity to take action (and "act") instigated by the task in hand has the effect of encouraging the learners, in the course of their (largely

spontaneous) production of utterances, to base these on their current fund of acquired language.

A.2 Communicative Foreign-language Teaching at the Meso-level

Aims and Objectives

Invoking PIEPHO (1981), RICHARDS / RODGERS (1986:73) identify five distinct levels or broad aims that should be taken into consideration in a communicative foreign language class:

"1. an integrative and content level (*language as a means of expression*);
2. a linguistic and instrumental level (language as a semiotic system and an object of learning);
3. an affective level of interpersonal relationships and conduct (*language as a means of expressing values and judgements about oneself and others*);
4. a level of individual learning needs (remedial learning based on error analysis);
5. a general educational level of extra-linguistic goals (language learning within the school curriculum)." (my italics)

The broad aims 1 and 3 warrant particular consideration in a drama-based foreign-language class insofar as:

a) the foreign language becomes a means of expressing subjective meaning and/or meanings which are collectively negotiated, and

b) in a foreign-language class featuring the physical construction of dramatic improvisations, the formulation of and confrontation with value judgements assumes a high importance.

The Syllabus

Curriculum planning for communicative language courses has to date generally been based around combinations of linguistic structures and language functions, i. e. on functional and/or notional categories. Where previous language teaching methods had to serve as a form of packaging for grammatical material, curricula now tend to focus on a list of functional and/or notional categories. Since the authentic communication process itself is therefore still marginalised RICHARDS/RODGERS consider as desir-

able types of curricula planning which do not raise hard categories such as function or notion to the status of an organising principle, but take as the starting point *an interaction-, task- and learner-centred perspective.*

This is also the point of departure for a drama-based foreign-language class: by means of appropriate forms of exercise or open 'staging techniques', a high degree of interaction between learners (and between learners and teacher) is set up. In this process, *personal experiences* are made the starting and reference point for the content of the class.

Here, the conception of *communication as a process* requires that the aims and objectives of the teacher (e.g. the transmission of particular speech functions) are not insisted on at the expense of the communicative objectives of the learners (who may for example wish to talk about an imminent class test); on the contrary such a conception demands a particular sensitivity of the teacher to the (communicative) objectives of the learners. Indeed, a receptive response to the latter effects and promotes the desirable process of *authentic communication.* That it is precisely speaking situations, or situations that give rise to speaking, which arise 'in a genuine fashion' in the class should be taken up and fully exploited had recently been argued in some detail by exponents of action based English teaching (BACH / TIMM [1989:4-7], referring back to BLACK / BUTZKAMM [1977]).

Types of Learning and Teaching Activities

NEUNER (1987:79) makes a special point of emphasising that the communicative method does not comprise a closed system of certain methodological principles; but on the contrary, seeks from its practitioners an open, flexible and variable response as regards methodological procedure. This view is also implied in RICHARDS / RODGERS (1986:76):

> "The range of exercise types and activities compatible with a communicative approach is unlimited, provided that such exercises enable learners to attain the communicative objectives of the curriculum, engage learners in communication, and require the use of such communicative processes as information sharing, negotiation of meaning, and interaction".

RICHARDS / RODGERS give a number of examples of typical activities/ exercises and, by the way, point out a feature common to most of these

activities/exercises: some of the learners are supplied with information withheld from other learners. It appears to have escaped the attention of most authors of textbooks and theoreticians in the field that this 'information gap' is a quintessentially *dramatic* characteristic (the element of surprise used to raise suspense!). A foreign-language teacher who bases his teaching on dramatic principles, on the other hand is well aware of the essential dramatic nature and rich dramatic potential of this principle.

LITTLEWOOD (1981) proposes a distinction between 'functional communication activities' and 'social interaction activities'. In the drama-based foreign-language class priority is given to the latter (LITTLEWOOD includes among such 'social interaction activities' role-plays, simulations and improvisations).

In short: in the communicative foreign-language class in general, and in the drama-based foreign-language class in particular, there is no such thing as a universal, generally binding methodology, as in the majority of other language teaching/learning methods (e. g. Total Physical Response). Rather, activities and exercises must - according to the pedagogical and/or pragmatic aims of the class - be tailored to the requirements of each particular target group (see NEUNER [1987:79]).

That is to say, in the drama-based foreign-language class as in the communicative foreign-language class generally, any particular activity or exercise should be inter-related with the curricular aims for each particular group of learners. It is true that an inventory of useful techniques (a typology of forms of enactment) is highly desirable, but such an inventory must always be open to extension: techniques of staging and enactment should always be capable of redefinition according to the identified didactic function at any given stage of learning.

Learner Roles

The role of the learner remains surprisingly vague in the communicative method of language teaching as described by RICHARDS / RODGERS. What is particularly emphasised is the co-operative role and, as a consequence the role of mediator, bridging between one's own standpoint and the standpoints of other learners.

As with the communicative method generally, the drama-based foreign-language class deliberately promotes shared and co-operative learning, where sense and meaning are constantly negotiated, e. g.

- between individual learners in a small group;
- between individual learners and the teacher;
- between different small groups.

Teacher Roles

RICHARDS / RODGERS identify various roles which - depending on the particular conception of what constitutes communicative foreign-language teaching - characterise teacher's self-perceptions. Of particular interest to drama-based foreign-language teaching would appear to be the following:

- the teacher as *facilitator* assumes the role of a promoter of the process of communication between learners, or between learners and a set task;
- the teacher acts as an independent *participant* in the language group;
- the teacher as *counsellor* comes to assistance when a bridge has to be made between speaker intention and listener interpretation, e. g. by paraphrasing or reformulating a problematic statement;
- the teacher as *manager* (more accurate here might be producer-director) in group processes sets up an organisational/methodological framework for communicative activities. During and after these activities he injects impulses which accelerate or induce reflection on the group communication process.

The Role of Teaching Materials

According to RICHARDS/RODGERS, teaching materials in the communicative method have the function of influencing the quality of interaction and language use in the class, in other words the function of promoting communicative language use. They list abundant examples of

- textual material (prepared for teaching purposes)
- realia, and

▸ materials that are a constituent part of a particular self-contained form of exercise (e. g. information cards, drawings etc. for a simulation-type activity).

Despite an exhaustive catalogue of examples, it is not made clear precisely what didactic function any particular material might have in any particular case. *In a drama-based foreign-language class there are in principle no limitations as regards choice of material: any material is usable provided it is didactically functional within a fictitious framework of action.*

A.3 Communicative Foreign-language Teaching at the Micro-level

As RICHARDS / RODGERS remark, communicative principles can be applied to all skills and at all ability levels, and the possible range of communicative activities is immense. For this reason, the description of 'a typical lesson' on the lines of the communicative language teaching method is not possible. The implementation of the communicative method in the form of a grid for concrete curriculum and lesson plans thus remains a desirable goal:

> "How to implement CLT principles at the level of classroom procedures thus remains central to discussions of the communicative approach. How can the range of communicative activities and procedures be defined, and how can the teacher determine a mix and timing of activities that best meets the needs of a particular learner or group of learners? These fundamental questions cannot be answered by proposing further taxonomies and classifications, but require systematic investigation of the use of different kinds of activities and procedures in L2 classrooms" (RICHARDS / RODGERS [1986:82]).

The development of a drama-based language teaching method on communicative foundations would be of particular value at the micro level of foreign-language teaching, so as to provide more orientation in lesson planning than has been the case to date.

B. The Supports of Action, Interaction, Real Experience and Alternative Methods

This section takes as its theme a consideration of what sort of elements, or 'building blocks', can be selected from more or less related language teaching methods for the purposes of a drama-based foreign-language class. We are not concerned here with a further description of these - alternative, interactive, action-orientated and experience-related - methods, for which I would refer to the relevant theoretical literature (e. g. BLEYHL [1982]; SCHWERDTFEGER [1983]; WIENOLD [1985]; LARSEN-FREEMAN [1986]; RICHARDS / RODGERS [1986]; DIETRICH [1990]); rather, with an evaluation of such methods specifically from the following angle of vision: which theoretical elements of these methods can help to provide a more solid basis for the drama-based method of language teaching/learning at the macro- and meso-levels?

At these levels, overlaps and common features will be constructed between the methods named and the drama-based language teaching/learning method.

According to DIETRICH (1989:159), the so-called 'alternative methods cannot be classified according to the traditional categories of linguistics, language teaching and learning psychology'. This may be the chief reason for the intensive methodological debate in foreign-language teaching theory which has taken place in Germany since the beginning of the 1970s, and has been particularly sparked off by the methods under question here: *Silent Way, Community Language Learning, Humanistic Approach, Total Physical Response.* It is conspicuous that the founders, inventors and proponents of these 'schools' have not been specialists in linguistics or foreign language teaching theory, but have given these disciplines new impulses from outside the specialist field (on this point, see especially SCHIFFLER 1990). That such 'alternative' methods have, as a by-product of their main concerns, pointed the way towards an integration of dramatic elements in the language class has been mentioned, but to date has received next to no elaboration in the specialist literature in Germany (see e. g. JUNG [1986], ESSELBORN [1988], SCHEWE [1988]). In the words of JUNG (1986:57-58):

> "In the theoretical discussion about the teaching of foreign languages a considerable shift has occurred in the last few years, a shift directly towards foreign-language school theatre. This involves the recent increase in 'fringe methodologies', otherwise referred to as holistic

> methods, which aim at the development of the whole human being. These are not so much concerned with the training of discrete skills, so as to produce a sort of ingenious cephalopod, who attends school only with his intellect, and has set aside the remainder of his humanity - including spontaneity, emotions, sociability and even irrationality - on entering the school premises; they are primarily concerned with learners who have a head and a heart and hands. It is precisely this whole development that the theory of theatre-in-education has inscribed on its banner. 'Theatre in education', according to the Swiss Louis NAEF, 'makes demands of and at the same time stimulates the human being as he plays and acts, utilising the full range of his ability to experience, in a creative confrontation with his own body, his voice, his speech and language, his energies, his feelings and emotions, and his sensitivity'."

Apart from their use to designate particular alternative methods of language teaching and learning, the categories *interactive, action-orientated and experience-related* are useful to convey three crucial aspects of a drama-based foreign-language method. We might note that an 'interactive' shaping of the foreign language class is often already practised in Germany (see SCHIFFLER [1990:69]); and also that the terms action-orientated and experience-related are frequently used at present in general as in foreign-language teaching theory in an attempt to re-define teaching and learning roles. (See e. g. GUDJOHNS [1986], JANK / MEYER [1991], BACH / TIMM [1989].)

Aspects Related to Learning Psychology

In the method of language teaching/learning known as *Total Physical Response*, the factor of physical movement plays a central role:

> "The sequence is listening before speaking, and the mode is to synchronize language with the individual's body. In a sense, language is orchestrated to a choreography of the human body". (ASHER [1982:94])

At the core of this theory - invoking KATONA (1940) - is the learning-psychological view that greater feats of memory can be achieved in foreign-language learning the more frequently and/or intensively that (short-term) stored knowledge is tapped: e. g. by repetition and rote learning. Particularly high memory retention is achieved when this tapping not only occurs verbally, but is associated with motor activity (see also RICHARDS / RODGERS [1986:87]). An increase in the ability to memorise vocabulary is also the primary aim of a variation of the Total Physical

Response method developed by KALIDOVA and others and known as 'The Audio-Motor Unit'. OLLER / AMATO (1983:396) characterise this variation as 'drill drama', since that which is heard is transformed into motor action following a repetitive pattern.

> "Their own imperative drills are miniature dramas where the teacher functions somewhat like a director first showing and telling, then just telling, the actors what to do."

Aspects Related to Neuro-psychology

ASHER (1982), who developed the Total Physical Response method out of the approach of PALMER in *English Through Actions* (1925), continues to refer to insights of *memory research* and emphasises the decisive importance of the right hemisphere of the brain for language acquisition in taught contexts, for what is identified by Gudula LIST (1987:91) as:

> "the physically based deciphering and broadcasting of para- and non-verbal components of communication, of sound and melody, mime and gesture".

According to ASHER, activities directed by the right hemisphere of the brain should form an integral component of the foreign-language class. While the learner is involved in such activities, observation and learning occurs via the left hemisphere. In this context he goes so far as to establish a link with the art of theatre, by illustrating how it is precisely in theatre that the influence of the left hemisphere, dominant in our civilisation, and recognized as dealing with verifiable, informational-linear aspects of the world is marginalised in favour of right-hemisphere i. e. emotional, figurative and visual aspects of thought:

> "It is not enough for the actor to read lines from a script. There must be a performance in which the audience 'believes' in the character the actor is playing. A convincing portrayal comes from the content of the dialogue integrated with appropriate intonations, gestures, facial expressions, costumes, and body movements.
> Actors create a mood of believability in the audience - a relaxation of the critical thinking in the left hemisphere and heightened sensitivity of the right hemisphere. Actors construct a reality for the audience with talk, behaviour, props, costumes, and music. The audience can then relax their normal scepticism and enjoy the assimilation of a new experience." (ASHER [1982:28-9])

The suggestopaedic method of language teaching also relies on neuro-psychological bases of language acquisition and learning in general. The meticulous analysis of suggestopaedia (and its variant, psychopaedia) given by BAUR (1990) presents the following set of oppositions with commentary. This can help clarify the specialised functions of the two halves of the brain as regards speech and language:

Functional asymmetry of the brain

left hemisphere	right hemisphere
Speech/language	Speech/language
• Grammar	Words
• Verbal concepts	Concrete notion
• Linguistic motor activity	Expression/intonation/voice recognition
• Analysis of language	Communicative understanding
• Language production	Speech intention
Analysis of details	Singing Gesture/mime Recognition of faces Forms/images/shape Overall situation Social competence
Time	Space
Arithmetical tasks	Geometrical tasks
Logic	Emotion

> "Comparison of the respective skills associated with 'left' and 'right' makes clear that a linguistic dominance of the left side of the brain, failing any co-operation of the skills of the right hemisphere, produces a language that is devoid of communication skills. *Communicative competence requires many skills controlled by the right half of the brain*: recognition of the person one is talking to, observation and assessment of his emotional reactions, an accurate sizing-up of the overall situation, etc." (BAUR [1990:19], my emphasis).

It is an aspiration of drama-based foreign-language teaching, just as it is of the methods of Total Physical Response and Suggestopaedia, for the teacher to use appropriate techniques of staging and enactment to activate the skills associated with the right hemisphere to a greater extent. This is

based on the assumption that such a procedure allows a better development of communication ability in the foreign language. That is to say - as observation of language courses containing participants from countries where such methods are the firmly established tradition repeatedly shows - the exclusive application of 'left-hemisphere-biased teaching methods' leads rather to a blockage of communication than to its flow. That such a tradition need not lead to immutable habits of language, specifically that Japanese learners are able to overcome their existing barriers to communication by means of drama-based methods, is described in nice detail by SHIMIZU (1993, in this volume).

A further series of oppositions suggested by BAUR (1990:24, citing GALLOWAY [1983]) makes quite evident that drama-based foreign-language teaching, insofar as it aims to encourage communicative competence, must particularly engage and promote learning associated with the right hemisphere.

left hemisphere	*right hemisphere*
linguistic competence	communicative competence
linguistic skills	non-verbal, interactive, contextual skills
knowledge of the grammatical system	recognition of faces perception of facial expression response to changes in facial expression production and perception of vocal characteristics production and perception of linguistic gestures

Evaluating recent findings of *brain research*, BAUR (1990:25) further stresses the importance of an inclusion of components of natural communication and natural language acquisition in the foreign-language class. Learning situations should be created which allow and promote natural interaction:

> "*For the formation (and neuro-psychological fixing) of communicative strategies, the elements of natural interaction and communication must dominate in the learning process from the outset*, i.e. eye contact between the learners, the shared performance of actions and a high de-

> gree of movement and emotional involvement must accompany the interaction in language. Since the learner has to find his footing in a new situation at the beginning of a language course, it is possible for him to experience the elements of natural interaction and communication as inseparably associated with the foreign language from the very beginning."

Situations of natural interaction come about in the drama-based foreign-language class - paradoxical as this may seem - via action and acting within fictitious contexts. In her article *Educational Drama and the Brain's Right Hemisphere* (1978), WAGNER argued and demonstrated that such fictitious contexts were particularly useful for setting in motion 'right-sided learning processes', supplying various examples from her own experience of teaching and noting:

> "The goal of drama is not to tend a fenced-in garden of left-brained knowledge. Instead it is to lead an expedition into the wilderness of the right brain - a region where interrelationship is what matters; ... Neat factual information is not all there is; it is not knowing in all its fullness. Mere left-hemisphere cognition denies the richness of experience, buying a tortured orderliness at the expense of wholeness and subjective reality. Linear thinking takes the world apart and outlines it. Right-brained knowing takes it all in and makes of it a synthesis, a vision of the whole. This wholeness is not a fiction, however; it is the nature of reality." (1978:149-150)

Interactive and Socio-psychological/Psycho-physiological Aspects

BAURS conclusions interlock with the theoretical assumptions on which an interactive conception of foreign-language teaching is based. Like BAUR, RIVERS, in her publication *Interactive Language Teaching* (1987), lays emphasis on 'natural interaction situations' in the language class. She adds that 'staging' such situations should be a central task of a drama-based foreign-language teacher, and will demand a great amount of skill on his part:

> "Words express or camouflage the interactive intent. Students need to participate in activities that engage their interest and attention, so that the interaction becomes natural and desirable and words slip out, or pour out, to accompany it. Establishing such a situation requires of the teacher the greatest pedagogical skill ...". (RIVERS [1987:XIV])

Interactive theories regard the exclusive construction of a conception of foreign-language teaching upon a linguistic theory to be untenable, and draw attention to the decisive role of personal factors in social interaction. The conception of interactive foreign-language teaching developed by SCHIFFLER is based on the hypothesis that a positive social interaction is a sine qua non for the effectiveness of a FL class.

Such social interaction demands interactive behaviour also on the part of the teacher and interactive forms of teaching and learning:

> "Interactive teacher behaviour means that the teacher
> ▸ promotes social interaction in the learning group;
> ▸ attempts to resolve conflicts in the learning group with a view to improving (skills of) interaction in the group;
> ▸ encourages the learners;
> ▸ urges and stimulates learners towards self-sufficiency;
> ▸ practises interactive forms of teaching.
> Interactive forms of teaching are all activities in the class which lead to
> ▸ interaction between the learners;
> ▸ learner-driven communication: i.e. all statements and utterances whose content is determined by the learner himself;
> ▸ self-sufficiency, decision-taking and joint decision-taking on the part of the learners;
> ▸ co-operation of the learners in responsible partner work and interactive group work." (SCHIFFLER 1980:11)

EBERT (1990) raises the point that - over and above partner - and group-work - social co-existence and co-operation in the interactive foreign language class can assume the most varied forms. Implied here is a broad conception of 'social form', which also provides a guideline as regards methodological procedure in drama-based FL teaching. The narrow boundaries of the 'classical social forms' - teacher-centred learning, individual work, partner work, small- or large-group work - are broken down.

SCHIFFLER aims particularly to focus on a sensitivity (on the part of any teacher) towards *socio-psychological* factors of learning processes in the FL class: an awareness that is essential for drama-based FL teaching, where (work towards) a positive climate in the learner group is of such great importance. To quote SMITH (1984:6):

> "The best plays are created by a 'tight ensemble'. This means that the actors know each other well, and that they trust each other. They seek advice from one another and ask for feedback. They do not fear making 'mistakes' in rehearsals. That's what rehearsals are for. The same situation is beneficial to a group of language learners. They should feel free to criticize one another in a constructive manner, and they should

> learn to enjoy experimenting with the new language in front of their peers."

In this context it might be pointed out that SCHIFFLER (1980:33-36) understands "psychodramatic procedures" as corresponding closely to the views associated with an interactive FL class.

BAUR'S depiction of the suggestopaedic method also presents reflections on the creation of an atmosphere that is anxiety-free and conducive to learning (see 1990:28-31). Invoking NITSCH (1981) and VESTER (1976), BAUR contends that the 'current *psycho-physiological* state of the individual learner' has a crucial influence on language acquisition and learning generally; he thus attributes great significance to the *elimination or at least reduction of the emotions of fear and anxiety in the FL class.* To counteract such negative emotions he proposes certain characteristic features of a drama-based procedure:

> "What must therefore be practised are social forms of learning which reduce emotions of fear. In our experience this works best when the forms of interaction are connected with much movement, with constantly changing groupings and with a pronounced play-type character. By such means learners all immediately establish personal contact with other people in the group, and the sense of being supported by the group replaces the feeling of being observed and of having to assert oneself in front of or over the rest of the group ..." (BAUR [1990:30])

Aspects Related to Individual Psychology

According to QUITMANN (1985:14), 'humanistic psychology' established itself in the USA in the 1950s and 1960s as a 'third force' alongside psychoanalysis and behaviourism. The ideas of this movement in psychology, which have been taken up in Western Europe since the end of the 1960s, have since percolated into the field of education, particularly the field of foreign-language teaching and its theory, under the heading of 'the humanistic approach'.

A theory of (especially foreign-language) education that calls upon notions of humanistic psychology aims particularly to promote the affective dimension of learning, and to counteract the primacy of 'objective, content- and method-based' learning by deliberately promoting 'subjective, personally and inter-personally based' learning. An equilibrium is to be

established between the two forms of learning (see KARMANN 1987:324-325).

Along these lines, MOSKOWITZ (1978:11) formulates the overriding general aim of humanistic foreign-language teaching thus:

> "combining the subject matter to be learned with the feelings, emotions, experiences, and lives of the learners. Humanistic education is concerned with educating the whole person - the intellectual and the emotional dimensions".

The focus of 'the humanistic approach' is on development of the personality, as is illustrated in figure 7, taken from GALYEAN (1976:236), which also indicates theoretical sources of such an approach.

Learners are supposed to discover and follow their own path to self-realization through self-experience. They themselves become both active subject and studied object of the learning process by working on their own experiences, recollections, attitudes, convictions, values, needs, emotions and fantasies.

To a large extent, the same can be said to be true of a drama-based foreign-language class, with the qualification that the latter always seeks to establish relations between inner and outer worlds, between individual and group: notably by empathy with other (culturally alien) persons and situations.

The humanistic approach, as its very label as an approach suggests does not entail a (closed) method of language teaching or learning. It serves rather as a blanket term, subsuming all such methods as are concordant with the dominant notions of humanistic psychology. KNIBBELER (1989) goes so far as to employ the plural, 'humanistic approaches', to include the following diverse methods of language teaching/learning: *Silent Way, Suggestopaedia, Community Language Learning, Confluent Education.*

KNIBBELER extracts their fundamental principles and, additionally referring to the *Natural Approach* (TERRELL [1982]), synthesises all of these into a new humanistic-integrity of method: *The Explorative-Creative Way.* This will be outlined in the following section.

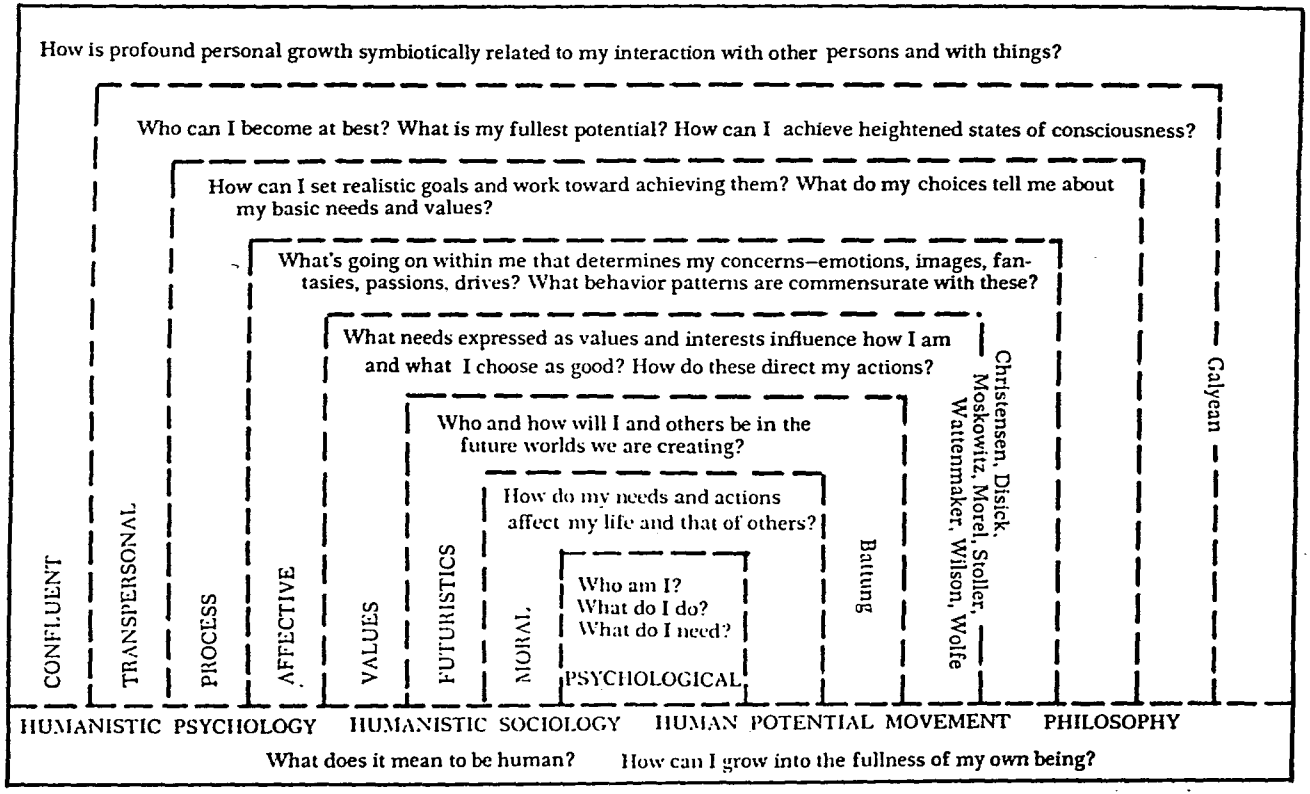

How is profound personal growth symbiotically related to my interaction with other persons and with things?
Who can I become at best? What is my fullest potential? How can I achieve heightened states of consciousness?
How can I set realistic goals and work toward achieving them? What do my choices tell me about my basic needs and values?
What's going on within me that determines my concerns–emotions, images, fantasies, passions, drives? What behavior patterns are commensurate with these?
What needs expressed as values and interests influence how I am and what I choose as good? How do these direct my actions?
Who and how will I and others be in the future worlds we are creating?
How do my needs and actions affect my life and that of others?
Who am I?
What do I do?
What do I need?
PSYCHOLOGICAL
MORAL
FUTURISTICS
VALUES
AFFECTIVE
PROCESS
TRANSPERSONAL
CONFLUENT
Battuing
Christensen, Disick, Moskowitz, Morel, Stoller, Wattenmaker, Wilson, Wolfe
Galyean
HUMANISTIC PSYCHOLOGY
HUMANISTIC SOCIOLOGY
HUMAN POTENTIAL MOVEMENT
PHILOSOPHY
What does it mean to be human?
How can I grow into the fullness of my own being?

Figure 7

Aspects Related to Language-learning Theory

KNIBBELER evaluates relevant research into second-language learning, and presents the thesis that learners acquire competence in a foreign language most readily when the following factors inform a guided learning process (1989:21):

> "1. *Exploration*: The search for the system inherent in the target language fosters the mastery of that language;
> 2. *Creativity*: The language act is basically a creative act;
> 3. *Motivation to communicate*: Authentic communication presupposes the desire to transmit a message;
> 4. *Affectivity*: An utterance generated by an emotion is a whole-person event;
> 5. *Economy*: The skill to produce a lot of language from a small vocabulary is decisive for those who have not yet attained a near-native level;
> 6. *Level-appropriate input*: A simplified code is sometimes more useful than a native or near-native model;
> 7. *Autonomy*: The learner who often takes initiatives will become independent of the teacher;
> 8. *Risk-taking*: Risk-taking in situations of doubt is a condition for rapid language learning;
> 9. *Self-confidence*: Self-confidence is a prerequisite for language use;
> 10. *Listening to oneself*: Adequate pronunciation and proficient oral comprehension depend upon the power of discrimination which the learner acquires with regard to his own articulation repertoire."

Figure 8 (created as a montage) from KNIBBELER (1989:22-24), depicts the network of the *Explorative-Creative Way*, based on principles (1-10) derived from various alternative teaching methods.

Such principles, which form a basis for learners to become 'proficient language users', can also be said to permeate a successful drama-based foreign-language class.

Psycholinguistic Aspects

KNIBBELER raises 'exploration' (in the sense of an exploratory curiosity) and creativity to the key principles of his method of language teaching, which he logically enough dubs *The Explorative-Creative Way*. On the basis of what he identifies as the (main) principles, he offers an abundant

collection of examples of activities for an explorative-creative foreign-language class, and lays special emphasis on including play- and acting-type exercises. Such exercises he particularly associates with the vital element of creativity and with 'dramatic activities' in the foreign-language class, as is evidenced by his reference to Susan STERN:

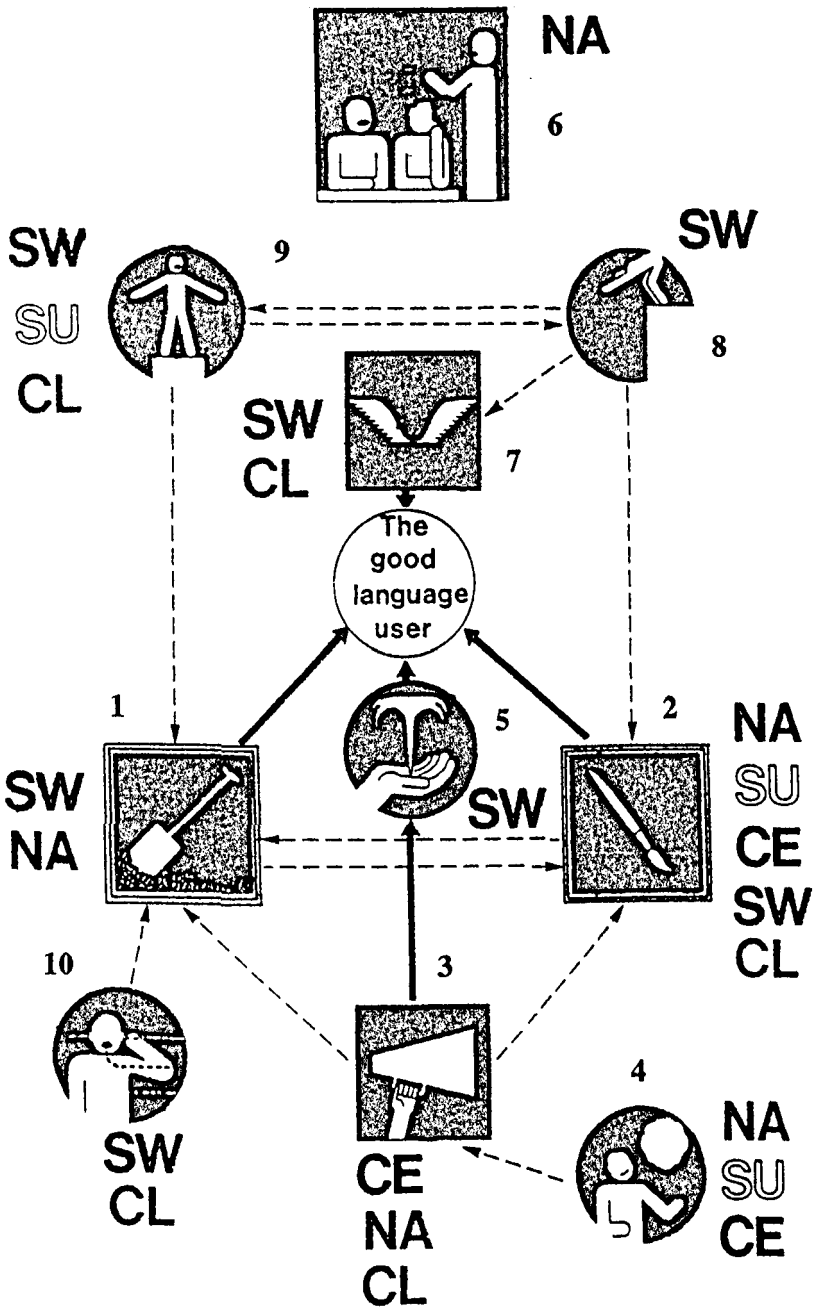
> "Stern (1981) has carried out research on psycholinguistic processes underlying the use of drama in second language learning. Her investigation led to the hypothesis that drama encourages the operation of certain psychological factors in the participant which facilitate communication: Heightened self-esteem, motivation, spontaneity; increased capacity for empathy and lowered sensitivity to rejection." (KNIBBELER 1989:24)

An affinity is evident enough here between the explorative-creative and drama-based language-teaching methods; and yet there is a crucial difference. KNIBBELER collates a wide range of isolated activities, which correspond to the identified principles, some more obviously, some rather less so. However, there is no attempt to establish, say, a typology of exercises: that is to say, no techniques are induced from the many examples he gives. But it is precisely such techniques, repeatable or transferable to other forms of teaching and learning, which would form the basis of a methodological repertoire for teachers and learners. Learning experiences gained in isolated exercises tend to be fleeting. By contrast, learning experiences gained in contexts of action, where different (dramatic) activities are deliberately made to intermesh in the course of the class, help both learners and teachers to build up methodological competence in action and interaction.

To put it another way: KNIBBELER'S examples suggest no osmosis between aim and objective, content and method. A drama-based method of language teaching and learning, on the other hand, should always address the question: What techniques (of staging and enactment) can be used by teachers and learners to get to lesson contents which can adequately match the subject-specific or general pedagogical objectives of a foreign-language-class?

The ideas found in BLEYHL (1989) of an action-orientated foreign-language class are also reliant on insights of psycholinguistics. Invoking HÖRMANN (1981), BLEYHL contrasts natural first-language acquisition with school-based foreign-language learning, and reaches the conclusion that the cognitive skills with which children assimilate the 'extremely intricate instrument that is language' are only inadequately utilised in foreign-language classes in school. He identifies the causes as follows:

Figure 8


NA
6
SW
SU
CL
9
SW
8
SW
CL
7
The good language user
1
5
2
SW
NA
SW
NA
SU
CE
SW
CL
10
3
4
SW
CL
CE
NA
CL
NA
SU
CE

▸ Although learners bring to the class skills such as 'the ability to analyze or structure the world chronologically', the latter is relatively little called upon or challenged in school foreign-language classes, since teaching materials are generally already fully prepared: language, especially when introduced in written form is already for the most part segmented.

▸ Although learners even as infants possess 'the ability to analyze or structure first non-linguistic, later also linguistic acts and behaviour patterns', synchronisation of language and physical movement scarcely occurs in school.

▸ Although learners already possess the ability to connect 'physical movement in the world (with) language', such an ability is generally brought into play only in beginners' classes.

▸ Although in the process of their individuation human beings develop the 'ability to symbolically localise the I' - by which BLEYHL seems to understand the investigation of one's own standpoint, the I-viewpoint, in interaction with others -, a personal relation of the learner to 'you' (i.e. to the fellow-learner), to the speakers of the language to be learned is far too rarely established. The ability to negotiate reality in interaction is thus inadequately practised and developed.

For such reasons, BLEYHL contends that these abilities should be taken (at least more) seriously: which entails also a need for didactic arguments for a new (action-orientated) approach to foreign-language teaching. These arguments can equally be said to apply to a drama-based method of language teaching and learning.

Action-orientated Aspects

BLEYHL identifies the focus of an action-orientated foreign-language class as follows (1989:33-34):

> "Experiencing the foreign language in concrete situations. (...) It is precisely in language situations accompanied by physical actions that language becomes an effective sphere of experience for the initially observing, then actually participating, and throughout this process mentally engaged and alert learner. The learner constructs his own linguistic competence by thinking and participating in a given context of action. (...) Various linguistic phenomena occur interlinked in context, and their meaning is grasped much more quickly by the learners, since they en-

> counter them repeatedly in a coherent context. Such a model of teaching can build on the fact that the learners can deduce the meaning of many words previously unknown to them thanks to their knowledge of the world and their comprehension of the situation in which such words are framed (note the contribution of non-verbal and pragmatic dimensions to successful language acquisition)."

Exactly what BLEYHL understands by the term action-orientated, which he uses constantly to characterise his conceived model of a foreign-language class, is nowhere explicitly defined, and can only be deduced from statements such as the following (1989:35-36):

> "For the rest, action-orientated teaching/learning keeps content - and thus socially-orientated class dialogue wide open for non-verbal aspects (inclusion and engagement of all possible senses), for knowledge of the world, for personal and affective elements. Such a model of teaching is always conscious of the double level of communication, on the planes of content and interpersonal relations. It urges the learner to adopt the means offered by the target language to move within the world of that foreign language, to negotiate the phenomena of language as intertwined constructions in the system of the language, at the same time as in their pragmatic use in interaction with others, and constantly seeks to engage the whole personality of the learner."

For the purposes of a drama-based conception of foreign-language teaching and learning, the following contentions of BLEYHL are equally of interest (see 1989:37-38):

▸ Against the twin pedagogical principles of the isolation of difficulties and the construction of a progression from the simple to the sophisticated, on the basis of insights gained by brain physiology it is to be assumed that language matters are easy to grasp in direct proportion to the number of elements in operation at the same time. In other words: the more (sensuous) context is available to the learner, the more easily and profoundly expression in language will be understood.

▸ When language is accompanied by physical actions, the learner experiences fewer barriers to speaking freely. He loses his feeling of inhibition. Physical action effects a relaxation of tension, and thus counteracts any 'block' to speech.

Finally, the statement with which BLEYHL sums up his essay (1989:39) is of pronounced and enduring value from a drama-based perspective:

> "The route to language as the external manifestation of the human mind passes via impressions of the senses and their validation in social

actions, i. e. actions performed in collaboration with others, towards full awareness."

Experience-related Aspects

Characteristic of, and indeed crucial to, the drama-based method are (three-dimensional) symbolic representations of experiences undergone by teachers and learners inside or outside of the class. This places the drama-based method in close proximity to a general educational conception developed by SCHELLER (1981): 'the experience-related teaching method'.

The background to this conception of teaching is a vehement critique by SCHELLER of practices of teaching and learning that he found prevalent in educational institutions. In particular, he criticises the practice whereby a series of pre-selected lesson topics, detached from any real experience(s) of teacher or learners, are imposed on the class as "bundles of knowledge purified of subjective imprints" (1981:35); where linguistic-cognitive assimilation processes dominate, and practical forms of theme-based work of a sort that engages the senses more fully are marginalised to the point of exclusion.

SCHELLER sets against this a form of teaching where the "experiences, significant events and fantasies of the learners, their conflicts, desires, fears and dreams (become) the essential material of learning processes", and where "the learners actively participate and learn, in accordance with their own abilities, and work not only with language but with all their senses" (1981:63).

In such a model of teaching, a central role is played by acts of symbolic representation, which transcend language as a medium of symbolic expression and means of communication: in particular, dramatic enactment, but also dance, music making, drawing, painting, photography etc. (BEELEN [1992] e. g. indicates how this general educational conception can be transferred to the specific requirements of the foreign-language class.)

SCHELLER contends that teaching of this sort should utilise a form or forms of symbolic representation appropriate to particular circumstances, that is to allow expression to the particular (actual or imagined) experiences of the learners in the group. The resultant symbolic expression becomes the corner stone of shared reflection in the group. By this pro-

cess of reflection the experiences and imaginings that are particular to individuals are processed by the group into a fund of shared experience:

> "This is because experiences in the fullest sense arise only as a result of active, conscious confrontation with encountered events. Achievement of such fuller experiences requires some symbolic re-presentation of the 'raw' experiences, and interpretation within the reach of previously learnt meanings, whatever it is that may be needed - since fresh experiences necessitate new explanations - to bring about an extension and restructuring of the previously grasped meanings. Only when raw experiences can be thus wrought into gained experience and where such 'processed' experience determines the person's own thinking and actions, only then can one claim that that person produces his or her own personal identity in active, decisive interplay with their environment." (1981:63)

Over the last few years, SCHELLER has proceeded from this basis of his experience-related conception and occupied himself primarily with the further development of dramatic enactment as a form of learning (see SCHELLER 1989, which contains a list of his publications concerning different aspects of dramatic enactment - German 'das Szenische Spiel' - as a didactic form). He has demonstrated in the process that this form of symbolic representation is particularly suitable for making the subjective and imaginative realm of the learners - including experiences raw and reflected, also fantasies, desires, fears and dreams - of any particular group of learners, the focus of and spur to learning processes in any particular class context. Under the heading of *Szenisches Spiel*, SCHELLER has referred back to a wide range of theoreticians and practitioners of drama such as STANISLAVSKY, BRECHT, STRASBERG, MORENO, BOAL, and has devised a number of specific procedures to implement this method, concentrating above all on an experience-related treatment of literature and everyday (hi)stories. His experience-related method displays an affinity with the British practice of drama(-based) teaching and learning. It can be seen that some of the particular techniques used coincide or at least are similar, whilst others put forward by SCHELLER differ from British precedents and counterparts. A more fundamental difference in conception, on the other hand, arises at the point of realization of dramatic improvisations: the customary practice of British drama in education foregrounds creative-aesthetic aspects of learning, whereas SCHELLER tends rather to stress and analyze key psychological elements, i. e. the inner processes set off in actors and spectators during the course of the dramatic action.

In foreign-language teaching - obeying the (rather too) obvious logic of the subject - discursive forms of symbolic representation have tended to be dominant. The potential for the foreign-language class of presentational symbolizations, i.e. forms that allow the conversion of experiences, fantasies etc. of learners into 'sensuously experienced (dramatic) configurations', has to date been scarcely exploited. By the drama-based method of language teaching/learning, such presentational symbolizations (as statue and still-image work) assume a great importance. Following a broad conception of communication, this transcends the boundary of verbal language:

> "Everyone has experienced the feeling of being unable to express adequately in words certain feelings, moods, fantasies. Feelings and emotions do not readily fit the analytical grid of language terminology. Other symbols are required to express them: music, pictures, physical actions and such aesthetic-sensuous forms of expression are in certain cases more appropriate and more fitting transformations. (...) Sensuously presentational, physical forms of immediate expression can take up where verbal language can offer no further terms. When language fails, this is by no means to say that human beings are incapable of expression. One can 'present', make manifest by means of the body, through actions, expressions and coherences that are scarcely if at all containable in words." (BERND [1988:30-31])

A form of foreign-language teaching that is based on a broad conception of communication attempts to make use of all available means of expression. If the foreign word is on the tip of the learner's tongue, but just cannot find articulation, the wordless speaker need not despair. Mouth, tongue, voice may fail - for any of a number of reasons - but if he has something to express, he can still make himself understood by symbolising his message in an alternative, non-discursive manner. How else, we should ask,can the success of all those people be explained who have acquired a second language and/or a working communicative ability, i.e. 'communicative competence' in a foreign culture without guidance from a teacher?

However, to legitimise forms of teaching and learning which prioritise sensuous involvement and presentational expression merely as compensatory resources for a lack of ability to articulate in words would be insufficient, and also misleading.

By means of sensuously experienced dramatic configurations, it is possible to get through to layers of the personality that are seldom if ever engaged in standard foreign-language teaching: if I do not have to express

directly how and what I feel, but am free to present my inner mood in symbolic fashion, my willingness to communicate is likely to grow, particularly since I feel I can determine the degree of directness, intensity or complexity of the communication which then takes place.

A further factor that should not be overlooked is the quality of (foreign-) language interchange between learners in the preparation, presentation and follow-up of dramatic enactments. Work on the contents of a drama-based foreign-language class, its selected themes, topics, issues etc., demands a particular attention to form. Negotiation of a (presentational) form appropriate to a given topic or task necessitates intense intercommunication between learners regarding individual ideas, associations, techniques of operation, and possible concepts of the final product.

In the foreign-language class, the presentation itself becomes a galvanic motivation to practise language. Not pre-set knowledge that is injected or 'instilled' from outside (e. g. from a textbook or a speech by the teacher), but rather a 'sensuously experienced dramatic configuration', worked on and produced by the learners as a result of a shared creative process, becomes the primary material of the language class. To optimise this process, discussion and evaluation of process and product should take place as far as possible in the target language.

Involvement in the details of symbolic presentation leads in the long term to a heightened sensitivity to the question of form, in this particular case to questions of the dramatic form. As the search for form becomes a central concern in the foreign-language class, the learners' recognition and appreciation of an aesthetic sense of the foreign language is encouraged and promoted.

What lends particular appeal to dramatic symbolic presentation, its forms of aesthetic expression, and also the various activities which lead to its realization in the foreign-language class is the integral connection, soon recognized by the learners themselves, of cognitive intellectual achievement with sensuous enjoyment.

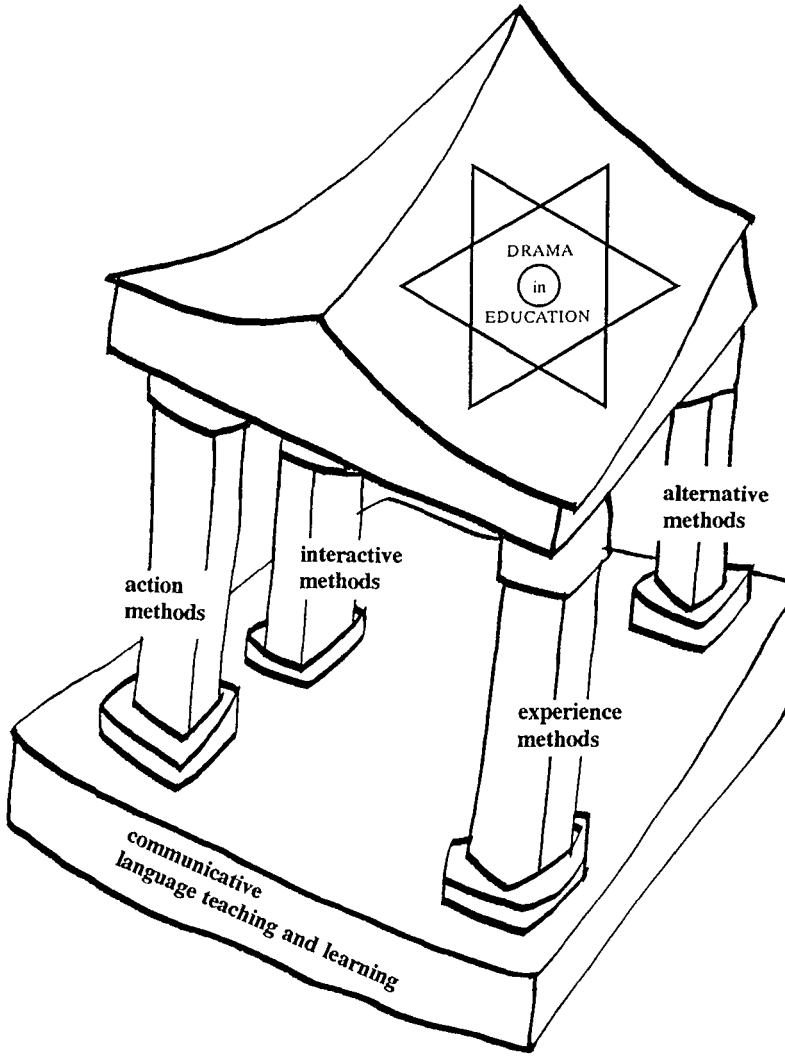
In place of a discursive summary of the various points raised and theses presented in the course of this article, the following illustration (figure 9) is intended to recapitulate the type of theoretical architecture that may be required for *the drama-based method of language teaching and learning* to establish its secure location. In conclusion I would see the 'roof structure' of such a building as comprising theoretical findings in the tradition of British drama in education (see e. g. BOLTON [1979, 1984, 1992],

WAGNER [1979], BYRON [1986] and NEELANDS [1992]): which of course can be added to and considerably strengthened by complementary endeavours arising out of congenial educational traditions in other countries.

(Translated by Peter Shaw.)

Figure 9

The Drama-based Method of Language Teaching and Learning



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