Navigating the Labyrinth:
A Study of Engagement and Artistry
in Process Drama
for Additional Language Teaching and Learning

VOLUME II: APPENDICES

Erika C. Piazzoli

B. Communication
B. Arts (Hons) Applied Theatre

School of Education and Professional Studies
Arts, Education and Law
Griffith University

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APPENDIX A: INFORMED CONSENT DOCUMENTATION

Appendix A.1: Teacher-participant Informed Consent Documentation

The study, to be conducted by Erika Piazzoli, will form the basis for a Doctor of Philosophy at Griffith University.

INFORMATION SHEET

Dear Teacher,

Hello and thank you for your interest in this research. My name is Erika Piazzoli and I am a teacher of Additional Languages and drama. I am conducting a study for a Doctorate on Process Drama and Intercultural Language Learning.

Why is the research being conducted?

This research explores the process drama pedagogy for teaching Italian as a Second/Foreign language (L2/FL). Process drama is an experiential, constructivist approach which focuses on dramatic processes. It does not involve students performing in front of an audience, or memorizing lines; rather, it involves working as a group to create a story and explore meaning, using authentic contexts for spontaneous communication. It has been implemented for over thirty years in England and Australia to teach literature, history and geography. For what concerns L2/FL learning, it has been implemented in Asia and Australia with promising results on motivation, engagement and communicative competence. So far L2/FL process drama has required the collaboration of a drama practitioner and L2/FL educator, but in this research I am interested to map out my pedagogical evolution as I try merging the two skills. I will do this by asking the teachers to observe these workshops.

What you will be asked to do

If you agree to participate in this study, you will be asked to observe at least one process drama workshop held as part of the summer intensive process drama course at the _______________ School, from ___________ 2010 to ___________ 2010. The workshop will be 3-hours long and will be conducted entirely in Italian. Its educational objective will be to further develop intermediate/advanced learners’
proficiency and intercultural awareness. Before the observation, I will ask you to take part in a 30 minutes interview with me. During your observation, I would like you to take notes and share them with me at the end of the workshop in a further 30 minutes discussion.

You will need to negotiate with other teacher-participants which workshop you prefer to observe and how many workshops you wish to observe in total. Please note that for each workshop, no more than one teacher will be observing. This is to ensure that the observation is not intrusive, to avoid affecting the delicate balance between facilitator and participants. At the end of the course you will be required to participate in a focus group with other teacher-participants who observed the workshops, to share your pedagogical feedback. This will involve a group interview where you discuss your opinions interacting with one another. You will also need to complete a questionnaire at the beginning and one at the end of the course. Where appropriate, you may be asked for a brief email follow-up at the end of the course. All of this information will be presented at an information session which I will run at the school before the summer semester. I encourage you to participate in the information session, which will be an opportunity to ask questions about the research.

The basis by which participants will be selected or screened
Teacher-participants will be selected as teachers of Italian as a Second/Foreign language working in the _____________________ School who are interested in dramatic approaches to L2/FL teaching and do not have previous knowledge of Process Drama as an art form.

The expected benefits of the research
This research is expected to contribute to a growth of knowledge and understanding about learning a Second/Foreign Language through Process Drama and support language teachers as they plan future courses such as this one.

Your confidentiality
Your participation in this research will be treated as confidential. The findings of this research will be submitted in a thesis for a Doctorate of Philosophy and may also be submitted for publication in relevant education journals. Pseudonyms will be used in the thesis and other written publications so that neither you nor the school will be identified to anyone but the researcher Erika Piazzoli.

Risks to you
I do not envisage any risks associated with your participation in this project.

Your participation is voluntary
Your participation in the study is voluntary. You are free to withdraw consent at any time and are not obliged to disclose any information unless you wish to do so. You may also withdraw all or any of your data from the data set at any time.
Questions/Further Information

Participation in this study is not expected to be harmful or detrimental to you in any way. If you have any questions regarding this research or wish to obtain further information, please contact me on e.piazzoli@griffith.edu.au my supervisors Claire Kennedy (Italian speaker) c.kennedy@griffith.edu.au or Dr Julie Dunn j.dunn@griffith.edu.au (English speaker).

The ethical conduct of this research

Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the project you should contact the Manager, Research Ethics on 0061-7-3735 5585 or research-ethics@griffith.edu.au.

Feedback to you

You will be provided with multiple opportunities to access information during the research and are welcome to make contact with the researcher at any stage of the study. On completion of the written dissertation, you will be provided with a summary of the research upon request.

Privacy Statement

The conduct of this research involves the collection, access and / or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information consult the University's Privacy Plan at www.griffith.edu.au/ua/aa/vc/pp or telephone (07) 3735 5585.

EXPRESSION OF INFORMED CONSENT

Name of participant: ________________________________________________

Researcher: Erika Piazzoli

I consent to:

- Observing at least one process drama workshop
- Sharing observational notes with the researcher
- Participating in an audio-taped interview
- Participating in a video-taped focus group
- Brief email follow-up (where appropriate)
**Standard statement of consent**

By signing below, I confirm that I have read and understood the information package and in particular that:

- I understand that my participation in this research is voluntary and that I am free to withdraw at any time, without comment or penalty;
- I understand that my involvement in this research will involve observing the researcher in the practice of teaching Italian as Additional Language using process drama;
- I understand that my involvement in this research will involve the audio and/or videotaping of interviews which will occur before and after the observation. I understand that these data will be used for the purpose of data collection and analysis and will only be viewed by the researcher and her supervisors. I understand they will be stored in a locked filing cabinet and destroyed after the data transcription and analysis.
- I understand that my school and I will be referred to by pseudonym in all publications arising from the research;
- I understand that findings will be used at seminars, presentations and/or conferences within a professional setting. I understand that my name and my school will remain anonymous at all times;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee at research-ethics@griffith.edu.au or 0061-7-3735 5585 if I have any concerns about the ethical conduct of the project; and
- I agree to participate in the project.

----------------------------------------
Signature                      Date
The study, to be conducted by Erika Piazzoli, will form the basis for a Doctor of Philosophy at Griffith University.

Dear Student,

Hello and thank you for your interest in this research. My name is Erika Piazzoli and I am conducting a study for a Doctorate of Philosophy on process drama and intercultural language learning.

**Why is the research being conducted?**

This research explores process drama for learning Italian as a Second/Foreign language. Process drama is an experiential approach to teaching and learning which focuses on dramatic processes. It does not involve performing in front of an audience; it involves working as a group to create a story. It’s an innovative approach to learn languages in a spontaneous way. It has already been used to teach languages in Asia and Australia, with very good results. Usually in a process drama class a drama teacher and a language teacher work together; in this research I am interested in understanding the best way to merge the two skills. I will aim to do this by running ______ process drama workshops at the _______ school, with a group of up to 15 students of B1-B2 proficiency.

**What you will be asked to do**

If you agree to participate in this study, you will be attending the summer intensive process drama course at the _______________ School, from _________ 2010 to __________ 2010. These workshops will be 3-hours long and will be entirely in Italian. Their aim will be to help you improve your Italian and enhance your intercultural awareness. At the end of each workshop I will ask you to complete a basic feedback form. You will be asked for permission to film the workshops and for one teacher to observe each class. During the course, you be required to participate in an interview to discuss your perceptions of process drama. You will be able to decide the day you would like to sit for the interview, which will last around 30 minutes. At the end of the course you will be required to participate in a focus group with the rest of your class. This will involve a group interview where you discuss your opinions interacting with one another. Both interviews will be recorded.
The basis by which participants will be selected or screened

Student/participants in the research will be selected as B1-B2 students of Italian enrolled in the _____ school from __ to ___ interested to learning Italian through drama.

The expected benefits of the research

This research is expected to contribute to a growth of knowledge and understanding about learning a Second/Foreign Language through process drama and support language teachers as they plan future courses such as this one.

Risks to you

Process drama is an experiential approach and as such it requires some light physical movement. As the approach is not scripted but improvised, you will decide which movements to perform according to your health and flexibility. At the same time, I will always take precautions to ensure your safety, by ensuring the space is big enough for the number of students, reminding you to be aware of space and others and avoiding potentially dangerous directions. However, in the unlikely event that you hurt yourself, you will follow the School health & safety policies and regulations.

Your confidentiality

Your participation in this research will be treated as confidential. The findings of this research will be submitted for a Doctorate of Philosophy and may be submitted for publication in relevant education journals. Pseudonyms will be used in the thesis and other written publication so that you will not be identified to anyone but the researcher Erika Piazzoli. The videos gathered during the research will be used by the researcher for analysis of the sessions. Footage could also be shared with other teachers from the school and will be used for educational purposes at seminars, presentations and/or conferences within a professional setting. Please consider that, whilst your name will remain anonymous at all times, it is possible that third parties who know you may be able to identify you. If you disagree with this condition, your features will be blurred out from the final recording using editing software.

Your participation is voluntary

Your participation in the study is voluntary and in no way will impact on your final mark in your studies. You are free to take the course without taking part in the research or to withdraw consent at any time and are not obliged to disclose any information unless you wish to do so. You may also withdraw all or any of your data from the data set at any time. There will be no assessment for the process drama course.

Questions/Further Information

Participation in this study is not expected to be harmful or detrimental to you in any way. If you have any questions regarding this research or wish to obtain further information, please contact me on e.piazzoli@griffith.edu.au my supervisor Claire Kennedy (Italian speaker) c.kenndedy@griffith.edu.au or Dr Julie Dunn j.dunn@griffith.edu.au (English speaker).
The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the project you should contact the Manager, Research Ethics on 3735 5585 or research-ethics@griffith.edu.au.

Feedback to you
You will be provided with multiple opportunities to access information during the research and are welcome to make contact with the researcher at any stage of the study. On completion of the written dissertation, you will be provided with a summary of the research upon request.

Privacy Statement
The conduct of this research involves the collection, access and / or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/ua/oa/vc/pp or telephone (07) 3735 5585.

EXPRESSION OF INFORMED CONSENT

Name of participant:

Researcher: Erika Piazzoli

I Consent to:

- Video-recording of all timetabled workshops
- Teacher’s observation of workshops
- Completing a feedback questionnaire at the end of each workshop
- Participating in an interview (recorded)
- Participating in a focus group (recorded)
- Brief email follow-up (where appropriate)

Standard statement of consent

By signing below, I confirm that I have read and understood the information package and in particular that:
- I understand that Erika Piazzoli, the teacher/researcher will not be involved in any assessment of the course and that my linguistic/dramatic performance throughout the course will not be used for assessment purposes;
- I understand that my participation in this research is voluntary and that in no way will my decision impact upon my grades and that I am free to withdraw at any time, without comment or penalty;
- I understand that my involvement in this research will involve teachers within the school observing the workshops;
- I consent that my involvement in this research will involve the audio and/or video taping of interviews and workshops. I understand that these tapes will be used for the purpose of data collection and analysis;
- I understand that I will be referred to by pseudonym in all publications arising from the research;
- I consent that footage from the workshop will be used for teachers’ pedagogical reflection, as well as for educational purposes at seminars, presentations and/or conferences within a professional setting. I understand that, whilst my name will remain anonymous at all times, it is possible that I might be able to be identified by third parties (teachers or educational researchers). I understand that all video/audio recordings will not be used for commercial purposes and will be destroyed after a period of two years from the completion of the research;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee at research-ethics@griffith.edu.au or 0061-7- 3735 5585 if I have any concerns about the ethical conduct of the project; and

I agree to participate in the project.

__________________________
Signature

__________________________
Date

(Participant or parent/guardian, if under 18)
Informed Consent (sample of the Italian translation)

Translator note: the informed consent documents were originally created in English, to comply with the requirements of the Griffith University Ethical Research Committee. They were translated in Italian, so that they could be read/signed by the participants.

Below is an extract of the Italian translation of the teacher-participant informed consent.

Caro/a insegnante,

mi chiamo Erika Piazzoli e sono un’insegnante di Italiano LS e pedagogia teatrale. Sto conducendo un progetto di ricerca sulla sinergia fra Lingua e Teatro e in particolare sulla pedagogia teatrale process drama applicata all’insegnamento dell’italiano LS.

Perché la ricerca viene condotta?

Il process drama è una pedagogia esperienziale, di taglio construttivista, basata su strategie formative teatrali. L’approccio non prevede che i partecipanti si esibiscano davanti ad un pubblico, né che memorizzino battute; al contrario, coinvolge un gruppo nella creazione di una storia improvvisata, usando materiale autentico come spunto per la comunicazione. Il process drama è utilizzato da più di trent’anni per l’insegnamento di letteratura, storia e geografia in Inghilterra e Australia. Nel campo della glottodidattica, nell’ultimo decennio il process drama è stato sperimentato in Asia e in Australia con risultati promettenti su motivazione, grado di coinvolgimento e competenza comunicativa dell’apprendente. Fino ad ora, l’approccio ha richiesto la collaborazione di un educatore teatrale e di un insegnante di lingua; questo progetto si prefigge di fondere i due ruoli professionali. Conto di raggiungere questo obiettivo proponendo ____ laboratori process drama presso la scuola ______, chiedendo a colleghi insegnanti di lingua di osservare questi laboratori.

La Sua collaborazione

Se decide di partecipare a questo progetto di ricerca, Le chiederò di osservare minimo un laboratorio process drama presso la scuola ______, che ospiterà un totale di ___ laboratori fra ______ e ______ 2010. Ciascun laboratorio durerà 3 ore e verrà condotto in lingua italiana. L’obiettivo didattico sarà di migliorare sia la competenza comunicativa che la consapevolezza interculturale di un gruppo di studenti di livello _______. Subito prima dell’osservazione, Le chiederò di partecipare ad un’intervista individuale (30 minuti circa). Durante l’osservazione, Le chiederò di prendere appunti e di condividerli con me alla fine del laboratorio, nella seconda parte dell’ intervista (30 minuti). All’inizio del progetto dovrà mettersi d’accordo con i colleghi interessati su quale laboratorio osservare fra i ___ proposti nella scuola. Tenga presente che, per ogni laboratorio, non ci potrà essere più di un osservatore/trice alla volta. Questo è essenziale onde evitare che l’osservazione risulti invadente per i partecipanti stessi. Alla fine del ciclo dei ___ laboratori, Le chiederò di partecipare ad un’intervista di gruppo con gli altri colleghi coinvolti nella ricerca, per discutere sulla percezione collettiva della didattica process drama.
APPENDIX B: TEACHER-PARTICIPANT INTERVIEWS

Appendix B.1: Pre-Observation Interview Questions:

1. How long have you taught Italian as an additional language (AL)?
2. How would you define your teaching approach? / What are the main principles that characterise your approach?
3. Have you ever used drama-oriented strategies at this particular proficiency?
4. Do you think drama can be useful/not useful in an AL classroom? Why?
5. Have you ever heard about process drama? If so, in what context?
6. You are about to observe me while I use process drama to teach: how do you expect the learners will respond?
7. During the observations, write down anything you find interesting. In particular, please use this sheet as a template [Discuss observation sheet]
8. Can you make sure that when you write you mention specific moments and/or students? This will help me in my later analysis.

Appendix B.2: Post-Observation Interview Questions:

1. What did you think? Tell me your overall impressions.
2. How is this approach different to the way you usually teach?
3. Discuss their observation sheet – refer to their notes and comment
4. What do you think was the most effective part of the lesson plan
   a. From your point of view?
   b. From the students’ point of view? Why?
5. What was the least effective part of the lesson plan
   a. From your point of view?
   b. From the students’ point of view? Why?
6. What do you think about process drama, from what you’ve experienced so far?
7. They say process drama is an art form. Did it seem an art form to you? In what way?
Appendix B.3: Pre-Observation Interview with Vanessa (translation)

Pre-observation
9.08.2010

Erika: Vanessa you couldn’t make it to the meeting, so you don’t actually know anything about the project.
Vanessa: I don’t
E: Have you been told anything?
V: Some things but, you know, it’s never like witnessing it directly [laughs]
E: Fine, alright, so I’d start by asking you... for how long have you been teaching L2 Italian?
V: Well, eight years
E: Mmm, eight years; and how do you define your approach?
V: Well, let’s say that I think it’s the one common to all of us teachers at [name of the school], so basically the communicative approach
E: Uh uh
V: Where you actually try to have the students in the foreground, always and... the teacher let’s say takes on the role of like supervisor, coordinator of the class, managing the group...
E: this is very similar to process drama
V: Is that right [laughs]
E: So you see there is already some common ground. And what about group work...? How do you usually manage a group?
V: The class?
E: Yes
V: Well, ehm it depends on the group, right, I mean you know, sometimes you have homogeneous groups which actually really have a... similar level, really... or other times there are [laughs] completely different nationalities, so well for the teacher everything is easier, too. The problem arises perhaps when maybe – they are classified as an intermediate level, pre-intermediate level... so they are labelled in a particular way but maybe in reality they don’t correspond with what they... actually are...
E: And so you tend to divide them in groups with, if you like, a similar sub-level?
V: well: I tend to vary, meaning that there are some activities that I might do with a stronger student with one perhaps a bit less strong; but sometimes I mean... you can’t, you know, always do that and so sometimes I have... the group of the good ones [laughing] because otherwise you know there might be some frustration as well, you know, for the best student and so you try to also vary in this way, like this.
E: Ok; have you ever used drama? Dramatic activities in the classroom?
V: No, not really.
E: Ok, and... ever done any drama yourself?
V: Unfortunately not; unfortunately [laughs]
E: But surely you’ve used role-plays in the classroom
V: Yes that’s right, I mean we use... well, I don’t think you can define it drama but maybe [laughs] this kind of activity in which the student identifies in a role and so it’s like some sort of... you know, acting
E: Uh uh, yes and so this too is something in common between the communicative approach and process drama, identifying with a role to communicate. Alright, have you ever heard of process drama before?
V: I heard about it basically now, since Renato told us about your project, which he just mentioned, so...

E: What, what... what do you think process drama is? Any ideas? Do you expect something in particular?

V: Well, I expect something different from what we do in the classroom [laughs] especially because as I was saying I’ve been doing this job for a few years and so I’d like to see something new

E: Uh uh

V: And... I definitely believe it would be something interesting, that’s right, a different approach through which the students, I think, I don’t know... ehm can actually have some different input to learn a foreign language.

E: Uh uh ok that’s fine. So basically you’re saying that you expect something different but you’re not quite sure how it will be structured, what...

V: I imagine, I mean – just like the theatre! I mean a scene, a performance in which a story is created and then one has... a role, a part and ehm... that’s it.

E: Ehmm yes, ok so I’ll give you a sheet with three indicators to take notes, because for the observation I need... your collaboration. Actually since you weren’t here last time on Friday I’ll repeat what I told the other teachers. The methodology I’m using for my research is called reflective practitioner, meaning it’s based on introspection: I teach, record myself then watch the footage again and write what worked, what didn’t work, why did I feel that way, why did I choose... to do that in that particular moment and you, the teachers are my co-researchers, I mean I see you as colleagues obviously because I also teach languages, so yes; but actually like research colleagues, so when I ask you to take notes then... I mean what you write, for me it’s as if I wrote it myself, like, there is no hierarchy like for example in quantitative research, the ‘subject’ is always ‘inferior’ to the researcher, right? But actually here, since I am qualitative, I consider you as my co-researcher 100%, as much as I consider the students, who are actually the first... the protagonists. What I am looking for in the research is the... learners’ engagement, so I started off looking for aesthetic engagement and how it relates to communicative and intercultural engagement. Now after a few modifications I’ve got to three values: communicative, intercultural and affective. So when I give you this template you’ll see that it says: take notes, obviously you can make observations about whatever you, whatever comes to mind, write it down, but if you could give me some specific examples, in the moment in which you saw... ehm the presence or the absence of engagement; as opposed to writing perhaps: they are very engaged... full stop.

V: Uh uh

E: If you could try to be more specific, for example: during the Greek Chorus activity, when Carme was about to present... she seemed very engaged at a communicative level, because she said: such and such.

V: OK.

E: so when I watch the footage I can use your reference and find that moment, because when I interview the student I can ask her, obviously without mentioning that you have commented on it: how did you feel in that specific moment when you were about to present and you said such and such? You know what I mean? Because I’m teaching, I have a thousand things on my mind, what the time is, where I am with the lesson plan. I have to improvise, I have to think of... I'll try to observe as well, but my observations are really minimal because I mean...

V: Sure
E: Too many things all at once, so if you could really try to listen with more – to immerse... especially in group work, because I travel from group to group giving directions, well obviously linguistic feedback too, well I always provide that, but also really as artistic support, if I say to do something and they are not actors, how do they know how to do it?

V: Sure

E: I mean, I have to go there and slowly guide them, right? Using the body; so I focus a lot on that and then what happens is... I miss out on the other group’s interactions and so when – now I don’t have the template here I'll give it to you over there... when you fill it out, I mean when you take notes... try to observe especially group work according to these values. As far as intercultural engagement is concerned, as I understand it... not just me obviously [laughs] all of those who have been writing about it before me, I'm not so interested in cultural engagement, like Italy per se, monuments, the culture

V: Uh

E: I mean, those kinds of discussions, I’m actually really looking for ehm... a deeper level, a realization from the student that she is... of how much her background influences her perception. Say if someone is Brazilian for example, and she comes here her way of perceiving reality is influenced by the fact that she grew up in a given context.

V: Sure

E: Social class, etcetera, ehm of Brazil; which would be very different from Taiwan; I mean... so when they realise that what they see comes from the fact that they have a particular background which filters, filters their perception, this for me is a sign of intercultural engagement

V: Uh

E: So everything that we’ll say and do, today perhaps not so much because it’s the beginning, but in general, I am always interested.... to challenge them, they’re all women, to reflect... in this way; so when... then also at the end I hand out a sheet which they have to fill out and it says, it’s these same three values but instead of saying: how did you feel at a communicative level? It says: ‘today I really felt like speaking in Italian’; ‘today I reflected a lot on my own culture and Italian culture’; therefore they’ll also have to reflect on these three points... I just simplified... the phrasing. That’s it, so that’s what I wanted to tell you about intercultural engagement... and then I don’t know if Renato mentioned it already, after the class we’ll have another chat about what you wrote

V: Uh uh

E: and... if you want to leave me your notes you can or if you prefer... to tidy it up a bit, if it’s a bit messy

V: Yes please

E: Usually everyone asks me to tidy it up... anyway, I won’t look at them tonight, no way; I'll look at them on Friday or Saturday, ok. Not Sunday, it’s a holiday [laughs]

V: [laughs] Yes, alright!

E: And... that’s it, I don’t know, we still have five minutes if you want to ask me any questions, because actually we didn’t meet at all last Friday...

End of interview – the conversation with Vanessa continues at an informal level
Appendix B.4: Post-Observation interview with Vanessa (translation)

Post-observation
9.08.2010

Erika: What did you think, tell me your overall impression!
Vanessa: Yes and I really liked it; I found it... yes yes, a lot! I found it very interesting; at the beginning I told you that I was expecting [laughs] something... new and actually... I mean it’s something, like, I mean, like it’s a pretty elaborate creation, pretty complex... I had never seen, I mean, I had never attended, I’ve never had the chance to see anything like this; therefore... definitely... I would say that I am satisfied [laughs] about the performance...
E: OK
V: ... Therefore my overall evaluation is positive, definitely.
Erika: Alright, ehm... in what way is this approach similar or different from your teaching approach in the classroom?
V: Well, it’s similar... the way the class is structured, I mean actually... the students having room to think, to discuss among themselves, to debate. And then... there is... like I don’t know, for example at the beginning you did the warm-up, right? Well, this is something that we also always do; by the way, yours was very nice... ehm so: the warm-up, the structure of the class, and then actually introducing the topic, ehm... what we are going to talk about. You actually really followed some steps...
E: [laughs] Yes
V: Ehm... rightly so, because it’s a workshop, so... it needs more steps, let’s say, yes? Ehm then... well, something else which ehm... we do during our classes is the [pause] the language revision that you did at the end, we do that, I mean... quite a bit, too, actually we almost always do it! Ehm... yes, I find them very similar in the way they are structured; it’s the content that’s different! Definitely. I mean, what’s different is the content. I mean, we have a class ehm... which... is based on a program, on a book... therefore I mean yours is definitely more creative from the point of view of the content. But the structure is very similar, I find.
E: Uh uh, yes... I agree. Alright, let’s have a look at your observation notes.
V: Well...
E: Why don’t you just-
V: -I don’t know if... how I can help you
[Erika laughs]
V: Meaning... well, actually... I’d like to tell you that I saw engagement and interest... ehm for the whole three hours.
E: Uh uh
V: I mean, I didn’t see it drop.
E: Oh, ok. Right.
V: Therefore, in my opinion... you managed to keep the level of attention high... and in a three hour class... that’s a merit! So... yes the students... despite feeling tired, because keep in mind they had done three hours this morning
E: While I was sleeping! [Laughs]
V: [laughs] They’d done three hours, then actually three hours this afternoon... in a... you know, in a different language anyway... ehm... actually I have to say that... they also... managed to maintain engagement levels until the end. The whole thing was interesting, so
hey, I mean, it wasn’t like they had to make a big effort. Yet... definitely the merit is yours, and of what you put forward, too.

E: [Giggles] Let’s say it’s more what I put forward.

V: Well, but you were directing it, right?

E: Yes yes yes. Sure.

V: Ok. Ehm then... well, I really liked... oh no, sorry, you didn’t ask me... you said...

E: Tell me whatever you like!

V: Well, I really liked... oh no sorry, I was telling you something else... then I was... going off on a tangent. Hang on, what were we talking about?

E: Well, you were just reflecting on your observation notes.

V: That’s right my notes, good. Well you see, oh the parts that I liked the best were for example, the one with... the free production and the interpretation!

E: Oh yes

V: For example, when you got them to interpret the answering machine. Well, that was interesting. Ehm... so, in my view... that was the most interesting part.

E: It’s a... do you find it interesting because you could use it in the classroom?

V: Well, I have to say, actually we kind of... already do this, you know, because we also have some sort of... thing that we get them to act; small, and less... then we might get them to create the dialogues and then we get them to act so, on a small scale, but we do a bit of that, too. And then, also like I was saying one of... I mean, the part when they give each other roles we also kind of, already from the beginners like the role-play in the café, up to the higher levels... like for me those are always the most... useful ones!

E: Mmm

V: Ehm it’s actually where the student doesn’t feel... actually you know, that thing that he has to be perfect with the grammar, I mean he is freer to express himself, you know, he’s more relaxed I think; that’s it, he’s more relaxed, so I always find that they are... the most useful things, too. Ehm... then I don’t know, like, from the point of view of the student, definitely the final language revision at the end is always useful

E: Uh uh

V: I mean, because they are actually left with something, right? I mean, when you write the words during the class and then at the end ehm... you kind of go over... everything they’ve learnt with them, I think they perceive that as something that remains, and therefore... that they’ve learnt something-

E: Yes, definitely – actually when I don’t do it because I run out of time I really feel the difference.

V: That’s it

E: Yes, they complain that they haven’t learnt anything... and so on. But actually this final phase...

V: That’s right

E: Yes, it gives them the perception.... I mean, a confirmation, let’s say-

V: Yes-

E: -Or it just reminds them... what [language] came up.

V: Because you know, the whole class it’s kind of like a game, it’s fun and then... well, it’s all good but... the aim of the class, at the end of the day, like expanding your vocabulary, or perhaps... I mean they feel, they perceive that they’ve learnt some new things!

E: yes. Yes yes yes.

V: Especially for these kinds of levels
E: And did you notice that today, as well?
V: Yes. Yes, yes!
E: Yes.
V: But honestly, I didn’t expect that at the end you’d do a language revision, I mean when you finished at quarter to six, when you finished the... workshop, I thought that was it! But then you said let’s revise the vocabulary... from the whole class... well, I found that to be a strength, a winning point of the... the class.
E: Yes that... always happens, in a language process drama. When it doesn’t happen it’s because the teacher’s run out of time, but I think it’s better to cut some activities from the ehm... experience, experiential phase, and leave the reflection... because otherwise they go home thinking they haven’t learnt anything, they’ve wasted their time...
V: That’s right, while in my opinion when they write... stuff... in their notebooks... I mean for them, they actually see that as learning!
E: Yes yes yes. I mean, they need... to see what they’ve learnt [laughs] on paper; yes, at the beginning... I didn’t like this part, like: boring! Every single time... but actually, I’ve realised it’s extremely important.
V: And actually you’ve seen that although [laughs] three hours had passed...
E: that’s right, and also it was past six o’clock, actually, because I... I mean we were kind of... I was 5 minutes late after the break; then when I finished the improvisation, did you see how they kept going?
V: Yes!
E: Eh, I was very happy about that... because it’s a great sign... of engagement; I sat down, then I thought: get out of there! Let’s see what they do without you. If they are –because they were already ready to set up... a debate, without me, as a-
V: -That’s right
E: -Mediator; and so we lost a bit of time there... but I don’t think they minded that we went overtime...
V: No, no, they didn’t actually...
E: I mean, they didn’t-
V: -look, perhaps... the only element of nuisance [laughs] but not that much really, was... Raja! That someti-
E: Raja... what can I do? She seemed very hostile to the attitude –sorry, to the approach, to the others... and to me in particular! Eh... for example at the beginning, when... in the very first pair-work activity, I thought that she didn’t get along with that girl... because they didn’t talk, they didn’t do anything. But then when we actually swapped the pairs, I saw that... it was her, she was just like that.
V: Well
E: Then... I worked with the two of them... and at one stage, I don’t know if you... heard that, during the answering machine everyone had created one text, but the two of them actually [created one text each]
V: Yes!
E: How’s that?
V: Yes, yes
E: They had two different texts! Eh... yes, I don’t know, well perhaps [whispering] later she apologised, during the break
V: [amused] Is that right?
E: Saying that she’s had some family issues...
V: Oh well, that’s it
E: And so… she wasn’t well. But… I was very intrigued by the fact that… she chose to keep her name; so she didn’t…
V: [inaudible]
E: Renato told me that she’s a pharmacist…
V: Ehm that’s right, in my notes I wrote that actually… well, that Raja seemed –she seemed to be the least engaged and she decided to… actually create a profile which was in line with her real one
E: Uh uh uh uh
V: I mean, although you… said: let’s pretend! Ehm at first, she asked you, right?
E: She asked, first.
V: She told you.
E: Yes, yes
V: And then…
E: I think it’s interesting that she kept her own role. I mean, if you want to keep your… own name… go for it. I mean, definitely there’s a reason for that, and surely you can do that. But… then when she didn’t realise… that she had a specialization, remember?
V: Yes. She said: ohhh
E: But she was a researcher [in the drama], so luckily…
V: Yes, it didn’t… it didn’t…
E: And then I mean, when she said: pharmacy, I thought: psychiatry? [Laughs]
V: Uhmm [laughs]
E: Then I went: hang on, but didn’t I pull psychiatry out [of the role cards]? [Laughs] I mean, how did she come up with pharmacist? I actually didn’t know… well, I mean… I was worried she might turn into the typical saboteur, the typical saboteur in improvisation you might get someone who’s a pain, who doesn’t accept… the drama.
V: Mmm
E: You know, and they always have to… you always have to… she did a –I mean actually her contributions were… pretty spot on, and fairly serious, I mean… she wasn’t like: look, a flying elephant!
V: Sure
E: Because you get that, too [laughs] but… yes, you also noticed that…
V: Yes
E: I noticed that it actually turns off the person she works in pairs with
V: Well yes because you know, when you are, you work with… with someone else, and she doesn’t collaborate… you actually kind of feel…
E: Have you ever had her in class?
V: No, I don’t know her… out of the group, the only one I know, that I’ve probably had a couple of times is Agate, the Brazilian girl, the one…
E: Is she the one who used to live in Australia, teaches English?
V: Yes yes yes.
E: Agate. That’s it. Well she’s always… keen.
E: Well she is… yes, she’s great. I really like her. Yes yes yes. Have you noticed any differences… in Agate’s behaviour?
V: No, Agate… well, she’s always like that, collaborative, willing… to do whatever you put forward…
E: Plus, being a teacher of English…
V: Sure
E: She also puts herself into our shoes! [...] Anything else that you want to tell me from your notes?
V: Yes, well you were actually saying before, similar things with our...
E: oh yes, right
V: Well, I was thinking, intercultural engagement.
E: Yes.
V: Well, we... we do it, we also kind of do comparisons between different countries, when we talk about various things... I mean often we use this... this intercultural exchange
E: Mmm
V: And that is always very engaging!
E: Mmm
V: Well, now you’ve done it at the end, for obvious reasons, right
E: Yes
V: Whereas sometimes we kind of... it’s part of the class! And this is something the students always like!
E: Uh uh uh uh. Yes. What about from an... affective point of view?
V: Well, what can I say? Ehm [pause] well, I’d say that... let’s say that [laughs] each one will become attached to their role [laughs] yes, well now you’ve got them to identify with a role, right? [Laughs] And I can see that they are already very engaged!
E: Do you think they are already (inaudible)
V: Yes, it looks like... these false identities... actually...
E: ehm, you’ll see afterwards! [Laughs]
V: Anyway... let’s see what happens. Well, actually for affective engagement, I don’t know, you might mean... something different?
E: Well, emotive! Yes, in general. I mean how engaged they became on an emotional level; for example, Raja wrote: zero [out of 10]!¹
V: Oh well... we said it... that’s right, we said it
E: Ah ah
V: She was the least engaged! Actually, after that I made a note: she is the only disengaged one!
E: Yes yes yes
V: Because I really thought she was the only one!
E: Mmm; yes, a bit hostile.
V: Uh. But apart from that, I’d say that... it’s a nice group, you’ll work well with them.
E: Yes, that’s right. I also think it’s a nice group.
V: Yes!
E: yes yes yes. [Pause] Ok, so: The most effective part of the class you’ve already told me; well, you told me what you liked the best; what do you think was the most effective part... of the class? From your point of view, as a teacher
V: Well ehm... starting from the beginning. Like I was saying, I really liked the warm-up you did.
E: Oh yes

¹ After that workshop, Raja dropped out and returned to Iran. Although she did sign the informed consent, it was not possible to organise an interview with her.
V: I mean... I think you started off really well!
E: [laughing] Oh thank you!
V: Because... it was... it was a way to actually make the atmosphere really... friendly!
E: Yes, yes yes yes. So that one... with a sentence to interpret?
V: That's right, vocally interpreting the sentence, the 'good morning', 'no thank you'; and then when you asked, so you personalised, by asking...
E: Yes yes yes
V: And they they came up with 'Can I help you', right? Well, I actually really liked it because first you suggested one and then you personalised it.
E: Yes yes yes I always do it!
V: I was expecting something like 'you're welcome' or 'Can I help you?'... [Smiling]
E: Yes yes yes
V: That's right, vocally interpreting the sentence, the 'good morning', 'no thank you'; and then... 
E: Oh, role on the wall?
V: Yes, the adjectives... ehm and then, actually... nice that one, the hot sitter [hot seat], I like that, too!
E: Uh uh uh uh uh. They really liked that, it's always popular!
V: Yes, engaging.
E: Yes yes yes yes. I like it too.
V: And then, well, I always like impersonations; so... also that one, I find it effective.
E: Alright, well you've talked about your point of view. What about from the students' point of view?
V: The most effective? Well perhaps... perhaps we've already talked about it, when I was saying... ehm the language revision, I mean: effective!
E: Oh yes
V: But actually, also when you give them the chance to speak! I mean, speaking... ehm... the communicative method really comes out! I think also, for them also, especially when we are at a... high level, ehm... being able to express yourself, asking, replying... I mean for them it's always considered as something... positive, I mean.
E: Yes yes yes. And now... what about the least effective part? From your point of view... and from the students' point of view?
V: Well, let's see [pause] hang on ehm... I'm thinking; you know, I can't...
E: Well, you can always tell me that you can't... think of anything.
V: Yes, yes... ehm yes, actually right now I... I found everything kind of... positive. Then I don't know if they perceive the whole thing to be too long.
E: I don't know, look... we'll ask... them! I cannot...
E: Because they already do three hours in the morning, so...
E: Mmm
V: Well, actually I haven't... got anything down, because everything actually went at a good pace, so I didn't... find dead moments, or... things that you could have avoided... because everything seemed... in line with what you have to do... and so... now actually... if I can think of something well, when I write it up...
E: Sure, exactly. When you write it up, if you can think of something else to add, perhaps...
V: About it all, and... maybe (inaudible) a bit, well I'll think about it a bit
E: Ehmm... at this stage, if you have to write it again, just type it, send me an email... rather than writing it manually; because I have to re-type them anyway... so if you are going to write it up, don’t write it, but just do a very basic Word document
V: Yes, that’s fine. When [lowering tone] do you... need it?
E: Well... by the end of the week...
V: OK, yes.
E: Because you actually... oh hang on, were you saying that you want to observe tomorrow, too?
V: Well, I asked Renato and... he said he’ll let me know. I don’t know. Anyway, if he says that I can, I will be happy!
E: Yes yes yes
V: If for some reason he says it’s not possible...
E: The only reason... he could say no is because I told him maximum 4 [observers]. But I’m sorry if you miss out... it’s that this space is so small...
V: Oh well, no problem...
E: But well, look... I mean... definitely –definitely it’s much more useful to observe more workshops, than just one... because it’s a real... journey... four days, I mean [laughs] what you’ve seen so far is just the beginning phase, and a little bit of the experiential phase... there are three phases: initiation, experiential and reflective. But oh well, better than nothing, I mean...
V: Well, I mean, on Wednesday it’s almost sure! But if he... says that tomorrow as well... let’s see. I’ll miss the last day, anyway!
E: Yes yes yes. So the climax... oh well. So... what do you think of process drama from what you’ve seen so far? Well, you’ve kind of told me already: you said that it’s different... and that you think it’s in synergy with the communicative approach.
V: Yes absolutely.
E: Anything else that you want to add? You said overall a positive impression, right?
V: Yes, yes yes well... I have to say that... I actually found it... really interesting and also... and probably [smiles] useful for teaching... perhaps as something to add in, as an alternative, as a... I mean, obviously, for the way the courses are structured here, ehm obviously not using it all the time.
E: Sure; as something to add in.
V: But still... as something to add in, yes. I found it very creative...
E: Right, let’s talk about -last question; I wanted to ask you: process drama theorists would define this approach... an art form; I mean talking about process drama you might refer to the art of process drama, or the artistry of process drama. Would you define it an art form at all? In what way; how did you perceive the approach?
V: Well... yes I agree in defining it an art because first of all... it requires a lot of creativity. Ehmm... so you need some sort of skill to... realise it; because actually, I think the person.... Ehmm who is the director has to have some artistic skills... that perhaps not everyone [laughs] might have.
E: Uh uh
V: Ehmm... so actually... you need... I don’t know, a certain predisposition... to creativity... and then... you need the ability to actually... communicate, because you know, the project can be fantastic, but you actually need to pitch it, right?
E: Uh uh
The ability to engage people... in a project that actually lasts 15 hours! By the way there might be... longer ones...

E: Sure

V: Eh, so, you know, keeping the same group ehm actually always... ready to listen, to follow you... ehm you have to be an artist, meaning that you have to have some specific, set skills.

E: Uh uh

V: Therefore you create a form of art

E: Would you like to... try it out?

V: Eh, yes, I find it interesting. But honestly [laughs] I wonder if I could [raises her tone] be an artist?

E: Do you feel like an artist?

V: I mean I... I feel that I could... perhaps... now I don’t know, I don’t know, like, this kind of story, did you create it?

E: Yes, I created it

V: That’s it; I would feel like a facilitator; I mean, like... I could facilitate it right? I don’t know... I don’t think like... I don’t think I have the skills to create!

E: Yes that’s right... I mean, usually... generally speaking, a process drama educator doesn’t write up the dramas; there are some manuals, with different templates, different dramas...

V: Uh uh

E: And... you can choose! Only thing is... since there are none in Italian... instead of translating them from English... which wasn’t like... and so, given that I like writing –I feel much more of an author then a facilitator; so... definitely I agree with you in what you were saying before, that everyone... has a [different] side, right?

V: Right!

E: I like writing stories but... actually very few... process drama educators write their own stories; usually there’s a pre-tested repertoire of dramas, teaching units basically, which basically use these key characters [laughs] which keep coming up...

V: Well, in this case you could consider yourself as an artist

E: Mmm

V: Because you have that creative side...

E: Yes yes, the teacher... is always teacher-artist; in the same way the student, is always student-artist, because like I... it’s not like I force something upon them, I mean they... like it’s a negotiation, right? Therefore, for example, now I’ll go home, I’ll download the video and then I’ll write some pages of analysis, where... I observe my role as a teacher-artist, how... it was received, what went well, what went wrong, what mistakes I made and what things I got right... I mean a whole lot of parameters...

V: Ah ah

E: And then I want to... look at Raja really carefully, how...

V: Right!

E: But I think she was upset before she arrived, I didn’t upset her!

V: No, not at all! Listen, actually a small detail

E: Sure!

V: It’s really a small detail! At the beginning, when you showed... the character and they had to find some questions; did you...?

E: Oh yes

V: Well, why did you say straight away that he was a teacher?
E: Well: it was –let’s say that I... made a mistake, I mean I should have said it before. I should have said: the only thing that I -now we’ll work with this character, and the only thing that you already know is this; and I forgot!
V: Uh uh
E: Then... weird –weird that it was actually the first question!
V: Right!
E: So I went: ohhh! Straight away; yes. I really cared that he was... that he worked as a language teacher, to make them feel... at ease
V: Uh uh
E: I mean, to make them feel... ehm, to create a hook, a hook, something that they already knew.
C: Mmm
E: A familiar context, which they could identify with, from the beginning. Like for example, tomorrow we’ll... interview the students...
V: Ah ah
E: And therefore it’s a situation which... they already know. And then I liked the idea of... find a context which was common to all of them!
V: Mmm
E: Like they come from different places, they have different ages, different personalities but regardless, all of them study Italian in a school of Italian for foreigners, and so I wanted to latch on to that common experience to... yes, to create empathy from the beginning! It’s as if I told them: Renato hasn’t been coming to school for three days; I mean there’s something that they’ve already experienced; if I told them: this guy’s a baker... maybe there would have been less empathy.
V: Yeah, for sure. But I wanted to –I wondered, like... yes really spot on the choice of profession... but you know when you said, let’s create the story of the man so you need to ask who he is...
E: Ah ah
V: Like asking questions, right: so the first one was? What: ‘does he do’? And there you said: ehm... hang on...
[Erika laughs]
V: This is the only information that we have! And you said it straight away.
E: Yes.
V: Well ehm... why perhaps didn’t you say that at the end to create perhaps... I mean a bit of a mystery... like not at the end of... at the end of the questions!
E: Of the questions –yes, let’s say that in that moment... I don’t know... thinking about it [pause] definitely I made a mistake not to say that at the beginning... and I was afraid that someone else said: he’s an engineer! And then you cannot say: no!
V: Ohhh!
E: You know? Because... improvisation works like that: if I offer you an idea I cannot... block it, it’s against the principles of impro. Therefore if I tell you: look, it’s raining! You cannot tell me: no, it’s actually sunny. You have to tell me: yes, it’s raining; would you like an umbrella? That’s how impro works, it works with offers. So in that moment I went: mmm, if they tell me he’s an engineer, that’s it, I have to completely let go of the idea of the language teacher.
V: Couldn’t you say, for example: ‘what does he do?’ Well... this is the only question which we will not answer for now!
E: Ah ah. Yes! I could have!
V: Because one girl... she commented: ah, now it all makes sense!
E: Yes yes yes
V: So it’s as if you gave it away, you know what I mean?
E: I noticed that, too
V: -Perhaps... like as if it lost some interest
E: Mystery!
V: Mystery...
E: I lost some dramatic tension; well, it’s a very... acute observation, yes, we lost some mystery because I said it.
V: That’s right.
E: Well, yes, that was a mistake.
V: Oh well, it was just... because you asked me
E: Yes yes
V: So now I realised this... but actually I told you, it was just a detail. You know like... a... the only question which you cannot ask, leave it... leave it for the end!
E: Also because I said: there are no right and wrong answers [laughs]
V: Ehm right! Because [Marika] said straight away: ehm, so now it all makes sense! As if, you know what I mean?
E: Yes, we flattened it a bit.
V: But... it’s just a small detail.
E: Well, it’s a very spot on comment, actually now I’ll go back to review that section. Yes yes, thank you it’s something... a moment in which... I flattened the dramatic tension. Now you watch, if it happens again in the next few days, a similar question... I’ll try to... well, to keep a bit of a mystery. It’s always difficult when you are setting up the situation...
V: Of course, sure
E: Because you always have to... leave something for later... to create some mystery but you know... I absolutely didn’t want them to suggest other professions, which had nothing to do.
V: Well I just meant
E: Alright, so well I’ve actually finished with the questions: do you have any questions?
V: No, ehm I mean... only thing, so you actually work with this kind of approach with intermediate-to-advanced levels, is that right?
E: Yes, yes, I work with intermediate-advanced levels; other colleagues works with beginners
V: Oh
E: But... I mean, it’s very different. Like, the structure is different
V: But it’s possible, anyway?
E: Yes, of course. It’s still being experimented with beginners, I think: I think it’s impossible to do a workshop just with... the target language, target language, with beginners because explaining the instructions... if they are so complex... it becomes a real problem
V: Mmm
E: Already here when I explain the instructions, it takes me two hours! I make an example, I sit down on the chair, I mean... you really have to show them what they have to do...
V: That’s right
E: Imagine... if they are absolute beginners; but you can do it, yes. It’s done. The stories will be much less...
V: Yes, sure
E: Less complex; it might be stories that start from pre-text that is... more graphic, like, images. Well, we used a short film, but often you start from an image [whispering] illustration,
like that, yes. Whereas when I do teacher training... I often use... text books, like ‘Un giorno in Italia’² and then we do a process drama based on the story of Piero. What does Piero do, before or after...

V: Excuse me, when you do what?
E: Teacher training?
V: Oh yes. Right. oh, you use ‘Un giorno in’-really?
E: Well I... love Piero³, I actually... I’ve been in love with him-

[Vanessa laughs]
E: -For years and years
V: The train guy?
E: Yes! Ehmm... I even have a railway hat! You know, like... at the [name of the school], we use ‘Un giorno in Italia’ a lot.
V: Uh
E: Well, also ‘Espresso’, ‘Ricette’⁴ etc, but ‘Un giorno in Italia’ is the main textbook, the reference point!
V: Mmm
E: So, when we do teacher training... we can use the whole story as a starting point: like, where does he actually go with Miss Lorenzetti? Or [smile]
V: Sure!
E: Alright, so... thank you...
V: You’re welcome!
E: See you... tomorrow, or on Wednesday, right?
V: Yes!

End of transcript

² A well-known communicative textbook for Italian as a Foreign Language
³ The main character of the text-book, a young Ticket Inspector who writes poetry in his spare time
⁴ Two popular communicative textbooks
Appendix B.5: Interview with Vanessa (sample of the Italian version)

Erika: Va bene allora, sono qui con Vanessa, oggi è il nove vero, agosto e
Vanessa: Sì
E: Stiamo facendo l’intervista pre-osservazione. Vanessa dicevamo non... è potuta venire alla riunione, quindi in realtà tu non sai proprio nulla
V: No
E: Ti hann detto qualcosa
V: Qualcosa pero sai non è mai come intervenire direttamente [ride]
E: Perfetto, va bene, allora io inizio a chiederti... da quanto tempo insegni italiano come L2
V: Allora, da otto anni
E: Mmm, da otto anni; e come definisci il tuo approccio?
V: Beh diciamo che credo che sia un po’ quello un po’ comune a noi insegnanti dell’[nome della scuola] cioè fondamentalmente un approccio comunicativo
E: Uh uh
V: Dove comunque si cerca di lasciare lo studente in primo piano, sempre e... l’insegnante diciamo che assume un po’ un ruolo così di supervisor, di coordinatore della lezione, della gestione del gruppo....
E: Questo è molto simile al process drama
V: Ah sì? [Ride]
E: Quindi vedi già ci sono delle cose di base. E come lavoro di gruppo...? Come come gestisci un gruppo di solito?
V: La classe?
E: Sì
V: Ma, allora ehm dipende dal gruppo, ok, nel senso che sai a volte hai dei gruppi omogenei fra di loro nel senso che magari hanno un livello che... veramente è uguale... oppure sono nazionalità completamente, così diverse, allora vabbe anche per l’insegnante tutto è più facile. Il problema nasce magari quando magari si, vengono definiti livello intermedio, livello pre-intermedio... quindi vengono etichettati in un certo modo poi magari in realtà il livello non corrisponde sempre a quello... di cui loro sono...
E: E quindi tu tendi a dividerli in gruppi con lo stesso sublivello, diciamo?
V: Allora: io tendo a variare, nel senso che ci sono delle attività l’interno della lezione che magari faccio con uno studente un po’ più forte e magari uno meno un po’ meno forte; però a volte cioè... non puoi no, sempre fare così quindi a volte faccio... il gruppo dei bravi [ridendo] perché altrimenti sai nasce cioè anche un po di frustrazione, no, per lo studente più bravo e quindi si cerca un po’ di variare in questo, in questo modo.
E: OK, hai mai usato teatro? Attività teatrali in classe?
V: No, ti direi di no.
E: OK, e... hai mai fatto teatro?
V: No purtroppo, ma dico purtroppo [ride]
E: Però sicuramente hai usato role play in classe
V: Si ecco infatti, cioè noi utilizziamo poi... appunto, definirlo teatro non mi sembra il caso però magari [ride] questo tipo di attività in cui lo studente si identifica in un ruolo e quindi è... una sorta così di recitazione...
APPENDIX C: STUDENT-PARTICIPANT INTERVIEWS

Appendix C.1: Interview Questions

1) Where are you from?
2) How long have you studied Italian for?
3) Where have you studied Italian?
4) Why did you choose to study Italian?
5) How did you find the experience of learning through drama?
6) How are these classes different from other language classes you’ve attended in the past?
7) What moment do you remember most vividly from today’s workshop? / What was your favourite part of the lesson? Why?
8) How did you feel in that specific moment?
9) What did you learn today about [intercultural topic]?
10) What did you find most challenging? Why?
11) What did you learn today about yourself as an AL learner?
12) What did you learn today about your cultural background?
13) What about the other learners’ backgrounds?
14) What did you learn today about your relationship to Italian culture?
15) They say process drama is an art form. Did it seem like an art form to you?
16) If so, did you feel like an artist?

Discuss engagement sheet
Appendix C.2: Interview with Teodoro, Case Study One (translation)

22.06.2010

As Teodoro comes in, he says he is nervous about the interview. I reassure him saying that it’s not an exam, it’s a private informal interview.

Erika: ...It’s pretty informal!
[Teodoro laughs]
E: I’ll be listening to this just for my research. Don’t worry
T: Yes, yes, yes I understand
E: So ehm I’m here with Teodoro
T: Yes
E: Where are you from?
T: Ehmm China...
E: Where from?
T: Ehmm in the centre, there is a province called Gansu
E: Gansu.
T: Gansu, yes yes
E: Ah, great! Now I’m becoming so good at Chinese geography
T: Ohhh
E: Gansu; and you come from a small city or... a big city?
T: Ehmm average, yes
E: Like Milan?
T: Noooo! Milan is like Shanghai! So therefore... it’s bigger!
E: Alright, now, where did you study Italian?
T: Eh in my city, therefore in Lanzhou.
E: Lanzhou.
T: Eh Lanzhou, I studied Italian since... three months, yes
E: And why did you decide to study Italian?
T: Mmm... yes but before, this... I heard this... there is one programme to go to Italy, so therefore... ehm I was studying Italian!
E: Because of that!
T: Because of that, yes!
E: And why were you interested to come to Italy with the programme?
T: Mmm... like just a programme, therefore so, there isn’t project something... just a great programme, yes
E: And when you arrived here, how long did you study Italian for?
T: Mmm I have come since three years, three years ago, yes.
E: So you’ve studied Italian for about three years...
T: And but before it’s not good, because [laughs] I don’t understand anything! Therefore always I’ve gone around Italy [laughs] and but... but 2nd year I think I have to study a lot, yes...
E: Now Teodoro ehm... what do you think is the difference, in your opinion, between the Italian course we are doing and other courses?
T: I don’t understand that. What?
E: Eh... this course
T: Yes
E: And other Italian courses... what’s the difference?
T: Mmm I think of... in this... is more interesting!
E: In what way?
T: Very very interesting; but others ehm... like a... like a class without... books, when there isn’t something, therefore... very very... not very interesting! This class I like, yes!
E: Why do you like it?
T: Because ehm... for example is... is we do arti — artist — artist... or ehm we do an interview programme, interview yes... therefore like this in my opinion, it’s more interesting
E: And so when you participate in my class you feel like an artist?
T: Artist? Yes
E: And do you think I am an artist, too?
T: Yes yes yes...
E: So we are both artists?
T: Yes you... are an important boss [laughs]
E: OK fine. Eh... if you think back to Friday’s class... the last one
T: The last one yes
E: ...That we did; what is the moment that you remember most vividly?
T: Therefore ehm... this [pause] ehm... I don’t know how to say this?
E: What happened?
T: Eh... Y —mmm I think is that still there is this one, there are these classes which are more better...
E: But what moment of the class do you remember the most?
T: Yes ehm... yes last class, eh there is we have been... in... on the train, yes like this is more... more interesting yes!
E: OK. When we were on the train, and how did you feel?
T: Ehm [pause] ehm... but usually is... I did this, because but... when when I’ve gone I on the train, also on the bus I do this and... how do you say? How do you say this?
E: Do you want to say it in English? Do you know-
T: -No no. I don’t know how to say... yes: and not not not isn’t much fear!
E: You had no fear, you felt brave?
T: Yes yes yes! Then ehm, even in Milan, yes but when I go, I’ve gone on the bus, there is a... how do you say?
E: Ticket inspector?
T: Yes, ticket inspector also one time on the bus, checked my ticket, but... yes, there’s one time checked my ticket but... doesn’t work [raises his voice, agitated] but I don’t know why it doesn’t work, but he not is... he said... yes is but... [protesting] it doesn’t work... and yes I have to pay... some money!
E: The fine?
T [agitated]: Yes but in that moment is very angry, yes!
E: And so, in the drama, you remembered...
T: Yes yes
E: And were you angry?
T: Yes yes yes [laughs] ohhh
E: Yes, yes you were very angry!
T [altered]: Yes but I think that... which Law has written that? Very kind, not! Is there! Yes!
E: Yes, they are not very kind [smiles] are they; and listen, out of all the drama classes that you’ve done with me... what was your favourite moment?
T: Mmm [pause]
E: What did you like best?
T: Yes yes yes [pause] mmm well, also that one
E: The train?
T: The train, yes so also we have been to prison
E: To prison?
T: Yes
E: Did you like that?
T: Yes yes very interesting [sighs]
E: Why?
T: Eh... we did a... did... ehm artists... ehm much much more... how do you say? Eh tzu tzu ah how do you say that? Very... sim –of similar to an artist!
E: Similar to an artist?
T: Artist, yes
E: So, like a performance?
T: Mmm yes
E: You think so?
T: Yes yes
E: Have you studied arts, or drama?
T: [laughs, overexcited] no, never! But I like it [laughs]
E: Is it the first time?
T: The first time, I liked it!
E: Alright, very interesting.
T: Mmm yes.
E: What was the most difficult moment, do you think?
T: Mmm yes... when we have been a chamber of commerce
E: Of commerce?
T: Yes! Of commerce, and therefore is more difficult!
E: Do you mean the language or the activities?
T: The activities! The activities, yes...
E: Do you mean the language in general or... do you mean the questions?
T: Yes yes... I thought something more important, yes also... but our groups therefore mmm... that article is better, yes...
E: So, doing these drama classes... have you learnt something about yourself? About the way you are?
T: Mmm [pause] ehm... nothing... that one? I like it... that's it.
E: OK... so you like learning in this way?
T: [overexcited laughter] Oh yeah!
E: And what about... have you learnt something about your culture, something which you had never thought before, about your Italian culture? Something which you never thought of before?
T: Eh... this is similar, I think, I think than before... therefore there is no something difference!
E: Mmm yes, I see. So: when ehm... when you study process drama, this approach
T: Yes yes
E: They say process drama is an art form, they say 'the artistry of process drama'. In your opinion, why would it be an art form?
E: *slowing down tone* Why would this type of... ehm... teaching be... an art form?
T: Yes but... I don’t understand this word, ‘art form’?
E: Art?
T: *Loud* Oh ‘art’! Yes, I understand!
E: And in your opinion, can this type of drama be called an art form?
T: Mmm like a cinemat... art?
E: Cinematography?
T: Yes yes!
E: OK...
T: Also... because there is a person who does... how do you say? An... artist, but not artist...
E: An actor, did you mean?
T: Yes yes yes... there is also a person, there are differences... character, this one here I think that this way is similar an art form, that’s it yes
E: OK... thank you. So, to finish off I wanted to ask you to comment on these *gets engagement sheets*. So, let’s start from number 1... so for the tableau you didn’t... you didn’t feel like talking in Italian much?
T: Eh... I don’t know how to say this... ehm but I think that it’s better like this but... *Raises his voice* 10 like this is a lot a lot!
E: Of course
T: Yes
E: For culture and emotions... a little bit...
T: Yes also average...
E: Whereas number... ah, number 2 you weren’t there, so 3... when we did the gossip mill, so at the station... well... a bit higher, so a bit more, from 5 to 6 and this one here also a bit higher. So from your first to your second class, you spoke a bit more, did you?
T: Ehm, yes more yes but... I’ve studied a lot, better like this!
E: What have you studied?
T: The words!
E: Oh, have you studied the words?
T: Yes, also culture...
E: Do you mean at home or... during class?
T: During class and also I studied [laughs] at home, yes...
E: Have you studied the words that we learnt together?
T: Yes!
E: OK I see. So this is the last one, Friday even more 7! Ehm... 8 for culture and but emotions 6
T: Yes this too, for class... another class is more... yes...
E: Listen but, in an average class, with your teacher, from 0 to 10 usually how would you rate your willingness to talk in Italian?
T: Mmm... this, too, yes...
E: Is the same?
T: During this... but I think that 10 [shouting] is like an Italian –Italian, ah like an Italian, think like that!
E: Ahh! Yes yes yes... and don’t you ever feel that you want to speak Italian that much?
T: Last year!
E: What happened last year?
T: Because... because I have live with Italians, with Italians, therefore but... ehm I studied it a lot!
E: And do you live with Italians this year?
T: Ehmm, but now I don’t [saddened]; yes... I’d like live with the Italians... after, yes, after better [smiles]
E: And you like that better?
T: Oh yes yes... of course.
E: Listen what do you get Italian people to call you, Teodoro or Za Ging?
T: Ehmm... T... Teodoro. Always Teodoro because... easier to remember!
E: Alright Teodoro, do you want to add anything else?
T: Ehmm... no! [Relieved]
E: Alright thank you, thanks a lot and see you tomorrow.
T: Thank you!

Appendix C.3: Interview with Teodoro (sample of the original)

22.06.2010

All’entrata Teodoro mi dice di essere nervoso per l’intervista; io lo rassicuro dicendo che non è un esame, è un’intervista privata, informale

Erika: ... È una cosa informale.
[Teodoro ride]
E: Auesto lo ascolto solo io per la mia ricerca. Non ti preoccupare
T: Si si si ho capito
E: Allora eh sono qui con Teodoro
T: Si
E: Di dove sei?
T: Eh Cina...
E: Di dove?
T: Eh... in centro c’è una provincia si chiama Gansu
E: Gansu
T: Gansu si si
E: Ah, bella! Adesso sto diventando bravissima in geografia della Cina
T: [indeciso] Ahhh
E: Gausu e tu vieni da una piccola città o... da una grande città?
T: Eh media, si
E: Come Milano?
T: Nooo! Milano è come Shanghai! Così quindi... è più grande!
E: Va bene e senti, dove hai studiato italiano?
T: E in mio città, quindi in Lanzhou.
E: Lanzhou.
T: Eh Lanzhou; ho studiato l’italiano da... tre mesi, si
E: E perché hai deciso di studiare l’italiano?
T: Mmm... si ma prima, questo... ho sentito questo... c’è uno programma per andare Italia, così quindi... eh studiavo italiano!
E: Per quello!
T: Per quello, sì!
E: E perché ti interessava venire in Italia con il programma?
T: Mmm... come solo un programma, quindi così, non c’è progetta qualcosa... solo una programma, sì
E: E quando sei arrivato qui, per quanto tempo hai studiato italiano?
T: Mmm... sono venuto da tre anni, tre anni fa, sì.
E: Quindi tu hai studiato italiano più o meno per tre anni...
T: E ma prima non va bene, perché [ride] non capisco niente! Quindi sempre ho girato Italia...
[ride] e ma... però secondo anno penso che devo studiare tanto, sì...
E: Senti Giorgio eh... qual’è la differenza secondo te, nella tua esperienza, fra il modo di insegnare italiano degli altri prof e il mio modo di insegnare italiano?
T: Non capisco quella cosa?
E: Eh... il modo in cui io faccio lezione
T: Sì
E: E gli altri prof fanno lezione... che differenza c’è?
T: Mmm... penso di... in questo... è più interessante!
E: In che senso?
T: Molto molto interessante; ma altri eh... come un... come un lezione senza... libre, quando non c’è qualcosa, quindi... molto molto... non molto interessante! Questa lezione mi piace, sì!
E: Perché ti piace?
T: Perché eh... preesempio è... è facciamo alch -alchista -alchista... oppure eh facciamo un programma di intervisita, intervista sì... quindi così secondo me, è più interessante
E: Quindi quando tu fai lezione con me ti senti un artista?
T: Alchista? Sì
E: Secondo te, anche io sono un artista?
T: Sì sì sì...
E: Quindi siamo tutti e due artisti?
T: Sì sì sei un capo [ride] tu... importante
E: OK. va bene. Eh... se pensi alla lezione di venerdì... l’ultima
T: Sì sì l’ultima si
E: Che abbiamo fatto; qual’è il momento che ti ricordi più intensamente?
T: Quindi eh... questo... [pausa] eh... non so e come si dice questo?
E: Che cosa è successo?
T: Eh... il s –mmm penso è che ancora c’è questo, ci sono queste lezioni è più meglio...
E: Ma quale momento della lezione ti ricordi di più?
T: Si eh... si lezione scorso, eh c’è siamo... stati... in... sul treno, si così è più... interessante sì!
E: OK. quando eravamo sul treno eh come ti sei sentito?
T: Eh... [pausa] eh... e ma di solito è... ho fatto così, perché ma... quando quando io sono andato io sul treno, anche l’autobus così faccio e... come si dice, come si dice questo?
E: Vuoi dirlo in inglese? conosci
E: No no; non so come si dice... sì e non non non è molta paura!
E: Non avevi paura, avevi coraggio?
T: Sì sì sì! Poi ah... anche, anche a Milano, sì ma quando io vado, sono andato sull’autobus
Appendix C.4: Interview with Yoriko, Case Study Two (translation)

1.07.2010

Erika: Where are you from Yoriko?
Yoriko: I’m from Japan.
E: Where exactly?
Y: From Osaka.
E: Osaka.
Y: Yes.

E: And how long have you been studying Italian for?
Y: So far, one year almost in total… one year.
E: One year? You’re doing great! Just one year?
Y: Yes yes yes all… I’ve started from scratch and…
E: You started from scratch? Did you start studying as soon as you arrived in Italy? … or in Japan as well?
Y: Yes, yes.
E: In Italy from the beginning. So when you arrived in Italy you didn’t speak Italian.
Y: No but yes… of course I studied like… ‘hello, how are you’… beginning conversation I’ve already studied… but it’s not… like grammar and something… difficult words… I didn’t learn it.
E: And where have you studied Italian?
Y: In Milan.
E: Always in Milan?
Y: Yes yes yes.
E: Always here?
Y: No, in another school.
E: In another school ok. Which one?
Y: [Name of the School].
E: OK, I don’t know that one. Now, I’d like to ask you: in your experience as a language learner, what is the difference between the method you’ve used with other teachers and the method you’ve used with me?
Y: Ehm, this is… absolutely different, because uh… this lesson that you’ve done is… is very… how can I put it, participation.
E: Uh uh; it makes you participate?
Y: Yes yes yes yes. For example… we’ve done everything like… actress ehm… I wasn’t Yoriko, it’s another character, I had another character and this is… for me… I’ve had a lot of fun because… yes, how can I put it… because if always Yoriko, I… it’s not true, but I have to speak my own opinion, but if I make… Dr. Fabiana, I can speak another opinion.
E: Of course
Y: So… I can think a lot of things, because if I, always make… the role, Yoriko, maybe I always speak… the same thing [laughs] yes.
E: Do you think it’s useful, changing character in order to learn a foreign language?
Y: I think so.
E: OK. Ehm… why is that?
Y: Like I said before, mmm… I can try many way of saying, I can try… I can say many opinions, that… usually I don’t think.
E: Of course. Alright so it gives you more… freedom.
E: Listen ehm... thinking about yesterday’s class
Y: Yes, yes.
E: What is the moment that you remember most vividly?
Y: When we did interview.
E: Yes. Which one in particular? Who were we interviewing?
Y: The... the sister.
E: The sister?
Y: Yes.
E: OK OK. In that moment... how did you feel?
Y: Mmm... as if [whispers]
E: I mean, your character, the doctor, how did she feel?
Y: Uh... [whispers] how am I?
E: Your character, the doctor?
Y: Uh uh
E: How did she feel?
Y: Mmm what to say... that really interested me a lot, this... that character, the sister. I made...
I wanted to [pause] I wanted to talk to her.
E: Uh uh. So you felt like you wanted to talk to her?
Y: Yes yes yes
E: OK. And your favourite moment, what was it?
Y: In the class? [Pause] Mmm favourite moment is... when we do that frame and we do the
meeting, because there were the other teachers also... like...
E: OK sure
Y: Yes yes yes because if... we are student, students, we... have nothing vocabulary...
E: Mmm
Y: Like... but if there... are three students with Italian, Italians, Italian teachers we can hear...
we can meet new... words, new vocab and this for me is very useful for vocabulary.
E: for me too, I also noticed this. Now, let me ask you: do you think... was it a positive or a
negative decision... to ask —when I decided to ask the three teachers to participate?
Y: Uh uh
E: Was it positive or negative for you?
Y: Very positive.
E: Very positive. Because... in theory... I didn’t want... them to participate. In theory they were
only supposed to observe. However, since there were only a few people, in order to... enrich the story...
Y: Yes
E: I decided to ask them as well. But then... I was worried that perhaps the other students
might feel self-conscious about talking. You didn’t notice that?
Y: I didn’t... feel that!
E: Very well, so maybe it was just in my... [points to head]
[Yoriko laughs]
E: I... wasn’t sure. Good, I’m glad.
Y: Because this thing... I always... I thought in your class, because it’s only... foreign students,
like I said before... we speak limited words... so in the class, during class, if there was another
teacher, Italians... but it was very well.
E: Well, very well. I’m glad to hear that. So, what was the most difficult part?
Y: Difficult [pause] ehm difficult as in level or...?
E: Whatever you like, like... on a dramatic or linguistic level.
Y: On a linguistic level, it’s exactly this... thing we are doing because since... the vocab very special...
E: Sure
Y: Like... the psychologist or... something... a special vocab... [laughs] this is
E: -Is very difficult
Y: -Very difficult
E: Yes, I agree, but you guys are really good, you’re learning.
Y: Yes, I can use my imagination, since Monday we’ve begun this...
E: Exactly
Y: Mmm I mean... if if... if I saw some words I didn’t know, I can use my imagination
E: Mmm
Y: With all of this story
E: Of course, yes yes yes that’s right. So, let’s see what else I wanted to ask you: through these workshops, have you learnt anything new... about the way you learn Italian? About yourself?
Y: Ehmm... oh god... [long pause]
E: Do you understand? You don’t. It’s a bit difficult perhaps. Ok so you are a student of Italian
Y: Uh uh
E: And you’ve tried a new approach to study Italian. Have you learnt anything about the way you are
Y: Ehmm... OK [pause] for example, when we were having the meeting, this for me was a new experience because usually first I think: if the teacher asks me something, I think a lot, I arrange [the thoughts] in my head and then speak
E: Sure
Y: But during the meeting and... I couldn’t think, it was like a live conversation
E: Yes, improvisation; and... so you’ve learnt that... you can improvise?
Y: Ye-
E: Because perhaps in the past... last week perhaps, you thought that... it’s too hard, that you cannot?
Y: No, it’s not too difficult, because I actually live with Italians.
E: That’s right, so you’re always Improvising!
Y: Yes yes and every day I practise [laughs] this
E: Exactly, well done!
Y: Yes
E: And so... but in class it didn’t... it didn’t happen that often?
Y: Yes yes, it happened but... like sure, this is different... this is like at home, in the street, very reality.
E: Yes; and what about in the classroom, isn’t that like at home?
Y: Mmmm... not really. Each –sometimes it is, like... chatting together, during the break...
E: But during clas-
Y: In this moment I speak spontaneously
E: Uh uh
Y: But sometimes, in class too... firs –I have to think: how can I say?
E: I see, I see. Thank you. Ok so have you... did you get a new perspective on Italian culture? Have you had new thoughts about Italian culture in the last few days?
Y: I’m not sure… ehm no.
E: You haven’t. Oh ok. Ehm… ok, last question: ehm they say that this approach is an art form, a dramatic art form
Y: Yes

E: In your experience, why would that be? In what way would it be an art form? Why?
Y: In what way is this class an art form?
E: Yes
Y: Because theatre, drama… is art and all of this is an art form.
E: Uh uh. When you were in class, did you feel like an artist?
Y: I did a bit, yes!
E: You did a bit.
Y: This class is very creative, everyone must create words, must create movement, behaviour with the others… for me… yes, I think it’s an art form!
E: OK… thank you. To finish off, I wanted to have a look at your feedback forms with you. I wanted to ask if you have any comments. Ok so Yoriko: so in the… this is the second session, so the second cla –the first day of the new story, it made you speak a lot? You felt that you were speaking a lot?
Y: Kind of, yes.
E: Kind of. And here you wrote 7 so you felt some pretty strong emotions.
E: What kind of emotions? [Pause] When we were having the meeting for the conference
Y: Ah! [Pause] [Whispering] Strong emotions? What… mmm?
E: Happiness, fear, interest?
Y: Ah, interest, yes!
E: Interest?
Y: Interest, yes!
E: OK. This one goes here… this is number 2, number 3 … mmm is Suzuki your last name?
Y: No, no.
E: OK so [pointing to the scales] on Wednesday you put 8 so you felt like it a bit, not so much for culture, actually we didn’t talk about culture that much that day… and emotions so-so?
Y: Yes
E: Yes? And what kind of emotions did you feel… as you were writing the letter?
Y: What kind of emotions? Again these emotions: interest, happiness, happy… always… curiosity, interest!
E: Curiosity and interest. Therefore, more emotions and curiosity towards learning Italian.
Y: Yes yes yes.
E: This is the last one, yesterday. So you felt like it a lot, you were speaking a lot yesterday, you were great. Great! Culture so-so, 5, and emotions stronger, so more interest?
Y: Yes yes yes. Because everyday this interest and… participation? How do you say?
E: Participation, that’s it
Y: Participation… it’s gro –growing
E: OK
Y: Yes, at the beginning it’s a bit… at the beginning I feel… I felt detached from this (inaudible)
E: Of course, yes

Y: And every day we participate in this… like, meeting… etcetera … and [pause] yes, also in the same moment, my curiosity and interest are growing.
E: ok thank you. Very interesting, we’re done. Thanks again.
Appendix C.5: Interview with Yoriko (sample of the original)

1.07.2010

Erika: Yoriko, di dove sei? Da dove vieni?
Yoriko: Vengo dal Giappone.
E: Esattamente da dove?
Y: Da Osaka.
E: Osaka.
Y: Sì
E: E da quanti anni studi italiano?
Y: Fino ad adesso, quasi in totale... un anno.
E: Un anno? Ma sei bravissima! Solo un anno?
Y: Sì sì sì tutto... un anno, ho cominciato da zero e...
E: Hai cominciato da zero? Hai studiato subito in Italia... o anche in Giappone?
Y: Sì, sì.
E: Subito in Italia. Quindi quando sei arrivata in Italia non parlavi italiano.
Y: No, ma però... certo che ho studiato come... ‘ciao, come stai’ questo... inizio conversazione ho già studiato... però non è... come grammatica... e qualcosa... parole difficile... non l’avevo... imparato.
E: E dove hai studiato... italiano?
Y: A Milano.
E: Sempre a Milano?
Y: Sì sì sì
E: Sempre qui?
Y: No, in un’altra scuola.
E: In un’altra scuola, OK. Quale scuola?
Y: [nome della scuola].
E: OK, non la conosco. Senti, volevo chiederti: nella tua esperienza di studentessa d’Italiano, qual è la differenza fra il metodo che hai usato con gli altri insegnanti e il metodo usato con me?
Y: E questo è... assolutamente diverso, perché uh... questa lezione che hai fatto è... è molto... come dire, partecipazione.
E: Uh uh, che ti fa partecipare?
M: Sì sì sì sì. Per esempio... noi abbiamo fatto tutto come... attrice eh... non ero Yoriko, è un’altra carattere, avevo un altro carattere e questo è... per me... mi sono divertita un sacco
Appendix C.6: Interview with Eduarda, Case Study Three (translation)

13.08.2010

Erika: Eduarda, where are you from?
Eduarda: Ehm I'm from Brazil
E: Uh uh, where from?
Eduarda: El Salvador de Bahía.
E: And is El Salvador de Bahía a small city or a big city?
Eduarda: Big
E: As big as Milan?
Eduarda: It's the third biggest city in Brazil!
E: Ah ah; then it's huge, so here in Milan do you feel comfortable, in a big city?
Eduarda: Yes, yes
E: Yes; you've travelled a lot, right? You've lived in Dubai...
Eduarda: Yes, a lot, not only in Dubai but... almost all the Arab countries.
E: Oh, really?
Eduarda: Yes!
E: What an experience! And always with your boyfriend?
Eduarda: Oh no, alone!
E: Alone in the Arabic region?
Eduarda: Ago, a year ago that I am with him. Before... always alone.

E: OK, OK, Alright, so, when did you start to learn Italian?
Eduarda: Two weeks ago.
E: What?
Eduarda laughs
E: Are you joking?
Eduarda: Serious!
E: Learning Italian?
Eduarda: Yes, to really learn but... I tried to learn... alone, at home.
E: OK
Eduarda: Watching TV!
E: OK, OK, OK. So you've been going to school for two weeks?
Eduarda: Yes
E: Mmm, but I mean you already had... tried to listen-
Eduarda: -Yes
E: -To the language. Congratulations!
Eduarda: Thank you!
E: I didn't realise.
Eduarda laughs
E: So for you, this course was very difficult, in terms of language level?
Eduarda: Mmm no, no, I think not, I think that it was more constructive than... than... the regular class

Erika: In your opinion, what is the difference between the regular class and the course that we've done together?
Eduarda: I think that the course that we've done, we used more conversation and the regular class we learn more of grammar, we don't practicamos, practise?
E: Yes, practise.
Eduarda: The language that much.

**E: OK, if you think about the workshop that we’ve done together, what is the moment that you remember most vividly?**

Eduarda: Most vividly... the scene that we have... how to say? [Mimes something]
E: Removed?
Eduarda: Removed Mr. Marini from the lift.
E: Ahh, with Agate!
Eduarda: Yes, that’s it.
E: In that scene, you... mmm, were standing up, right?
Eduarda: Yes
E: You were standing up and you didn’t do... any movem –any action, you just stood there; when I saw you I wasn’t sure if... for you... it was something strong, or not because you didn’t do anything but I didn’t know what was inside your head.
Eduarda: Yes.
E: But actually for you it was a strong moment?
Eduarda: Yes.
E: And how did you fe-
Eduarda: -Maybe I didn’t, didn’t participate
E: But were you engaged, personally?
Eduarda: But the image was strong for me.
E: it was strong for me, too. It was one of the strongest, yes. How did you feel in that moment? What did you –what did you think? What did you feel?
Eduarda [pause]: Ehm... I have a case... of mental disorder in my family, too.
E: Oh I see.
Eduarda: My uncle; it reminded me... of him, a lot.
E: I see, so you felt personally engaged.
Eduarda: Yes [silence].

**E: OK... fine. And... what about... talking about your favourite moment of the class, of the classes, what was it?**

Eduarda: Mmm
E: What activity did you like the best?
Eduarda: The voice exercise!
E: Ah
Eduarda: Yes!
E: OK, the vocal-
Eduarda: -Yes!
E: Interpretation?
Eduarda: When we start
E: Oh, the first one; why did you... what did you like about it?
Eduarda: Maybe because mmm, that type of words that are very ordinary, like saying ‘good morning’ and ‘you tell my”, “You tell me”... and we don’t pay a lot of attention.
E: Sure
Eduarda: In the man... in the different way... of saying, and interpr...?
E: Sure, interpreting, yes yes yes. Great, I’m glad that you liked that activity. Yes, because it’s very... it’s very important for the language, yes. Alright, alright and actually now I wanted to
ask you, has this course helped you to understand something about yourself? About the way you are?
Eduarda: Yes, ehm, ehm I noticed that in reality I am a bit shy, yes.
E: OK; and didn’t you know that before?
Eduarda: Yes, no [laughs]
E: OK, OK you felt a bit intimidated?
Eduarda: A little bit
E: By the group?
Eduarda: Yes, a bit, a bit
E: Did you already know these people, or…?
Eduarda: No, nobody
E: OK, and at the end you felt… more relaxed in the group?
Eduarda: Yes, yes
E: Do you think we created a nice atmosphere?
Eduarda: Yes, beautiful: I even made some friendship...
E: Ah, friendships, great, I'm happy about that. And what about the way you perceive Italian culture, has anything shifted?
Eduarda: No [laughs] no, no.
E: Great. Last question, when we talk about process drama, this approach, we say that it’s like an art form; in your opinion, in what way would it be like an art form?
Eduarda: Mmm, what a difficult question! [Laughs]
E: Difficult; did you, I mean, during class, did you... feel like an artist? Or not much?
Eduarda: Ehm yes, I was inside... the character, yes. Also, the moment when I returned home
E: Yes
Eduarda: Yet it was difficult to [laughs] Desconectar
E: Sure!
Eduarda: Yes.
E: Yes, yes well this is interesting, isn’t it?
Eduarda: Yes
E: Alright, alright. Now, to finish off I wanted to ask you to comment on mmm, your scores. So, this was the first one, number 6. Actually, do you have a pen? Let’s write it down that it’s the first one, so in the first one, in the first class –thank you- you felt like speaking Italian a lot, but in terms of emotions and culture, so-so. Do you agree?
Eduarda: Yes, yes
E: Let’s see how it changes afterwards... [looks for sheets] in the second, oh similar, I mean still wanting to speak more and always so-so for the emotions; oh, the hot seat, yes, let’s see... the third one ok, actually in the third one I see that the emotional and intercultural scores are rising. This one, meaning when Agate played Paolo? [SM3]
Eduarda: Yes!
E: OK, fine. And why did it make you think about culture?
Eduarda: Because we spoke about taboos...
E: Oh yes, sure
Eduarda: I think it was this day, right?
E: Yes yes yes
Eduarda: It reminded me of my problems as well
E: In your family, yes. And in the fourth one as well, interview with the family. In particular with who? Because we had three interviews
Eduarda: With the mother, with the brother and with Paolo’s niece, Giovanna, right?
E: OK and so when you thought about these, who did you think about? About the mother, the brother or Giovanna?
Eduarda: More about the mother.
E: The mother; let me write that down. Eh, the mother made you speak a lot, think a lot
[Eduarda laughs]
E: And emotions as well. Was it a nice moment?
Eduarda: Yes
E: Who was-
Eduarda: -Not very nice, but a bit strong
E: -Strong; did it make you feel engaged?
Eduarda: Yes.
E: Who was playing the mother?
Eduarda: Oh, Jun.
E: Oh yes, yes, yes; and to finish off... to finish off... the last one actually you put down the highest score. So do you think that the last class was the highest-?
Eduarda: Uh uh
E: -For you?
Eduarda: Yes.
E: Yes; did you like yesterday’s class?
Eduarda: Yes yes a lot; I liked each day; yes I think that... this course has been... powerful. No, no, no espediava?
E: You didn’t expect?
Eduarda: Yes
E: OK, You didn’t expect it to be like this?
Eduarda: Yes
E: OK, good, good! I’m happy about that; thank you very much.
Eduarda: Also, you... is... a great teacher.
E: Thank you, I thank you very much.
Eduarda: You know how to lead... very well, really.
E: Thank you, thank you so much.
Appendix C.6: Interview with Eduarda (sample of the Italian version)

Erika: Eduarda, di dove sei?
Eduarda: Ehm, sono di Brasile
E: Uh uh, di dove?
Eduarda: El Salvador de Bahia
E: E El Salvador de Baia è una città piccola o grande?
Eduarda: Grande
E: Grande, come Milano?
Eduarda: La terza città più grande in Brasile
E: Ah, allora è grandissima; quindi qui a Milano ti senti a tuo agio, in una grande città
Eduarda: Sì, sì
E: Sì, tu hai viaggiato molto, vero? Hai vissuto a Dubai.
Eduarda: Sì moltissimo, non solo a Dubai ma... quasi tutto il paese arabo.
E: Ah, veramente?
Eduarda: Sì
E: Che esperienza! Ma sempre con il tuo fidanzato?
Eduarda: No, no da sola
E: Da sola nei paesi arabi?
Eduarda: No, un anno fa che sono con lui. Prima... sempre da sola.
E: OK, OK. Va bene. Senti, quando hai iniziato a imparare l’italiano?
Eduarda: Due settimane fa
E: Cosa?
[Eduarda ride]
E: Stai scherzando?
Eduarda: Sì, no è vero!
E: A imparare italiano?
Eduarda: Sì, a imparare davvero ma... io ho provato di imparare... da sola, a casa.
E: OK
Eduarda: Guardando la TV!
E: OK, OK, OK. Quindi è da due settimane che vai a scuola?
Eduarda: Sì
E: Mmm, però avevi già insomma... provato ad ascoltare.
Eduarda: Sì
E: La lingua. Complimenti!
Eduarda: Grazie
E: Non avevo capito.
[Eduarda ride]
E: Quindi per te questo corso è stato molto difficile a livello linguistico?
Eduarda: Mmm, no, no, credo che no, credo che è stato più costruttivo che, che... la classe... regolare
Eduarda: Che differenza c’è secondo te fra la classe regolare e il corso che abbiamo fatto insieme?
APPENDIX D: TEACHER-PARTICIPANT OBSERVATIONS

Appendix D.1: Observation Template

**PROCESS DRAMA FOR TEACHING ADDITIONAL LANGUAGES**

**TEACHER OBSERVATION SHEET**

SCHOOL _________ SESSION # _______ TEACHER NAME _______________ DATE ______

PLEASE WRITE WHAT YOU NOTICE* IN TERMS OF:

1. COMMUNICATIVE ENGAGEMENT
2. INTERCULTURAL ENGAGEMENT
3. AFFECTIVE ENGAGEMENT

*PLEASE WRITE SPECIFIC EXAMPLES OF MOMENTS/ SITUATIONS AND STUDENTS
Appendix D.2: Linda's Observation Notes (translation)

WORKSHOP 1
06/08/2010

The observation takes place in the second part of the class only.

Personal story on their arrival in Italy:
While Irina tells her personal story, the atmosphere is relaxed, peaceful; the girls listen and laugh at the jokes. Only Carme and Jun speak of their own accord to express their opinion on the English and Americans (they don’t agree with Irina).

STORY CREATION
While Yelena explains the “crown tradition” the other girls do not speak of their own accord to talk about something typical from their own countries but they simply say that in their country that tradition does not exist.

Role on the wall
The girls seem happy to create this character and they all speak, adding more details (Jun adds the detail “very short hair”, not “short” and laughs)

The story
While you tell the story you manage to create a calm and relaxed atmosphere, using voice and body language; in effect, the girls feel at ease and listen attentively. They are all curious, attentive and they physically lean towards you.

Creation of the story in 2 groups
The two groups seem enthusiastic to begin creating the story and physically enclose themselves in very tight circle, “intimate”.
In group 1 initially Yelena and Irina seem the most involved ones, they give each other roles and demonstrate great willingness to create this story.

In group 2 Marika and Agate praise Jun for her good idea. During the rehearsals Jun deliberately pulls a very funny face to make the team-mates laugh showing great affective engagement.

Group 2 finishes much earlier but, instead of waiting around, they talk among themselves in Italian, they repeat the tableau to improve it, they crack jokes and laugh with each other. They also try to guess what the other group is up to.

During the rehearsals group 1, too, is having fun and the members are engaged. At one stage, during a fun scene, Ariel catches Yelena’s eye, an accomplice to share this moment with. The engagement is also noticeable when you interrupt the scene to speak with Irina and Herminia: Carme, Ariel and Yelena come closer to hear what you are saying.
Performance
Yelena is very interested in group 2’s performance; she is actually curious to know why, after seeing the ghost, Federico didn’t want to speak with the groom anymore (according to group 1’s story).

Group 2 is also interested in and engaged by the performance of group 1: they move of their own accord to get a better view and, before you ask them, they start talking and guessing in Italian.

Final reflection
Perhaps a bit short, because of time.
The girls demonstrate interest in helping each other with the Italian. Ariel doesn’t say anything about Switzerland.

New words learnt during the session.
Many of them show their interest, getting their notebooks and writing the new words, and almost all of them ask you for a word.

WORKSHOP 2
09/08/2010

ROLL
During the roll-call you already manage to create a stimulating atmosphere, in fact each student replies to the roll with a different expression!

VOCAL WARM UP
This warm up activity engages and helps create an intimate and close atmosphere.

THE FILM
In the group feedback after the first screening, they struggle to talk (“find an adjective for the film”); but when you get them to work in pairs they feel more comfortable to express themselves.

The Raja-Irina pair cannot communicate easily at the beginning.
In the second group feedback they still don’t really express themselves that much, just a few words here and there.

FORMULATING THE THREE QUESTIONS
The girls are obviously more engaged in this phase, their curiosity has been stimulated; even in the group discussion they seem more involved, reading the questions and trying to guess some of the answers.

ROLE ON THE WALL
For the eliciting of the name, Eduarda and Jun reply straight away. For the surname, it’s Raja who replies. Nobody objects to the chosen name and surname. During the physical description everyone, except for Raja and Herminia, takes notes to learn the new words.
PREPARING THE STORY
Today while you tell them the background to prepare them for the answering machine writing activity the girls are definitely attentive and curious to know the story, but physically less leaning forward towards you than on Friday.

ANSWERING MACHINE MESSAGE
The girls start working as soon as you put them in pairs, demonstrating enthusiasm towards this creative activity. Herminia and Jun laugh often, they are visibly having fun. Eduarda and Irina do a ‘high five’ demonstrating they are pleased with the work done together, and the good outcome of their collaboration.

The Yelena-Raja pair is the only one which is a bit problematic. The two girls struggle to work together well, but most importantly they want to create two different messages. You solved this problem intelligently!

The showing of the messages is a fun, engaging moment. Everyone feels like expressing themselves; they listen to the classmates’ messages with attention and interest. The activity goes out with a bang with Raja’s and Yelena’s message provoking overall laughter! This is very good for the group atmosphere, and especially for Yelena and for Raja, who starts to feel more engaged.

CREATING ONE’S ROLE
While the girls fill out the role cards with their new identity, they ask questions, they want to know the best vocab to describe what they have in mind (Carme wants to know how to say ‘someone that thinks a lot’ and this creates a cheerful moment because we cannot find the word she’s thinking of), they are therefore very engaged in what they are doing.

Raja wants to use her real name. This suggests that she is not particularly engaged in the role taking, but also that perhaps she hasn’t really figured out what’s happening (actually, even later she keeps talking about herself, rather than her role)

HOT SEAT
In my opinion, the hot seat and the answering machine are the two moments when the girls demonstrate the highest level of engagement, both communicative and affective.

They all talk a lot and they have fun communicating in Italian.

Ariel shows herself to be happy and involved, she gives it her best! Up to now she hadn’t been participating that much; because of her personality she’s been always quiet and a bit intimidated, but finally with this activity she comes out of her shell a bit more. In fact, in the presentation in front of everyone, when Yelena introduces herself and says hello, Ariel is the only one who ironically replies to her ‘good morning’!
The girls are interested in the description of their classmates. Yelena asks Agate how many Barbie dolls she has collected up to now, and then [Herminia] comments saying “more than one Barbie per year!” making everyone laugh. It’s definitely an interesting moment, but maybe a bit long, at times when they are not directly involved they tend to get lost.

TEACHER IN ROLE
The inspector outlines the case and everyone takes notes. Raja is the first one to make a hypothesis and thus goes into role. In this part of the session Raja looks more involved (although she takes off her name badge and sticks it on the table) and participates. To the question “do you accept this case?’ they reply positively, but without too much enthusiasm (probably this always happens when the question is addressed to everyone).

ACTION PLAN
The girls communicate very well between them (all of them) and formulate their action plan. At the coordinator’s question “who wants to go?’ nobody seem to be willing to answer, until Irina suggests that Yelena goes (the hypnosis expert).

Up to this moment Agate has been quite silent and not very communicative but at this stage she unexpectedly comes out! When you leave she takes hold of the situation and addresses everyone, saying that they should act out a different plan; and she says that with a lot of engagement!

INTERCULTURAL REFLECTION
The girls speak when they are called upon to do so (Eduarda, Herminia and Carme on Brazil, Ariel on Switzerland and Jun on Taiwan), they talk about their countries and ask questions about Italy, but they never ask their classmates questions.

Agate tries to explain the behaviour of Italians towards street beggars or towards ‘weird’ people in an unusual situation (like a man in a lift who looks unwell). (Raja does not participate a lot in this phase of the session.) In today’s intercultural reflection I thought they were more involved than in Friday’s.

LINGUISTIC REFLECTION
Marika suggests the word ‘cathartic’, Yelena ‘beggar’. Herminia remembers ‘sound track’. They all try to participate and everyone writes down the words as you write them on the board.

Overall, when they are asked to speak in a group they seem more intimidated and it’s always the same people who tend to speak, while in the smaller group they seem more relaxed, engaged and communicative.
Today there’s a beautiful atmosphere, the girls stay focused and engaged virtually for every second of the class, without ever getting distracted! Unlike in the two previous sessions, today the situation seems to be more balanced, there are no more domineering personalities (like Jun in the first class) or quiet students who are less involved.

I think that until yesterday, Agate and Marika didn’t really give as much of themselves as they could, and participated less than the others. Today, on the other hand, they both let themselves go much more and probably feel more comfortable to express themselves. Ariel looks like she’s improving little by little. From Friday to today she’s become gradually more involved and less shy, she feels more at her ease. Today the affective engagement throughout the entire class is palpable.

ROLL AND VOICE WARM UP
Agate is the most original with her performance of ‘tell me’.
Breathing. They all do it, actively participating. The final laughter (for Eduarda) contributes to creating a relaxed atmosphere which will last throughout the class.

MIRROR EXERCISE
Beautiful!
When you ask for a volunteer Carme replies straight away but the body language of the others immediately suggests their interest in volunteering.

This activity creates outstanding empathy between the girls. Eduarda and Agate laugh often; you can tell they are having fun. I am really struck by the fact that they are staring into each other’s eyes, rather than looking at the body movements (great complicity). They all also try to participate in analysing the sensations they felt during the activity. Agate comments spontaneously.
On an emotional level, I “feel” them, I “feel” their presence as a group and the positive vibrations that they emit.

FILM
Agate and Marika are the most active and communicative in this phase, too.

As you are talking the girls jot down a lot of new words.
Nice moment of involvement in the drill ‘today I feel weird’ with different intonations.

Ariel here begins to be more active and spontaneous in her comments. While you are explaining what they will have to do (acting out together the sentences that they have prepared for each personality of Paolo Marini), they are already smiling because they guess how the activity will continue!
As you ask “are you ready?” Ariel replies “yes!” with enthusiasm :-) This activity is helpful to create empathy with Paolo Marini, and it works: I feel it too!

- Then they participate actively in recapping the description of Paolo Marini. They reply one by one to the questions you ask them; they remember “catatonic state”...

REVISION OF THEIR ROLES
One by one they repeat the name and the features of their new role. They are relaxed, they laugh. They laugh because Carme is “a chatterbox” and because Ariel cannot pronounce the word “psychology”. While you describe your role, Eduarda second-guesses you, in saying that you like photographing people’s toes.

PSYCHOLOGISTS’ MEETING
Everyone leans forward because they’re curious to read the message.

INTERVIEWS with Paolo Marini’s NEIGHBOUR, his BOSS and his COLLEAGUE
While you are still explaining what they have to do they are already thinking and writing some questions. While Marika outlines the report of her interview the other girls physically lean forward towards her, they are curious, they want to have new information on the story and they are actually taking notes too.

ANIMATED TABLEAU VIVENT
Agate volunteers to play Paolo Marini inside the lift. The others tighten up in a closed, intimate circle to figure out a strategy. Jun puts her arm around Herminia’s shoulder.

Doctor Peacock [Jun] uses the strategy of the mirror to remove Paolo from the lift! The others are surrounding her and subtly suggest what to do.

STATIC TABLEAU VIVENT
It finishes with a spontaneous applause!
Were they supposed to stay still and not talk?

LETTER TO THE FAMILY
Ariel volunteers to write the letter to the father. Eduarda wants to write the name of the hospital. They stay focused on the letter for the whole time, without ever getting distracted (Herminia, Carme, Marika and Agate discuss it in pairs, Ariel is very focused and looks for words in the dictionary..) Carme doesn’t want to put off the reading of the letter to the following day; she wants to read it straight away!

INTERCULTURAL REFLECTION (mental illness)
They all say something; it seems like they are interested in this topic. Ariel and Jun only talk when they are addressed but manage to express their opinions well.

At the end, Agate also speaks up spontaneously. Carme and Marika briefly talk about mental asylums in Brazil.
LANGUAGE REFLECTION
You are still cleaning the board and Herminia is already suggesting “tingles”. By now they’ve worked out how it works and they are ready with their note book. Herminia, Eduarda, Marika and Jun suggest words to write on the board. Honestly I must say that it was hard for me to hold back, because I was very engaged myself and I would have really liked to participate :-)

WORKSHOP 4
11/08/2010

COLUMBIAN HYPNOSIS
I really like this kind of activity because it creates empathy among them. By now the girls understand and are enthusiastic to do the activities that you suggest, in fact they take everything very seriously.

Wonderful harmony when they work all together!

BACK TO THE FILM (“What does the music mean?” “What does it mean when it stops?”) They all seem to agree that the music symbolises nightmare and paranoia.

SUMMARY FOR YELENA (ABSENT THE PREVIOUS DAY)
Yelena comments “Good idea” to the strategy used by Jun to remove Agate/Paolo from the lift.

PSYCHOLOGISTS’ MEETING
Only Agate replies to the coordinator, as she says “Good afternoon”. It’s nice to see the improvisation: Carme totally plays along with you and states she’s seen Giovanna Marini, Paolo’s niece, five months earlier at the hospital. There is great collaboration and attention when they write the questions to ask to Paolo’s mother. Once again, Jun volunteers: she will play the role of the mother.

INTERVIEW WITH THE MOTHER
Fantastic!!! Jun is perfectly in role!!! Great performance!!! They all speak with the mother and ask questions (Ariel, too). The only one who never speaks is Marika, who just contributes towards the end with one, fundamental question: “was there a mirror in the room?” At the end of the interview Carme wants to shake Jun/Mrs Marini’s hand. As soon as Mrs Marini leaves, the comments about the interview start flowing spontaneously, in terms of how it was all too normal for the mother.

INTERVIEW WITH THE BROTHER
The interview with the mother was so engaging that they are all enthusiastic to interview the brother and come up with questions for him. Agate wants to know if it’s better to use formal or informal address with the brother. Like the previous one, this interview doesn’t lead to substantial information. The next interview will be important.
INTERVIEW WITH THE NIECE

It will be Ariel to play the niece, Giovanna. She doesn’t volunteer spontaneously, it’s Agate who suggests she volunteers, but you can really tell from her facial expression and from the body language that she’s ‘flattered’ to have been chosen (she humbly states: “I don’t know how to do it” – she says that as she’s standing up, though). The niece interview is almost exclusively Yelena-Ariel.

GOSSIP MILL

Wonderful and effective from every point of view! The girls in pair with you (Yelena and Eduarda) start speaking first; they don’t wait for you to start! Ariel as well, but first you have to ask her the question: “what have you heard?”

The last scene is super-engaging: the mirror maze!!!!!!!

WORKSHOP 5

12/08/2010

I start the observation 30 minutes into the class.

Very engaging the moment of relaxed reading, they were all very focused on listening.

Today they are not wearing the name tags.

3D POSTCARD

Yelena is the first one to go inside the postcard.
Agate is the only one who, in the postcard, talks directly to Jun/Peacock and doesn’t speak to Paolo Marini.
Herminia is the last one to go inside the postcard and after uttering her sentence she raises her shoulders… perhaps she wasn’t convinced? (However, straight afterwards she’s the first one to volunteer to play Paolo under hypnosis)

Yelena contributes to advancing the story because she says Paolo is talking to her.
Hypnosis. They all count to 15 always staring at the prop/Paolo, nobody ever raises her eyes.

INTERVIEW WITH PAOLO - HYPNOTISED

The girls, who organise the space automatically, divide themselves into two groups of three, leaving you the chair in front of Paolo.
Agate asks one question only, but it is well thought out: “Can I speak to Fabrizio?” and this leads to the following phase.

INTERVIEW WITH FABRIZIO FERRO

The interview turns out to be interesting, but they don’t get too excited about it. Now they have to interview Paolo again. You mention that it will be an interesting interview; they’ll have to work something out, a strategy. Marika and Eduarda (the only ones who
haven’t volunteered to play a role yet) admit they don’t feel like it.
Once again, Jun volunteers (the girls smile about this).

SECOND INTERVIEW WITH PAOLO
Strange atmosphere. Yelena changes strategy (probably she didn’t understand what was decided) and the others are lost (especially the group on her left: Eduarda, Agate and Marika exchange puzzled looks). The interview is almost exclusively between Yelena and Jun/Paolo. Jun is surprised, too: she looks at Yelena and she always tries to catch Eduarda’s eye (sitting exactly opposite to Yelena). Agate is drawing. However afterwards they all laugh about it! They are all anxious (especially Eduarda, who also seems a bit angry) to ask Yelena what happened, why did she change it all? This is evidence of their high engagement!

DIAGNOSIS REPORT OF PAOLO MARINI
The psychologists are all extremely focused! Nobody seems to be slightly hesitant about what to write.

THE CONFERENCE
“Let’s break the mirror” is Marika’s suggestion but nobody reacts with surprise, only Herminia nods. Yelena livens up the situation, by personalizing it: she greets the audience and her colleagues before reading; also, she doesn’t just read, she comments as well. Agate’s comment is interesting: “it would be better not to break the mirror because it could create a further fragmentation of his personality”. The following discussion between Agate and Marika is good, and engages the others as well!!
Appendix D.3: Linda's Observation Notes (sample of the Italian version)

6 agosto 2010

Storia personale del loro arrivo in Italia:
Mentre Irina racconta la sua storia personale, il clima è rilassato, sereno, le ragazze ascoltano e ridono alle battute. Solo Carme e Jun intervengono spontaneamente per esprimere la loro opinione su inglesi e americani (non si trovano d’accordo con Irina).

CREAZIONE DELLA STORIA
Mentre Yelena spiega la “tradizione della corona” le altre ragazze non intervengono spontaneamente raccontando qualcosa di tipico usato nei loro Paesi ma si limitano a dire che da loro quella tradizione non esiste.

Il personaggio sul muro
Le ragazze sembrano contente di creare questo personaggio e intervengono tutte aggiungendo particolari (Jun aggiunge il particolare “capelli cortissimi”, non “corti”) e ridendo.

La storia
Mentre racconti la storia riesci a creare con la voce e il linguaggio del corpo un clima sereno e rilassato, infatti le ragazze si sentono a loro agio e ascoltano attentamente. Sono tutte curiose, attente e fisicamente si spingono verso di te.

Creazione della storia in 2 gruppi
I 2 gruppi sembrano entusiasti di cominciare a creare la storia e si chiedono fisicamente in un cerchio molto stretto, “intimo”. 
Nel gruppo 1 inizialmente Yelena e Irina sembrano le più partecipi, si danno i ruoli e dimostrano grande voglia di creare questa storia. 
Nel gruppo 2 Marika e Agate si complimentano con Jun per la bella idea avuta. Shuang durante le prove fa volontariamente una faccia molto buffa per far ridere le compagne dimostrando un grande coinvolgimento affettivo.
Il gruppo 2 finisce molto prima ma, invece di rimanere ad aspettare, le ragazze parlano tra loro in italiano, ripetono ancora il quadro vivente per migliorarlo, si fanno battute e ridono tra loro. Fanno anche ipotesi sul lavoro dell’altro gruppo.
Durante le prove anche il gruppo 1 si diverte ed è coinvolto. Ad un certo punto, durante una scena divertente, Prisca cerca lo sguardo complice di Olesya per condividere con lei questo momento. Il coinvolgimento si nota anche quando interrompi la scena per parlare con Irina e Herminia: Carme, Ariel e Yelena si avvicinano a te per sentire che cosa stai dicendo.

Performance
Yelena è molto interessata alla performance del gruppo 2; è infatti curiosa di sapere il motivo per cui, dopo aver visto il fantasma, Federico non ha più voluto parlare con lo sposo (secondo la storia del gruppo 1). Anche il gruppo 2 è interessato e coinvolto dalla performance del gruppo 1: si spostano da sole per poter vedere meglio e, prima che tu glielo chieda, cominciano già a parlare e a formulare ipotesi in italiano.
APPENDIX E: FOCUS GROUP (TEACHER-PARTICIPANTS)

Appendix E.1: Focus Group Questions (TP)

1) Did you talk about the process drama with anyone? Did you have any expectations? What was your overall impression?

2) Video-Stimulated Recall. As you watch these videos, what are you thinking?
   - Segment 1
   - Segment 2
   - Segment 3
   - Segment 4
   - Segment 5

3) Any final comments?

Appendix E.2: Focus Group Transcript (Case Study One)

24.06.2010, Case Study One.

Present: Valeria, Paola, Marisole

QST 1 - Did you talk about the process drama with anyone? Did you have any expectations? What was your overall impression?

Marisole has talked about the process drama to everyone she’s met; she’s been talking about it non-stop. She expected more movement but the space was limiting. Marisole’s loved the exchange between reality and fiction, for example on the train when the students, in role as passengers, were wrongly accused of having fake tickets: “in that moment it was real for them” (TP FG, 2:00 wav file).

Valeria also talked about it with a lot of people, describing it as “a way of learning language through the theatre”. She had very high expectations, which were fully met; actually the workshop surpassed her expectations (TP FG, 2:30 wav file). It’s the best experience of her Master programme so far. Valeria liked the process drama experience very much, in particular how in a very short time students became so engaged, in role. She mentions that she particularly loved the soundscape activity on the last day, where Teresa (usually very shy) sang the pre-text. Valeria’s tone is enthusiastic; she seems truly genuine, animated. Valeria says that this is ideal for language learning, to get students to talk; “the communicative element is very strong”. She points out that working with a monolingual group was somewhat restricting, they used lots of Chinese and relied on the dictionary until the very end.
A discussion follows on the use of the target language. Marisole mentions that they did speak some Italian, it wasn’t just Chinese. I observe that, when they were in role (for example during the interview) they did speak Italian; not so in other tasks, when they had to organise themselves for example. We come to the conclusion that it was strategically wrong to form a group with 16 students from the same nationality. Paola says that even having four or five students from a different background would have helped.

Paola observes that they spoke Italian only when they were identifying with the role. “When they were in role they spoke Italian but if they got distracted they would go back to Chinese” (TP FG, 8:59 wav audio file)

I follow up commenting that, we might argue, an indicator of when they are engaged could be when they do not speak Chinese. However I point out that they could be speaking Chinese but still be aesthetically engaged. Marisole thinks that, “even when they were speaking Chinese, they are talking about the drama, interacting within the drama” (TP FG, 10:00 wav). I open up the question to the others: Valeria says they would often be talking about the drama; I suggest asking a Chinese speaker to watch the videos and ask what they are talking about. Paola thinks that even when they spoke Chinese they must have been talking about the activities: I point out that, even so was it ‘task engagement’ or ‘aesthetic engagement?’

Paola also spoke about this course with a lot of friends. She had a lot of expectations and they were met. Before the workshop she was very curious about integrating language and drama; now she understands how this can be done and she loves it. What she likes the best is the continuous exchange between reality and fiction. It engages the students.

Marisole mentions that, getting them to stand up and move around really made a difference. I add how many of them have remarked this in the interviews. I add that this was not actually part of the process drama itself and that, initially, when they picked this as their favourite moment (in the interviews) I was taken by surprise. Then I had to acknowledge that it actually made a difference for them.

Similarly, the vocal warm up is not a process drama convention, but was very successful. Paola points out that she witnessed a great improvement from 1st to 5th workshop. I conclude that, in AL/process drama, it is important to include vocal warm ups, voice exercises to prepare them for soundscape.

QST 2 – Video Stimulated Recall - what are you thinking?

- Segment 1: Alessia, in role as Miss. Simona Trussardi presenting to the Editor.

Paola comments straight away: to her this segment reinforces that, when they are in role, they use Italian for peer interaction; for example, while presenting to Righello, Alessia turns around and asks her group mate for the name of the person to interview. She asks this in Italian, although very often they would use Chinese for this sort of information-seeking question [TP FG, 26:49 wav]. Marisole comments that Alessia spoke Italian because Righello was there, waiting for the answer. Paola recalls this was the very first interaction with the editor and the graduates looked serious, almost scared of him. Nobody laughs, they were intimidated. Marisole laughs and comments that, as soon as they saw the tie & jacket [Righello’s props] they changed expression. Paola observes that the students’ attitude towards me as teacher was very different than towards me as Righello: when I was myself they were more relaxed, whereas when I played the editor they were more frightened. Valeria also observes that Alessia was fully in role and wanted to carry out her job as well as she could, ‘in a realistic way’.
• Segment 2: gossip mill. At the train station the graduates are waiting for the train, gossiping about other groups’ secret strategies.

Marisole says that they are engaged, they are speaking Chinese but they are engaged (TP FG, 34:17 wav). Paola questions if they were generating any gossip at all; she observes that they are talking, but it’s impossible to hear the content of their interactions. She recalls that, at the end of this activity when I asked them what they heard, there wasn’t a lot of discussion. Alessia in particular had said: ‘I didn’t find out anything new’… but, Paola observes, in the gossip mill Alessia was speaking a lot. How can that be, she wonders? Later, Marisole points out that ‘they sparked’ when I suggested that maybe they didn’t want to share the gossips (of the winning strategy) openly because of the competition… Paola says this is the perfect excuse so they don’t in fact tell me; Marisole at the time thought this could buy them more time, to come up with a good strategy.

Valeria comments on their poor space awareness skills. Valeria also notices that, in the gossip mill, when they start a sentence in the target language (‘have you heard that…?’) they tend to continue using Italian. Therefore, I add, through previous scaffolding we can facilitate the use of the target language. Valeria says that it looks like they are having fun; yes, I reply but for some of them this activity was challenging and embarrassing as ‘they didn’t have ideas’. Marisole thinks this could be the case.

Marisole leaves.

• Segment 3: Teacher in Role as Ticket Inspector. On the train the passengers find out they have fake tickets. [SM1]

Paola says she loves this part, because they were all engaged; it was ‘the peak of improvisation’, not only for them, but also for me (TP FG, 1:04:29 wav). Some of the passengers really cared; they made a real effort to find the right words to communicate in Italian. She loved this part, especially their rebellion. Paola thinks this is one of the most significant parts of the whole drama.

Valeria also remarks that they are all engaged here. She likes that the students, in role as passengers, are not passive to the story, but actively decide what will happen. She points out how at the end of the improvisation, Melodia mimes calling Righello to ask him what happened.

I, on the other hand, sound melodramatic and say that this was the worst moment for me, the worst moment of my entire career. This is because I wanted to persuade them to do something (get off the train) and I failed. So I see that my persuasion skills are weak and I am a failed actress. However, I appreciate their point of view: this episode was great because the students rebelled and stuck together.

Paola points out that this group of Chinese students was usually really polite and subservient; it struck her how, in the drama, they were so strong-headed and resistant. This, she thinks, is interesting because when they were playing a role they felt they had a right to rebel, since I was no longer the teacher (TP FG, 1:09:37 wav).

As I keep beating myself for having failed to persuade them, Paola tries to cheer me up, saying that I should look at the positive side: “I have managed to truly engage them” (TP FG, 1:10:50 wav). If they were more passive and if they quietly got off the train, obeying my orders, there wouldn’t have been so much interaction —she says. I agree.

Previously I had stated that the worst part for me had been when one of the passengers asked
me who I was, and I said: ‘the ticket inspector, look!’ showing them my ID badge. To that, all of them rebelled, saying ‘it’s a faaake!’ I interpreted this as they were not accepting the drama (they referred to the fact that the ID was just a piece of paper; they didn’t accept it as a symbol of authority).

However, Paola and Valeria have another interpretation of this interaction: they think that when the passengers said my ID was a fake, they were still in the drama, thinking that they were on the train but being the victims of a fraud. Just in the same way as they felt shocked when I said that the tickets were fake, they accused my ID of being fake… neither the students or me meant ‘fake’ in terms of ‘not accepting the drama’; we meant ‘fake’ as in ‘fraudulent’ (I certainly did with the tickets – cannot know about the students for sure, but I presume so). So Paola and Valeria compare the shock the students felt to the shock I felt when we were accused of having fake documents. Interesting conclusion, I think. I end up asking the girls to come back to Australia with me and finish my PhD. General laughter.

- Segment 4: Teacher in Role as Righello. The graduates are rejected by the editor

Paola says that it is clear that they care about being hired and they look sweet when they try to find some reasons for Righello to hire them; they look lost when they find out they haven’t been hired – they were expecting to get the job after all their efforts.

Valeria notices how the third group (which was the most likely to get hired) sticks for the other two, questioning Righello on the fake tickets. Valeria is impressed with this gesture, which shows team spirit despite inner competition among the three groups. I point out that they still remember about the fake tickets even if it was in the previous week, and this was more important than getting the job.

QST 3 – Do you have any final comments?

Paola wants to stress that the students only spoke in Italian when they were engaged. Throughout her notes, she had kept track of language use (‘here they are talking Italian’; ‘here they are talking Chinese’). When she was typing her handwritten notes on the computer, she realised that the Italian interactions corresponded with moments of engagement, identification with their role… so she thought to herself: “Oh, so this is the only way to get them to talk exclusively in Italian!” (TP FG, 1:22:45 wav).

Valeria is surprised to hear that many students loved the movement, breathing & relaxation activity as she thought they looked very self-conscious, unaware of their body and not at ease in the space. I agree with her point and conclude that this was the first time they did anything like that, so it must have been challenging but inspiring.
APPENDIX F: FOCUS GROUP (STUDENT-PARTICIPANTS)

Appendix F.1: Focus Group Questions (SP)

1) [Show prop]: What is this?
2) How did you feel when you were wearing [prop]?
3) How did you feel when I was wearing [prop]?
4) Have you experienced teacher-in-role before?
5) Video-Stimulated Recall:
   - Segment 1
   - Segment 2
   - Segment 3
   - Segment 4
   - Segment 5
6) Has anyone done any drama before?
7) If a friend of yours asked you how this course was, what would you say?
8) Has there been any moment when you were uncomfortable with speaking Italian?
9) Did you feel comfortable to speak Italian? Do you think process drama is useful/not useful to speak Italian?
Appendix F.2: Focus Group Narrative Transcript (Case Study Three)

Present: Herminia, Ariel, Jun, Eduarda, Yelena

[Prop 1: pyjama top] What is it?

Jun replies: a pyjama; Ariel: a shirt. I ask if it’s anything else, and Eduarda says: “Paolo’s clothes” (CS3, FG_SP, 1:08); Jun adds: “lift... in the lift”. I ask them if they remember the very first time they saw it. Herminia: probably, when I wasn’t there; Yelena: “when we brought him to the hospital...” Ariel: “when we took him from the lift” (FG3_SP, 1:46). I point out that there was another moment yet, when he escaped; Ariel objects that that happened afterwards. I apologise. Do you think it acted like a symbol? Did it help you in that moment, or not so much? Jun says that it helped them. I ask them if it would have been more difficult without using any prop. They straight away reply: “Yes!” (2:35). I suggest: so the symbol has helped you to... Eduarda: “imagine” – Herminia: “identify” – Eduarda: “that he was a sick person, as well” (2:50). Jun also points out that it was also helpful for the person playing the role (3:01). I ask them if they think it was easier for Agate to interpret Paolo using a prop; they respond chorally: yes!

[Prop 2: glasses] What are these?

The atmosphere changes as soon as I show the glasses. They giggle and laugh; they seem happy and reply chorally: “Dr. Colombo!” (3:32). I ask them if the glasses were helpful to understand that I was playing a role; they all reply instantly, with positive answer; Eduarda says: “clearly” (3:47). They all laugh. I ask them if there was a difference in the way I behaved; they answer positively. Yelena adds that there was, especially when I played the role of the constable. I get the hat of the constable, and ask her what she means. Yelena says that he was a real man, a policeman who set up the problem. Yelena then says that, when I wore the scarf and glasses “I felt that we are really doctors... and you also doctor with us” (4:34).

Have you ever experienced teacher-in-role before?

All of them say that it was their first time. I ask them if it was a surprise; they all nod, except for Ariel who says it wasn’t a surprise: “I knew why you changed hat and became another person; I understood it straight away”. I ask her to expand, what is it that she understood? “That it helps to be someone different” (5:30). I ask the group if they think this technique is useful; they all agree. I ask them what was changed by using TIR in class. Jun replies that as soon as I was wearing the props, she would start to feel tense (6:00) Eduarda adds that my role (as coordinator) had its own hierarchy; she didn’t feel that my role was at their same level, as a colleague; I was higher than them, they respected me. I ask how the status among them was: it was the same, all of them reply (6:45). Herminia says that she felt a lower status because she had the role of an apprentice. She adds that it was better for her to be the student, because she finds it difficult to improvise on the spot.

[Prop 3: paper suit] How did you feel when you were wearing this? [To Yelena, Herminia and Jun]

They all say they felt different; it was useful. Jun adds that she felt that “I wasn’t with you; I was in another... space” (9:15). I comment that it helped her to identify with the role (of a schizophrenic under hypnosis); she agrees. Then I ask them about myself wearing the prop in the ‘thoughts in the head’ convention; I ask them if it was a bit strong, and they reply chorally: yes! I say that it was strong for me too, because I didn’t know what would happen, actually I wasn’t even sure that I would go for it. I ask them if it was useful to wear a prop, they all agree
that it was (9:52). I point out that they spoke much more during collective role, when the prop was just a symbol, rather than when I was wearing it as a costume, and ask them if that is because they still saw me as ‘the teacher’; they strongly disagree. Herminia says that, during ‘thoughts in the head’ I was reacting to their individual comments, and so they took longer because they were considering my reactions (10:51). I ask them why there were some silence gaps in between their comments; they say that they were thinking about what to say (11:10). Jun says that for her it was more difficult when the prop was just a symbol on the floor; Herminia points out again that the activities were different, because when I was wearing it, they had to speak out my own thoughts, whereas in the other instance they had to speak as themselves (doctors) to give suggestions, speak to him directly (12:20).

[Prop 4: hat]

They immediately all say, chorally: “the mother!” (12:56) before I can even ask them what comes to mind. When I do ask them, someone says: Jun [all laugh] and the way she was talking! Jun protests, saying she wasn’t aware of what she was doing. I add that she improvised it all. Jun objects that actually, she hates wearing hats [All laugh] I say that she should have told me; she points out that she chose the hat herself. Yelena says that, when she was talking to the mother, she felt “there was like a barrier between them” (13:57); the others agree. I comment that the mother wanted to hide her son’s situation; they all agree.

**VSR:** watch these videos and tell me anything that comes to mind related to language learning.

- **Segment 1: workshop 1, Tableaux preparation.**

Jun remembers that during that moment, when she talked in Italian she was thinking a lot; later it was better, “it became more natural” (19:51). I clarify: so it wasn’t very natural at the beginning? She agrees, saying that at the beginning she would think a lot about the grammar (“ok, this is masculine, this is feminine... where to place the pronouns...”) whereas at the end she didn’t think of it as often (20:19). Yelena says that she sees that “we are still students there” and that they were thinking it’s something different, they’re having fun, without any in-depth thoughts (20:50). Eduarda follows saying that it was fun for her, too. Herminia says that “she was trying to show her idea, as opposed to thinking of how to say something” (21:25). Ariel says that she didn’t say a lot because she didn’t know, she didn’t have many ideas about what to do and how to do it (22:31).

- **Segment 2: workshop 2, TIR (reporting the action plans)**

Jun replies: plans! I validate her comment, it’s the action plans. Eduarda: “We have to decide what to do to take him from the lift” (24:51). Yelena says that she saw how they were starting to work as a group; everyone was saying their ideas and they were looking for one, the best one. Herminia says that it looks like she really was a student; she was tense [all laugh]. I say that it was the first time that I gave them a task, not as a teacher, but within the story; how was that for them? Jun says that she unconsciously thought that there was only one right answer to that task; on the contrary, later on she didn’t face tasks looking for the right answer... she “just did what she did” (26:53). Herminia remembers that she was thinking: how can we find a solution? (27:03) She was trying to think of what to present in line with a psychologist’s plan. She didn’t feel like she had to find the right answer, but she felt that it had to be professional (27:33).
• **Segment 3: workshop 3, whole group impro (when the music plays)**

Eduarda says that for her it was a bit of a shock; Ariel asks her why. She replies that she didn’t think that Agate could do something as good, as realistic. Yelena wasn’t there, so she’s seeing it for the first time. She says: “how good of the doctor to find the right solution to get him out!” (30:00). All agree. I say that I was very surprised, as Agate asked me what she had to do; did she have to come out of the lift? They all laugh. I say that I suggested that Agate ‘listened to her body’ and that, during the improvisation, I was very curious to see what ‘her body was saying’. Jun adds that, for her, when Agate came out, the only thing that she was thinking was: “do not go back in there!” (31:20) [All laugh] Herminia, echoes her, laughing: “Don’t change your mind!” and Jun: “Oh please!” I ask her if she was tense in that moment: she says that she was (31:34).

• **Segment 4: workshop 4, Gossip mill**

Yelena says that everyone was in role: “Everyone... for example she’s not Herminia, not Eduarda... but everyone is in the hospital, everyone is in role” and also “really, it’s no longer... us; it’s the characters, and something’s really happened! And everyone’s talking... truly, they are concerned about this, you can see that by their gestures, their faces, their eyes...” (33:37). Eduarda says that she thinks they had to be creative, to find an idea to create this discussion (33:48). For Ariel it was interesting to hear all of the ideas that emerged (34:03). Jun thought that everyone was creative, and she liked this. Herminia adds that, compared to the first day, now everyone looks like a bit of an actor [giggles] (34:51).

• **Segment 5: workshop 5, role play 3 (interview with Paolo under hypnosis)**

Ariel says that what comes to mind is that she (Yelena) was asking questions which they didn’t agree upon, confusing everyone⁵. Eduarda agrees. Herminia says that it was weird for her because she had just played that role and she found it weird, she was contemplating how she found that answer. Jun noticed how he was continually scratching. Eduarda says that it was a bit mysterious; Jun adds that it was a bit of a shock, because... “it’s really the same... same person!” (37:37). Yelena says that in that scene everyone was concentrating to understand who was in front of them (38:17). She adds that it’s really like, there’s a silence but there’s an idea which travels from mind to mind (38:30), like an idea that is travelling through and everyone’s “thinking about a solution, what’s the best...question?” (38:48)

1. **Has anyone done any drama before?**

Nobody replies. I single out Herminia, she says: never.

2. **If a friend of yours asked you how this course was, what would you say?**

Jun says that yesterday she spoke to a friend; she told her that this experience is really new for her, and the emotion is a bit strong, but she likes this way of learning (40:01), improving the language, also because she is someone who always wants to try something new. Herminia says that she described it to her housemate, in Portuguese. She “told her everything”, how “we created a character for each one of us, with the inspiration of that film, and we did like a sequence of that story” (41:02). She adds that doing the dramatization was interesting (41:11). She also said (to her housemate) that it’s easier to improvise in real life, than improvising in role, because “when it’s me, it’s just me... it’s easier to find a solution, to be spontaneous... but for this role, I always had to find that characteristic, social status, role” (42:04). Yelena says

⁵ Although this refers to the following episode!
that she’s written about it (to a friend), and he replied: “very well, what a great experience for you!” Yelena wrote that she really entered in this situation (42:18); she says that perhaps she exaggerated, because after the class she couldn’t “get out of the situation” and it’s the second evening that she gets off the wrong train stop (42:35) [Everyone laughs] “because I was really... I was still in this situation, with my head, with my thoughts, with my senses I still Paolo Marini (42:45). Ariel says that she has class with Jun in the afternoon, and they had to leave early to make this class; they had to explain to the others why they had to leave early. She found it a bit difficult to explain; she said that “they watched a film about a person and they are all doctors trying to help this person” (43:38).

3. Has there been any moment when you were uncomfortable with speaking Italian?

Nobody identifies any uncomfortable moments.

4. Did you feel comfortable to speak Italian?

Very tentative answers; someone nods. Eduarda says not that much, because she still doesn’t speak that well... and sometimes she feels like she wants to express herself but she still cannot (44:42). I validate her and I inform the group that Eduarda has only been studying Italian for two weeks. Yelena notices how yesterday, during the language activity, Eduarda was very fast. I ask them if they liked that activity; they all respond chorally that they did like it. Herminia says that there are two things that facilitate her learning: reading, and experiencing a situation; therefore “that combination was perfect” (45:45). Eduarda says that she can read well, it’s only a matter of pronunciation and expression. I say that, if I had more time, I would have liked to read together the review of the film. I encourage them to read it and to work on it with their teachers. Eduarda says that she has something to add: she says that for her it also was very therapeutic [everyone laughs]; she says that she’s an artist, she works with people, dancing, and she always thought that she was a very open person. However, here she found herself very shy [laughs] and this [serious] is something that made her think (47:07). I thank her and add that, in order to be successful process drama has to shift something, inside. All spontaneously confirm: “Yes!” (48:00). I continue saying that Eduarda’s comment, suggests to me that the course was successful for her. I then extend the question to the others. They reply positively. Ariel in particular adds that she’s seen how other people think, and that “very often they think the same, in different situations” (48:39).

I thank them and say that I might email them in the future if I need some clarifications, and I will contact them to send them my thesis. I remind them that I will change their names to maintain anonymity.
APPENDIX G: ENGAGEMENT QUESTIONNAIRE

PROCESS DRAMA FOR TEACHING ADDITIONAL LANGUAGES
SCHEDA COINVOLGIMENTO

SCUOLA [redacted]  SESSIONE # 4  STUDENTE SARA  DATA 18/06/10

COME TI SEI SENTITO OGGI IN CLASSE DURANTE [UNDERLINE] TRENO [UNDERLINE] [MOMENTO SPECIFICO]?
INDICALO CON UN PICCOLO SEGNO SULLE FRECCE

- Ho avuto tanta voglia di [UNDERLINE] parliare [UNDERLINE] in italiano!
- Mi ha fatto molto riflettere sulla mia cultura in relazione alla cultura italiana
- Mi ha fatto provare delle emozioni forti

[Scale from 0 to 10]

- Non ho avuto per niente voglia di [UNDERLINE] parliare [UNDERLINE] in italiano
- Non mi ha fatto riflettere su nessuna cultura
- Non mi ha fatto provare nessuna emozione
"The research question of a study is like a little boat that keeps the researcher afloat in the vast ocean of data”

(O’Toole 2006, p. 129)
Appendix H.1: Reflective Journal, Case Study One (extract)

WORKSHOP 4
June 18th, 2010

WARM UP: we proceeded with the vocal warm up, which is now intriguing them. Someone during the interviews has commented that through these exercise they’ve realised how intonation can change meaning. They seemed truly stunned by this. That’s why I was even more determined to carry on with the same warm up (even if usually I would change every week) these students, who have absolutely no drama background at all, needed 4 sessions to benefit from this exercise. I chose to use ancora una volta (‘once again’) as the first sentence: this was a focussed choice, as that’s how the pre-text starts and this very expression injects tension of the mystery into the pre-text. Then I got them to choose the others: I like to empower them with choice and I like how I can always come up with some interesting comment feeding from their choice.

RECAP: I thought it was vital to start with a recap of the story: to reinforce vocabulary and resume the tension of the task, relationship and mystery which we had been cultivating. Moreover, Teresa (who had been there for the 1st workshop) had missed all the other classes, and so she had no idea of our process drama. I asked the students to help Teresa catch up with the story and so we all tried to fill her in on the details of situation, roles and relationships. I feel a real caring for these students, we’ve bonded really well and I do believe it is because of the initial workshop on names which was so powerful.

I got them to quickly re-scan their interview questions in groups, so they would be fresh in their minds for the next exercise. I told them they had to ‘study them’, to remember them: here I wanted to harness their learning attitude (memorisation) so that they would truly commit to these questions.

RELAXATION: before the workshop started I interviewed 6 students. When asked what they remembered most vividly, half of them mentioned the shaking exercise. I was most impressed, would have never thought! They liked to do something physical which grounded them for the drama work. So I had no doubt today, I had to do the shaking / laughing once more! It was hard as not everyone committed to this. Mara for example kept giggling uncontrollably, I had to move her to a few different places but she still remained silly – in fact she disrupted the mood throughout the workshop. I wonder what I could have done to calm her down at this stage.

For the meditation, I told them to visualise their minds as blue afternoon skies, with thoughts like ‘passing clouds’ or ‘birds’. I thought it could work because in their culture they often come up with these poetic, naturalistic images.

ENROLLING: I got them to write their names on white tags and stick in on their shirts. This I had envisaged would work well for the demo we were supposed to shoot; in effect, it works well always and I will always do it in a class of AL process drama. Since these students do not have any drama background, something as easy as this helps them to get into role more easily. Also, I had asked them (following Julie’s idea) to bring a special object they could wear. I asked them to show me the object and, in a ritualistic way, they put it on. From that moment onwards, they were their character.

VISUALISATION: I then proceeded to lead them through a visualisation of their characters, in particular thinking how they will succeed in this project, they will be the best group. I did this to re-establish motivation and support the tension of the task in completing the interview. Then I
instructed them to think in their minds of the interview questions and to consider one detail which they could add to make one of the questions more interesting. I gave them some paper (with the Chamber of Commerce logo) and told them to write their secret and hide it on themselves. I remember this worked well in the First Fleet process drama (with the secret object) and so I wanted to try it out.

IMPRO ON THE TRAIN: when they all finished writing their secrets, I re-arranged the chairs in two parallel rows and asked them to imagine to be on the train from Rome to Milan. I handed out the train tickets again (some of them left them behind). I felt it was easy for them to do this task now, they seemed totally confident as opposed to the first time I asked them to re-arrange the chairs and improvise. The first step was to simply improvise on the train and, discreetly, to share their secrets with their group mates, avoiding the others to eavesdrop. This I think worked quite well; from the video it seems they are interacting in role and are aesthetically engaged (in terms of animation) at the beginning; then they still interact but they seem less engaged.

TIR conductor: after 1.5 minutes of improvisation, I came into role as the train inspector asking for the tickets. This is a long interaction, lasting about 8 minutes, in role. They were so determined to stick with their decision! They didn’t submit with my power... they questioned my authority (in role).

I had to negotiate my status, in role, with my participants. I felt I failed to portray this role and I was stunned at their determination to contrast me. I can’t believe they rebelled against my authority like that.

It’s funny, I felt really confident and prepared before this workshop: I had the arrogance to anticipate and predict how the students would react to my behaviour. Wearing my playwright hat, I had already decided that they would accept and surrender to the ticket inspector arresting them. However, wearing my actor’s hat, I realised that, in role, they had chosen to ‘rebel to my authority’ as ticket inspector. I brought in a new role (policeman) hoping they would surrender to his will. They didn’t! I therefore enriched the plot, giving them some power to share the truth - but they still didn’t succumb. I had to cut the action and narrate – therefore, I had to wear my director’s hat, supply a narration out of role. Only in this way I managed to stir the drama in the direction I wanted it to go. This whole negotiation has made me reflect on the negotiation of power and how difficult it is to truly let go of it for me as teacher and as process drama leader.

TIR police officer: once again, they refused to buy into the make-believe. I tried to arrest them, but they didn’t let me. They asked me for my credentials, but they didn’t believe me. They stayed strong in their position. I opened up and told them that I was investigating a case; I was hoping they would open up, but they were still harsh. As I went to handcuff them, they laughed at my face. I cut the drama.

SYMBOLIC OUTBURST: I asked them who they wanted to talk to and they chose Dr. Righello; then I told them I would put down a symbol for Righello, and that they could tell him anything they wanted. This, Julie suggested earlier, would allow them to say anything at all without feeling inhibited by their boss’s power over them. At first, I put the chair in front of them and instructed them to talk; this didn’t really work, they just laughed and wouldn’t talk. So, in a flash I rearranged the chairs, asked them to form a circle. Then I asked them to talk to him again. Now they were able to let go and improvise, mainly insult him (I think).

NARRATION: Out of role, I recapped the situation: they were travelling with fake tickets, so they got in trouble with the law. They chose not to cooperate (acknowledging their creative choice) so they got in trouble even more and now they were in jail (imposing my directorial role). I had to revert to my power as teacher (out of role) to finally get them to surrender their
personal objects – a ritual signifying they were dispossessed of their belonging and they had been arrested. As this happened, I encouraged them to keep talking to Dr. Righello (symbolised by the tie and the yellow post it)

TABLEAUX: since someone in the interview mentioned they liked the tableaux, and in particular how they evolved through time, I was keen to work on the same idea. So I asked them to prepare 3 freeze frames: after 1 minute, after 3 hours and after 20 hours since they had been arrested. They had fun during this phase but they didn’t speak in Italian that much. It was too tempting for them to use their L1 since they were having such a good time. So they were engaged in the drama, but not in the language... this though is also generated by the peculiarity of this cohort (all from the same nation); it simply could not happen were they all from different nationalities.

IN ROLE WRITING: after supplying a narration, I suggested they simply had to wait and all they could do was to write a letter to someone. Originally my idea was to write a letter to someone dear to them (a friend or relative), but it occurred to me as I spoke that it had to be someone who speaks Italian... otherwise they might write in Chinese... so I suggested they write a letter to someone they knew in Italy who could help them. They all engaged with the task; it would be interesting to view those letters (I just saw Gianni’s) and maybe even to photocopy them. Must ask them next time. For a few of them (Mara in particular) it was hard to concentrate (she kept giggling from the very beginning: how annoying) so I had to isolate all of her inmates 'to a special cell', in order to leave her alone in the cell. I did this, and not the other way around, because I suspected she could rebel my authority (like she did before)

COLLECTIVE PHONE CALL: They already knew they had the right to make one phone call. I asked them who they wanted to talk to and they chose the Vice President, Rachele Marchetta. Then they had to decide who, out of everyone, would represent the journalists. After some negotiation they chose Tommaso, in role as Paolo Carati. We had already tried collective role in the vocal warm up, so they had an idea about how it worked. We paused for the break and I told them that, on the way back, they would be able to make that phone call.

[Break 15 mins]

I think collective role worked well to protect them. Especially with the initial greetings, when they replied all together. I then asked individual questions to different people... but they all replied as one. This activity worked extremely well; Tommaso in particular (whose role we were embodying) replied extensively to explain the situation. Being the same role gave them some extra confidence to interact with me in perhaps the most successful improvisation so far. I find it interesting to note my drama teacher behaviour management strategies: I started the collective role without 3 late comers, giving instructions to the teacher-participants to keep them outside when they arrived; they were only allowed at the end of the activity. Once they joined us, I used them as an excuse to recap the situation, asking the others to tell them what had happened. In this simple move, I achieved 3 things:

1. I looked after the drama by protecting the circle / keeping latecomers out
2. I let them know that if they come late they cannot join in (drama is serious work!)  
3. I used them as a prompt for the others to re-elaborate the situation

NARRATION: I provided the next link to continue the dramatic action: the Vice-President had kept her promise; they were dismissed the next day. They had half an hour to make their interview, and then they had to return to Rome to get their flight back to Shanghai

INTERVIEW: As I commented to Valeria (TP), all of the previous work in the drama was a preparation for this moment. Everyone was focussed on their tasks (they all had different
briefs) and as far as I observed and noticed there was very little (if any) Chinese spoken. The interviewees were told to be as difficult as they could in their answers; the interviewers had to, respectively, ask questions, write answers, make notes on non-verbal clues. This, I thought, is an interesting spin for them to focus on. This part took 20 minutes and was the most substantial role play of the whole drama. They were both engaged in the language and in the drama.

LINGUISTIC REFLECTION: this was done briefly. This phase suffers.

INTERCULTURAL REFLECTION: I chose to comment their reaction to the ticket inspector and asked them if this was a common reaction for them. As usual, I start this part by genuinely asking something which I find curious about their behaviour. That’s the key. Something I want to do for the next (and last) workshop is working on ritual, a special place and symbol. In a way I have already started this with the symbol of the train ticket (torn) the special objects (repossessed) and the ritual of handing them out.

(RJ, pp. 31-42)
Appendix H.2: Reflective Journal, Case Study Two (extract)

WORKSHOP 5
July 2nd 2010

WARM UP: I repeated the mirror exercise, this time instructing the reflections to disobey, both non-verbally (see yesterday) and verbally. I did this because I wanted to achieve empathy towards ‘the subject’ Fabrizio. I would have liked to use the film’s soundtrack as well, but there was no internet connection. Once again, this exercise had potential but it was done without commitment from the group. They were not present in their bodies, had run out of ideas after a minute or so.

READING: as in the previous day Olga had expressed perplexity about why this film has won so many awards, I had promised her to bring a review of it. I found a review which was well written and I included it in the planning. I like to follow up on students’ comments and I felt that concluding with the review was a good way to bridge film and drama aesthetics. The reading activity itself was appreciated by all, as it evoked the ‘traditional’ qualities of an AL class. In a way, I wanted to demonstrate to both the students, but especially the teachers that I know how to run a standard class. Isn’t that interesting? I still feel the need to fit in and seek approval

TIR / WHOLE CLASS DRAMA: we resumed the drama where we left it yesterday. We were having a meeting and were about to call in for our schizophrenic patient, ‘the subject’ (Fabrizio Ferro) to be interviewed. I knew that the climax of the drama (in terms of tension) was approaching, and so I tried to maximise on the anticipation: I asked them what kind of questions we could ask, how we could approach him (me and TP Alfonso had brought toothpaste and toothbrush after yesterday’s discussion). After they drafted some questions, I reminded them that the outcome of this interview would impact the quality of our presentation at the AIP Conference, as well as the funds for our research and, consequently, our own salaries. This whole section was not on the plan but it spontaneously flew out of the context – so to maximise the tension of surprise as the subject escaped, and the task once the interview would take place. Once I felt I had generated enough expectation I went to call in Mr. Ferro. I returned holding some striped pyjama, in a state of shock: the subject had escaped! This generated some tension; the mood swiftly became alarmed. Alfonso led the talking suggesting he might be in the bathroom. I tried to stir the others, asking questions (mainly answered by Alfonso). Sandra and Alisa did not seem engaged, they were laughing about something written on a piece of paper. Maybe they did not understand? After a few moments, we rose from our seats, guided by Alfonso. This part was definitely spoiled by his presence who was over dominating.

When I saw that they all stood up and physically started looking for him (they were about to open the door and go around the school) I froze the drama. I remembered Julie’s rule about not allowing students outside the classroom, in order not to break the mood of the drama. Instead, I recapitulated what happened and instructed them to work towards a possible resolution of the situation.

Here I had planned a gossip mill to generate ideas on the whereabouts of the subject. In my original planning, I was going to use the soundtrack of the film to keep the rhythm of the gossip mill. However, on the spur of the moment I completely forgot and instructed them to do a tableau instead. By the time I remembered about the gossip mill, I thought it was too late and it wouldn’t have worked. It was a hard choice: I really wanted the teachers to see Gossip mill, but I knew that I had missed the timing. So I ditched it. It’s hard for me to ditch activities which I like (the aesthetic for me) to serve the purpose of the class (the educational aesthetic)...
TABLEAUX: I instructed them to do a tableau. In light of Wednesday's experiment with students and teacher participants, I decided to leave the students by themselves. The teachers seemed pleased with this and chose not to participate. From here on, the teachers in effect stopped participating and only observed again.

The students had begun completely independent and engaged in the drama work. First they brainstormed possible ideas; then they experimented some of them in a tableau vivent. I realised they wanted to carry on, they weren’t satisfied with a freeze frame, so I gave them the possibility to continue, adding dialogue. They engaged in a short dramatisation (2 minutes), which ended with the subject being retrieved by the psychologists.

I asked the group to present their dramatisation; the two Japanese participants seemed very engaged and took on leading roles; Olga and Sandra seemed less engaged (at least physically). Catherine at the back was very engaged as she recounted the whole scene to an imaginary doctor on the phone. When they finished, I asked them to continue exploring what would happen if they brought ‘the subject’ in a room full of mirrors (this was their original suggestion). I stressed the fact that they were free to explore different options and that we (the teachers) wouldn’t be watching them. I tend to say that to a small group when they are asked to brainstorm/improvise and I am afraid that they might feel self-conscious. Sometimes, especially with language students I even deliberately leave the classroom to give them the freedom to talk expressively without feeling judged about their proficiency (but not today; how could I leave them with the TP ready to comment and break their engagement at every opportunity?)

During this phase, they negotiated using Italian at all times, for a total of 5 minutes. It was very successful from a communicative point of view. The outcome was also successful from an aesthetic point of view: they re-elaborated the mirror exercises we had done as warm ups to include them in the scene. The subject was in fact in front of a mirror where not 1, but 3 of them (one behind the others) represented his refraction. They were lining up and occasionally would pop out of the line to scare him. Olga, in role as the psychologist, was taking to him as he reacted to his multi-faced reflection. I was very pleased with this as I could feel an aesthetic potential in their ideas. They also seemed proud of their efforts (reinforcing their point, during the interviews that they felt like artists during this workshop)

ROLE PLAY/INTERVIEW: as this finished, there was so much tension leftover that it seemed natural to me to channel it further. After all, we all wanted to talk to ‘the subject’: why not try to interview him? In a circle, I asked Yoriko, who had played the subject in the 2 dramatisations, to keep this role and the others to interview Fabrizio. The questions which they had previously drafted suddenly became relevant. I also handed them the toothpaste/brush to support our previous plan. For this phase, the TPs chose not to interrupt and the 5 participants carried out independently. They were very engaged in the drama. After 4.5 minutes of improvisation, the bell rang. This was a sign from ‘the outside’ which, I thought, would break the make-believe instantly. Instead, they continued to improvise for another minute and a half; after 6 minutes in total, Alfonso who was observing and had been patiently waiting signed me to interrupt (obviously he wasn’t as engaged). I stood up and I signed them have their break. For 6 minutes they were solidly engaged in the drama!

BREAK

ROLE PLAY / INTERVIEW: after the break I asked them what the outcome of the interview had been. This is not recorded (I hadn’t switched the camera on yet) but I vividly remember that Hiru said passionately “we haven’t finished yet!” it was the last bit of the workshop; I felt it was truly up to them to direct the course of events and so I suggested they continue the interview. To make it more interesting (and balanced) I suggested someone else could take
the role of ‘the subject’, indicating this by wearing the pyjamas. Someone suggested Hiru takes the role of Fabrizio; she agreed. I participated, in role, while the other TPs didn’t.

They continued the interview in exactly the same format. Hiru, the oldest participant, was probably the most suitable to play this role; in fact she had the skill to conduct a very authentic interview, gradually opening up to reveal a history of abuse in the subject family, leading to the escape and the consequent schizophrenia. This session was totally improvised and lasted 8 minutes and a half in total. Once again, the teachers chose not to participate but simply observed.

At this stage it occurred to me that a third ‘Fabrizio’ could finish the interview. In this way, Olga provided the conclusion of the interview and I felt the activity was more balanced for all. In her part she managed to pick up from where we had left and carry on with a resolution, sustaining another 6 minutes of rich improvisation. This 3-phased interview was the core of the drama; we all felt satisfied by the quality of the interaction: the teachers, the students and myself. In the last phase I notice [from watching the video] that I was actively engaged, almost leading the interview: I think I was trying to channel the interview towards a conclusion by directing the questions in a specific way.

Actually, about questioning I have noticed that I do ask a lot of them and they tend to be open and stimulating visual & sensorial memory. I caught myself asking ‘drama questions’ and this made me particularly happy. I remember last month I was reading Morgan’s & Saxton’s ‘Asking better questions’ and thinking ‘Yes but how can I do it too?’. I might be learning as I go here. Maybe when I grow up I can be a drama teacher!!!

IN ROLE WRITING: I instructed them to write a report of what happened. I cared to include a writing activity as I knew (from the feedback forms) that they like writing; also, I wanted to demonstrate to the (always less) sceptical teachers that during my classes we do cover the four skills (listening, talking, reading, writing) which balance an AL lesson.

WHOLE CLASS DRAMA / PRESENTATION: it was time for the end, that is, the 10th AIP Conference which I had introduced from the very start. I intuitively positioned the psychologist’s chairs to simulate a panel, and all the other chairs in front of them, in rows, to represent an audience. I came into role as the coordinator, addressing directly the Conference audience and thanking them for their presence. I introduced the panel and asked them to present their case, one by one. They all seemed extremely proud as I called their name. I had considered only calling a few of them (as they all reported the same story) but I am glad that I called all of them as it was visibly important for them to become protagonists. The size of the group (5 students + 2 teachers) allowed this. As we all finished, I greeted the audience and clapped, to recognise that the conference was over, but also the workshop was over. It was a goose bump moment for me.

LINGUISTIC REFLECTION: We revised all terminology linked to the workshop, doing mind-maps (I should have photographed them...) of the vocabulary and making semantic connections between them. We also recapped all vocabulary related to psychology that we learnt. They remembered many words. I was very impressed. We also touched on grammar (articles and reflexive verbs) with forms and examples. I was proud of it. ¾ of the original class had left to do a grammar class: now see, I was doing grammar as well, but inductively!
INTERCULTURAL REFLECTION: this was shorter than the linguistic reflection. It was like a recap of what we had discussed. I think the biggest fault of this drama (as the TPs identified in their observation sheet) lies in the lack of depth of the intercultural dimension. Yes, we spoke about mental health being taboo in Italy and we resumed the discussion on Italian families pushing to represent a perfect image in society. Nevertheless, there was no aesthetic to the intercultural (differently from CS1). I mean with the Chinese group, sometimes the things we discussed gave us goose bumps, they were authentically challenging our way of thinking... I think the difference was that the pre-text itself in this case did not hold any intrinsic intercultural tension, and so the exploration of this dimension suffered.

(RJ, pp. 43-47)
Appendix H.3: Reflective Journal, Case Study Three (extract)

WORKSHOP 3
August 10th, 2010

WARM UP: we did the mirror exercise. I made a premise of taking this seriously (in light of CS2) and I introduced the variant of the reflections misbehaving.

PRE-TEXT: we watched the film again then I selected a few freeze frames and asked them to improvise with the thoughts of the man. This worked really well, I have a feeling that I managed to scaffold the sound-scape and now they are free to use their voice to express meaning.

Then I gave them 5 minutes to work in couples to create the five different voices of the split personality. This is quite interesting, as until the very moment I gave the instruction it wasn’t clear to me how it was going to work:

I asked each couple to figure out each personality’s voice and to write it down. There were 7 people, divided in 3 groups, and 5 characters in total. How was I going to orchestrate this? I didn’t know and I didn’t seem to stress out. I was very relaxed and as I instructed them to read out, it seemed more than natural to ask everyone to select one voice, the one they felt more close to, and to read it out. Then I repeated the exercise a few times, rotating the roles so everyone had a go at a different voice. I was able to rely purely on my reflection in action for this.

I resumed roles and situation and focussed the action to 3 days after the man [Paolo] has had the attack. I got everyone to re-introduce themselves and, once we all had a sticker with our names, I asked them to move to a different space (with a large table) to begin the drama. I clearly remember, I thought that we could have stayed where we were (sitting in a circle on the chairs) but I thought it was important to focus the action by changing space configuration. In effect, so far for this workshop I have managed to keep to functional spaces: the chairs in a circle for the pre-text and final reflection, and the table / empty spaces for the drama.

TIR: I resumed the meeting in role as the coordinator, with a new clue: the piece of paper with the handwriting ("mirrors should stop reflecting"). I handled the paper with tweezers and passed it around. The participants seemed very focussed and committed to the drama; with Raja missing, everyone was fully in role. I don’t know what it is, but I felt there was something missing in my performance as TIR; maybe because I haven’t developed an expression, or a gesture, which identifies my role... mmm. The participants though didn’t mind, they seemed very engaged in the drama.

ROLE PLAY: I split them in pairs and got them to interview, respectively: the neighbour, the school director and a colleague. This episode was very successful, they needed little coaching and were straight into the improvisation. The teacher-participants also observed how engaged they seemed. After 5 minutes, I stopped the role plays and asked them to report back to me (in role). I don’t know why, but I let them start without me and then I entered the improvisation after a minute or so. I felt they had the ability to sustain the drama even if I wasn’t there as chair and I didn’t want to monopolise the discussion.

After I heard from all of them, I asked them what they wanted to do afterwards: go to meet the man in the lift, or contact the family? This was fully their choice, I had no fear. Whichever way I
felt confident that I could handle the drama. I think it's because it's a structure I've used before, so I know its dramatic potential. It's a good feeling, to have no fear.

BREAK. I was very relaxed. I realised that, 5 minutes before the end of the break, everyone (but one) was already back, sitting at the table ready to start. They were keep.

TABLEAU VIVENT: this was another episode which I hadn't fully resolved in my mind. I didn't know how to handle it, should I do 2 tableaux that picture the same situation? How can this be if we've decided that only 2 psychologists go to visit the subject? with 7 people in total, I decided to run 1 tableau vivent.

I asked one volunteer to play Paolo (using the pyjama as a symbol) and I re-created the confined space of the lift using 5 chairs and 4 stools. Both the symbol and the space restriction helped to create focus. I also intuitively put the film soundtrack as background to the whole scene. I instructed Agate (who played Paolo) to show some resistance when the psychologists arrived. She asked me whether she should follow them out of the lift or not; this, I told her, was her choice. I suggested she doesn’t decide in advance but reacts to the situation. Did she? I will ask her. Regardless, her performance was outstanding. I was puzzled by the others who were standing on the edge: were they engaged? They were simply standing there. At the beginning, I thought they were not that engaged; it occurred to me later that they were still engaged even if they didn’t move. In fact they all stayed very still and whispered, respecting the delicate situation. I will ask them.

Indeed, it was a very delicate moment: at the beginning, one psychologist (Carme) was in the lift; Paolo who was not responding to her; it was starting to drag, so I froze the drama and said: “it’s not working: change strategy!” This was completely unexpected on my behalf, but worked exquisitely well in context. In hindsight, I learnt this in the Forum Theatre Masterclass. Then Ariel volunteered inside the lift with a different strategy (offering food). This didn’t work either, so I encouraged them to change strategy again. It was the third time: I hoped that this would work and, in fact, Jun’s attempt was successful. In this way, the group managed to pull off a sound structure for their improvisation. I know it’s minor, but I was so happy!!!!

TAP & TALK: It occurred to me that not everyone had actively participated, so once they finished the improvisation, I asked them to re-create 3 freeze frames of the most crucial moments. Then I got Herminia to comment the action (voiceover style), juxtaposing this with the very thoughts of the participants. In this way, we were able to re-live this highly aesthetic moment and to enrich it with more in-depth comments.

CREATIVE WRITING: as I suspected, the group fully engaged with this activity. I got them to choose the family members who were still alive and then they all wrote to someone different (except for Carme, whose level is very low and asked to be in a pair). They have chosen to create the roles of: mother, father, older brother, younger sister and a niece. I let them write for 5 minutes, then moved around giving one-to one feedback (couldn’t do everybody, tomorrow I'll finish). I tried to give as much feedback as possible; I felt very self-conscious of the 4 teachers who were observing me. In fact, one of them in the post-interview asked me why, during the presentation, I offered the solutions to the mistakes instead of letting the group work it out. I told her that it was a time factor: I wanted to make sure I include the reflection, and time was running out.

INTERCULTURAL REFLECTION: we spoke about mental illness being taboo in Italy. I put the question out for everyone but, as Rossana (TP) noticed, instead of creating a discussion among the group, they seemed to answer me directly. I could have handled it better had I had more time (10 minutes in total). Tomorrow I promise I'll allocate more time for this!
LINGUISTIC REFLECTION: this started at 6pm (the time we were supposed to end) but nobody seemed to notice. I kept it brief but could see that they really valued this part. Why, oh why do I leave it so late? Can't I simply allocate more time for this? I promised that at the end I will leave them more time to recap all the words. I wanted to do a mind map, but I couldn't think of the word in the middle. The words which they recalled were not only from the improvisations, but from the instructions as well. It seems to me that they care about them and that they do remember the new words.

(RJ, pp. 53-55)
Once again, the outcome of students’ work doesn’t line up with my ‘desired outcome’. If I follow their idea, the story is finished!! But if I block their idea, imposing my own version, I go against the nature of improvisation...

Now, after the presentations, we are going to see the two Fabrizios talking and coming out [from the lift]. I MUST follow their ideas, so we can take Fabrizio to the clinic...
APPENDIX J: NVIVO CODING

Appendix J.1: Tree Node System Branches & Sub-branches

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Appendix J.2: Reflective Memo List

Example from Memo ‘The Storyteller’

The storyteller: developing an aesthetic as a process drama, FL teacher

In my reflective journal, I comment on the first narration in CS2 and say: ‘this is my nature as a storyteller emerging’ (RJ, p 8:1–3). My nature as an (oral) storyteller comes handy in moments like these, when I have to improvise a narration thinking on my feet at a micro level of planning.

On the other hand, elsewhere I argue that the same storytelling nature (written form) influenced me to write the whole process drama, including the end, to honour a narrative structure in the text.

Very interesting: as I improvise the narration during the first workshop (CS2), I spontaneously paint a picture which is rich in visual and sensory information. I manage to focus on the here and now. Before I start, I actually ask the participants to visualize as I narrate the story and imagine the colours, the sensations evoked. So, in other words, the act of offering an aesthetic experience (intended as Abb’s concept of aesthetic education, from the senses) comes spontaneously to me. What doesn’t come so spontaneously is the narrative tension-building; for me this is still a cognitive task (inject tension) not a spontaneous, second nature task. See discussion here (in annotation 1)
## APPENDIX K: NVIVO CODING PROTOCOL

<table>
<thead>
<tr>
<th>STEP</th>
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<tbody>
<tr>
<td>1</td>
<td>Import all sources in NVIVO (all data sets: video, audio, text)</td>
</tr>
<tr>
<td>2</td>
<td>Create an initial system of tree nodes/categories: engagement, case context, reflection in action</td>
</tr>
<tr>
<td>3</td>
<td>Think of 'values' and create 'attributes' for each SP and TP</td>
</tr>
<tr>
<td>4</td>
<td>Create 'cases' for each SP/TP and code their 'attributes' and 'values'</td>
</tr>
<tr>
<td>5</td>
<td>Code all the sources (journal, interviews, observations) to each case (SP)</td>
</tr>
<tr>
<td>6</td>
<td>Refine the system of tree nodes/categories: add 'aesthetics'</td>
</tr>
<tr>
<td>7</td>
<td>Import external videos and create logging documents that record the drama activities by the minute (marking the time of each process drama convention)</td>
</tr>
<tr>
<td>8</td>
<td>Develop a referencing system*</td>
</tr>
<tr>
<td>9</td>
<td>Watch the videos again and write down my additional observations (in a different font colour) to differentiate from initial comments</td>
</tr>
<tr>
<td>10</td>
<td>Only THEN read the teachers' observations and comment in my reflective journal. (Otherwise I might get influenced by their OBS as I write)</td>
</tr>
<tr>
<td>11</td>
<td>Transcribe and translate relevant extracts from the video (teacher-student interactions)</td>
</tr>
<tr>
<td>12</td>
<td>Transcribe all TP interviews</td>
</tr>
<tr>
<td>13</td>
<td>Code TP interviews to tree nodes and cases; only translate the sections to be coded (translation incorporated in the original text, in bold)</td>
</tr>
<tr>
<td>14</td>
<td>Listen to TP focus groups: transcribe important interactions in narrative forms, discussing it in the reflective journal (code this to nodes/categories)</td>
</tr>
<tr>
<td>15</td>
<td>Watch SP focus group and transcribe important information in narrative form, directly into the reflective journal (code to nodes/cat)</td>
</tr>
<tr>
<td>16</td>
<td>Refine the system of tree nodes/categories: add 'process drama as an art form' category. Also create nodes/relationships that link categories together</td>
</tr>
<tr>
<td>17</td>
<td>Create free nodes as further emerging themes: 'new ideas for AL/process D'</td>
</tr>
<tr>
<td>18</td>
<td>Create memos as I go (methodology, pre-text, AL/process D teacher, Intercultural Communication)</td>
</tr>
<tr>
<td>19</td>
<td>Listen to and transcribe all SP interviews</td>
</tr>
<tr>
<td>20</td>
<td>Translate all SP interviews in full length (translation following the original text)</td>
</tr>
<tr>
<td>21</td>
<td>Code SP interviews to nodes/cases, creating them and refining them as I go</td>
</tr>
<tr>
<td>22</td>
<td>Create the 'Specific Moment' category and code everything to the five SM</td>
</tr>
<tr>
<td>23</td>
<td>Create a table which contains all numeric values of 'engagement sheets questionnaires'</td>
</tr>
<tr>
<td>24</td>
<td>Code the SP engagement sheets to their individual nodes/cases and code 'see also links' to connect numeric scores with the comments in interviews</td>
</tr>
<tr>
<td>25</td>
<td>Code TP observation notes to tree nodes/categories; only transcribe sections to be coded (translation incorporated in the original text, in bold)</td>
</tr>
<tr>
<td>26</td>
<td>Code the TP observation notes to the SP cases</td>
</tr>
<tr>
<td>27</td>
<td>Code my reflective journal observations to the SP cases</td>
</tr>
</tbody>
</table>
APPENDIX L: CASE STUDY ONE (CS1) DOSSIER

Appendix L.1: Symbols

THE CASE CONTEXT

Appendix L.2: Mapped Dossier

Reference 9: 0.08% Coverage

- Focus: I tell the graduates that I've arrived so early, at 8am, because in 1 hour Dr. Righello will arrive and I want to give them a chance to write their articles really well. So by doing this I focus the drama for them (in the office - early morning)

Annotations
1 R.L.A as a link from an activity to the next. Interesting concept, monitor
2 it's the second time that I ask myself this question. this seems to be an emerging point of interest for me: does the group get 'a kick' off my own aesthetic engagement?
APPENDIX M: CASE STUDY TWO (CS2) DOSSIER

Appendix M.1: Symbols

Appendix M.2: Mapped Dossier

Reference 1 - 0.11% Coverage

it’s only that... this undermined the integrity of the workshop... and now... this... this could all become a farce.

Reference 2 - 0.54% Coverage

E: it went really well, we handled it really well between the two of us [laughs] and the rest of the participants. Let’s say that it didn’t really degenerate into... cheap gagging. Your intervention was... let’s say... useful for the communication process. It created... engagement and curiosity. It wasn’t drowning around, as I feared

F: no, it wasn’t was it?

E: why drowning around? Because all of the premises were there to spoil

F: yes

E: to completely spoil the atmosphere... but we actually managed to... with a few tricks...

<Intervals/interview/WTW/Slide> - 4 references coded [2.60% Coverage]

Reference 1 - 0.43% Coverage

whereas for effective engagement I wrote: the kids laugh, they are communicative, some of them are highly expressive, for ex. accentuated facial expression even if it was not them, but you who were doing the talking
APPENDIX N: CASE STUDY THREE (CS3) DOSSIER

Appendix N.1: Symbols

Appendix N.2: Mapped Dossier
APPENDIX O: CASE STUDY REPORT (CS1)

(Table of Contents Only)
# APPENDIX P: CASE STUDY REPORT (CS2)

(Table of Contents Only)

## CASE STUDY 2 QUALITATIVE ANALYSIS REPORT: EMERGING THEMES

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<td>Attendance drop and the teacher/student fusion</td>
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<td>The interplay of different contexts</td>
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<td>The choice of pretext: dual pedagogical content knowledge</td>
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<td>The hook: Tapping into 'the mood of the school'</td>
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<td>Introductory session: the pretext</td>
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<td>Introductory session: the tableaux</td>
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<td>The process drama: developing confidence</td>
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<td>Final workshop: a glimpse of the artistry?</td>
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<td>Dramatic irony and affective engagement</td>
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## CASE STUDY 3 QUALITATIVE ANALYSIS: EMERGING THEMES (summary)

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APPENDIX R: SPECIFIC MOMENT ONE (SM1)

R.1: Translated Transcript

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<td>1</td>
<td>Ticket Inspector (TI): Tickets? Good morning! [Grabs a ticket, stares at it] What's this?</td>
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<td>2</td>
<td>Mara: A ticket!</td>
</tr>
<tr>
<td>3</td>
<td>[Vera hands over her ticket and laughs, embarrassed]</td>
</tr>
<tr>
<td>4</td>
<td>TI: Tickets… [Looking at an imaginary passenger’s ticket, behind him] Oh, this is alright! Thank you!</td>
</tr>
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<td>TI [to Rachele]: Ticket? [Rachele hands over her ticket] You too? What is it?</td>
</tr>
<tr>
<td>6</td>
<td>Rachele [embarrassed] It is… a ticket.</td>
</tr>
<tr>
<td>7</td>
<td>TI: But where did you get it, Madam? [General, embarrassed laughter]</td>
</tr>
<tr>
<td>8</td>
<td>Rachele: Ehm… our edi [turns towards Chun] chief edito-</td>
</tr>
<tr>
<td>9</td>
<td>Viola: Editor told me…</td>
</tr>
<tr>
<td>10</td>
<td>TI [to Viola]: Let’s have a look at Your ticket, Sir. [Grabs the ticket with a disgusted face; examines it and takes two more tickets. Addressing Teodoro]: You, too?</td>
</tr>
<tr>
<td>11</td>
<td>Teodoro [writes on the ticket]: Yes, yes, I’ve stamped it already! This one is stamped! [General laughter]</td>
</tr>
<tr>
<td>12</td>
<td>TI: I don’t care that you’ve stamped it! [Keeps collecting tickets while looking at them harshly] It looks a bit odd this ticket, doesn’t it? Good morning… good morning… tickets? [Keeps going around collecting tickets] Oh, no, I can’t take this any longer, hey…</td>
</tr>
<tr>
<td>13</td>
<td>Marco: Ca –call your boss! We want to ask; we want to speak with him!</td>
</tr>
<tr>
<td>14</td>
<td>[General approval and laughter –overlapping voices]</td>
</tr>
<tr>
<td>15</td>
<td>TI [irritated]: Call my boss? Of course I’ll call my boss!</td>
</tr>
<tr>
<td>16</td>
<td>Marco: He knows it all!</td>
</tr>
<tr>
<td>17</td>
<td>TI: That’s right! I’ll call him straight away! Yes. [To another passenger]: do You also have a fake ticket?</td>
</tr>
<tr>
<td>18</td>
<td>Stella: Faaake??? [Incredulous, shocked]</td>
</tr>
<tr>
<td>19</td>
<td>TI [to Gianni]: You, too? [Muttering to himself] No way…look at how many…</td>
</tr>
<tr>
<td>20</td>
<td>[Huifang looks intimidated]</td>
</tr>
<tr>
<td>21</td>
<td>TI [to Rebecca]: Yes, look Madam, do You also have… are you all together?</td>
</tr>
<tr>
<td>22</td>
<td>[General protest]</td>
</tr>
<tr>
<td>23</td>
<td>TI: I don’t give a stuff, that’s enough! They are all fake!</td>
</tr>
<tr>
<td>24</td>
<td>[Tommaso pulls a shocked face]</td>
</tr>
<tr>
<td>25</td>
<td>TI: So, let me ask you right away: where did you get these tickets?</td>
</tr>
<tr>
<td>26</td>
<td>Teodoro: (inaudible) Delay!</td>
</tr>
<tr>
<td>27</td>
<td>TI: Where are they from?</td>
</tr>
<tr>
<td>28</td>
<td>Vera: Centrale!</td>
</tr>
<tr>
<td>29</td>
<td>Mara: Shanghai!</td>
</tr>
<tr>
<td>30</td>
<td>[Overlapping voices]</td>
</tr>
<tr>
<td>31</td>
<td>TI [keeps inspecting tickets]: The tickets! Where did you get them? [Tears up a ticket]</td>
</tr>
<tr>
<td>32</td>
<td>Teodoro: Why, no!</td>
</tr>
<tr>
<td>33</td>
<td>Passengers: Nooo!!!</td>
</tr>
</tbody>
</table>
TI: Where did you get them?
Flora: We have paid!
Mara: In our… office… commerce…
TI: and where’s that?
Viola [whispering]: In China.
Mara [to Inspector]: In China!

TI [arrogant]: Oh… right. I thought so. Excuse me, I need to make a phone call
[Steps back to make a phone call. All eyes are glued on him. Whispering]: I’ve got a group of passengers with fake tickets. Shall we stop the train and let them off, or…?

[Teodoro makes a typical Italian gesture with his hand to indicate he can’t believe what he said. Nervous laughter]

TI: Right. [Still on the phone, turning to the passengers]: where are you from?
Passengers: Shanghai!

TI [speaking on the phone, suspiciously]: yes, it’s them! [Passengers look alert. Nervous laughter]

TI [on the phone]: Yes, they’re the ones from the Chamber of Commerce. Yes, of course [to the passengers]: excuse me where… do you have a passport?
Passengers [all together]: Yes of course!

Ti: Fine [quietly, into the phone]: I’ll collect them now. [To the passengers]: passports! Thank you; thank you [collects nine passports] Thank you. Passports… excellent! You have the right to remain silent… [Passengers grow restless]; You have the right to make one phone call…

Viola: I’m not giving you my passport.
TI: I’m sorry?
Viola [shaking her head]: I’m not giving.

TI: Why not, Madam?
Viola: Because you are not the police—police man

Teodoro: When do the police come?

TI: The police are on their way!

Teodoro: You, too!

Tommaso: Can You show me an ID? Who are you?

TI: Certainly. I am an officer of [looks at name tag] the Italian National Railway Network!

Tommaso: It’s fake! [Hysterical laughter]

Passengers [shouting all together]: Faaake! Faaake!

TI: I’m sorry but this is an authentic document! Thes-

Mara: -I don’t believe it!

TI: These are fake documents [tears up another ticket] I’ve never seen these documents before!

Mara: You, too! [Cries of protest]

TI: Fraud against the Railways! Anyway, don’t worry. Who… who issued these tickets? What office?

Alessia: Chamber of Commerce!

TI [worried]: Italian Chamber of Commerce in China?

Alessia: Exactly!

Passengers: Yes…

TI [thoughtful]: Ooh, I understand!

Viola: What problem?

TI: Oh, yes, I understand, you were dealing with that impostor…

Viola: Oh… so you know…

TI: I know. Just a moment! [Steps back to make another phone call]: I think it’s a different issue… [Returns with a different attitude, lower status] OK, I
apologise… these tickets are… [looks at tickets] actually… fake… but it’s not your problem. It’s a… wider problem [gesture to indicate an extended surface] So I’m going to ask you to kindly get off the train…

74 Passengers: Nooool!

75 TI: I’ll keep you, I’ll keep you for a few hours… at most 24 hours…

76 Passengers [whispering in disappointment] Nooo!

77 TI: OK? We’ll carry out some identity checks and then…

78 Passengers: Nooool!

79 Alessia: We have… our commitments!

80 TI [raising his voice]: Commitments? We’re talking fraud against the State Railways! What commitments- what commitments have you got, going to the hairdresser? Please!

81 Flora: No: if we are… la –late (inaudible)

82 TI [patronising]: Italy is the country of delays…

83 Marco [threatening]: Hey that’s enough [pointing] Call your manager!

84 TI [to Marco]: Yes, he’s coming!

85 Marco: Yes!

86 TI: He’s already asked me to get you off this train. Please stand over here!

87 Passengers: No: no… You cannot!

88 Alessia [pleading]: Please, call…

89 TI: the police are coming! They’ve requested you get off the train, over this way [open up a pathway through the space]: Thank you, thank you! Please, get off the train! [Extends his hands towards Mara] Madam?

90 Mara: No!

91 Passengers [echoing]: No, no!!!

92 TI [exhausted]: Madam, you must get off! Or else… look, I’m telling you: if you collaborate… we’ll be able to fix this problem: you’ll have a phone call, one phone call! You’ll be able to fix this problem with your… [Looks for the logo on the ticket] thingy [tears up another ticket]. If you refuse, then… we are getting into Legal… pardon me, into the Penal system. You could be detained for years… because you are refusing… not collaborating…

93 Viola [very serious]: No, I’m sorry. We want to talk to a policeman!

94 TI: of course, I’ll let you talk to a policeman! To do that, you have to get off!

95 Passengers: Nooo !

96 Viola: We stay here.

97 TI: impossible. The police ordered to get you off!

98 Alessia: Nooo!!

99 Marco: I don’t believe it!

100 TI: What do you want to do?

101 Mara [provocative]: We want to wait.

102 [General challenging laugh]

103 […]

104 TI: I am getting impatient. If you won’t collaborate… you will face the consequences. Goodbye, I will be back in a minute. I will be back with a police officer. I’m giving you one last chance: if you want to collaborate, please move over that way; if you don’t want to collaborate, if you want to go against the Law… go ahead!

105 Marco [to Ticket Inspector]: Bye!

106 Teodoro [to TI]: Bye!

107 Overlapping voices: Bye!

108 [Ticket Inspector leaves]

109 Mara: Bye!
<table>
<thead>
<tr>
<th>Turno</th>
<th>Enunciato</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Controllore: Biglietti! Buongiorno! [Prende un biglietto in mano, lo guarda controluce] Cos’è questo?</td>
</tr>
<tr>
<td>2</td>
<td>Mara: Un biglietto!</td>
</tr>
<tr>
<td>3</td>
<td>[Vera da il suo biglietto e ride imbarazzata]</td>
</tr>
<tr>
<td>4</td>
<td>Controllore: Biglietti! [rivolta ad un passeggero immaginario dietro di lui]: ah, questo va bene! Grazie.</td>
</tr>
<tr>
<td>5</td>
<td>Controllore [a Rachele]: Biglietto! [Rachele le da il biglietto] Anche lei con questa cosa? Ma cos’è?</td>
</tr>
<tr>
<td>6</td>
<td>Rachele: [impacciata] E... un biglietto</td>
</tr>
<tr>
<td>7</td>
<td>Controllore: Ma dove l’ha preso, signorina? [Risata generale di imbarazzo]</td>
</tr>
<tr>
<td>8</td>
<td>Rachele: Eh... nostro cap [si gira verso Chun] capo red-</td>
</tr>
<tr>
<td>9</td>
<td>Viola: Capo mi ha detto...</td>
</tr>
<tr>
<td>10</td>
<td>Controllore [a Viola]: Vediamo il suo biglietto, signore? [Prende il biglietto con faccia schifata; lo guarda in controluce e ne ritira altri due. Poi rivolto a Teodoro]: anche lei?</td>
</tr>
<tr>
<td>11</td>
<td>Teodoro [che ha scritto a penna dei numeri, tipo convalida]: Si si ho già convalidato! [Risata generale]</td>
</tr>
<tr>
<td>12</td>
<td>Controllore: Non mi interessa la convalida! [Continua a raccogliere i biglietti e a guardarlo malissimo] Mi sembra un po’ strano, sto biglietto... Buongiorno... buongiorno... biglietti! [Continua a girare e a raccogliere i biglietti] Eh, no, io non ce la faccio più’ qua eh</td>
</tr>
<tr>
<td>13</td>
<td>Marco: Chia -chiamà chiamà il tuo capo! Vogliamo chiedere; vogliamo parlare con lui</td>
</tr>
<tr>
<td>14</td>
<td>[Risata generale di approvazione] (voci sovraposte non udibili)</td>
</tr>
<tr>
<td>15</td>
<td>Controllore [adirato]: Chiamo il mio capo? Lo chiamo si il mio capo!</td>
</tr>
<tr>
<td>16</td>
<td>Teodoro: Lui sa tutto!</td>
</tr>
<tr>
<td>17</td>
<td>Controllore: Infatti io lo chiamerò subito! Sì. [rivolto a un’altro passeggero]: Anche lei ha questo biglietto falso?</td>
</tr>
<tr>
<td>18</td>
<td>Stella: Falsooo? [incredula e sconcertata]</td>
</tr>
<tr>
<td>19</td>
<td>Controllore [rivolto a Gianni]: anche lei? Guarda questi... guarda quanti!</td>
</tr>
<tr>
<td>20</td>
<td>[Huifang guarda il controllore intimorita]</td>
</tr>
<tr>
<td>21</td>
<td>Controllore [rivolgendosi a Rebecca]: Si guardi signorina anche Lei ce l’ha... Siete insieme?</td>
</tr>
<tr>
<td>22</td>
<td>[Proteste generali]</td>
</tr>
</tbody>
</table>

R.2: Original Transcript
23 Controllore: Non me ne frega, basta! Sono tutti falsi!
24 [Tommaso fa una faccia sconvolta]
25 Controllore: Allora, io volevo chiedervi subito dove avete trovato questi biglietti.
26 Teodoro: (non udibile) Ritardo!
27 Controllore: Da dove vengono?
28 Vera: Centrale!
29 Mara: Shanghai...
30 (Voci sovrapposte non udibili)
31 Controllore [Continua a guardare i biglietti in controluce e ripete la stessa domanda]: No, no, i biglietti dove li avete presi? [Strappa un biglietto davanti ai passeggeri]
32 Teodoro: Perché? Nooo...
33 Passeggeri: Nooo!!!
34 Controllore: Dove li avete presi?
35 Flora: Abbiamo pagato!
36 Mara: Nel nostro... commercio ufficio
37 Controllore: Cioè, dove?
38 Viola [sottovoce]: In Cina!
39 Mara [rivolta al controllore]: In Cina!
40 Controllore [tono spaccone]: Ahhh!!! Certo. Sospettavo! Scusate, faccio una telefonata [Si allontana per telefonare. Tutti gli occhi rimangono puntati su di lui]. Ci sono delle persone con dei biglietti falsi! Fermiamo il treno e li facciamo scendere, o...
41 [Teodoro fa un gesto con la mano per indicare stupore e incredulità. Tutti si guardano sgomentati e ridono dal nervosismo]
42 Controllore [ancora al telefono]: Sì, sono loro! [Si rivolge ai passeggeri]: Scusate, dove... avete il passaporto?
43 Passeggeri: Shanghai!
44 Controllore [Al telefono, con tono insospettito]: Sì, sono loro! [Passeggeri attentissimi ridono dal nervoso]
45 Controllore: [al telefono] Sì sono quelli della Camera di Commercio. Si certo [Si rivolge ai passeggeri]: Scusate, dove... avete il passaporto?
46 Passeggeri [tutti insieme] Certo!
47 Controllore: Benissimo [al telefono, sottovoce]: Adesso lo ritiro [Ai passeggeri]: Passaporti! Grazie... grazie [ritira nove passaporti] Grazie! Passaporti... benissimo! Avete il diritto di rimanere in silenzio [I passeggeri iniziano ad agitarsi] Avete il diritto di fare una telefonata...
48 Viola: Non ti do il passaporto.
49 Controllore: Come, scusi?
50 Viola: [scuotendo la testa] Non ti do!
51 Controllore: Perché no, signora?
52 Viola: Perché non sei il poliz -poliziato
53 Teodoro: Quand’è che... (voce non udibile)?
54 Controllore: La polizia sta arrivando!
55 Teodoro: Anche lei!
56 Tommaso: Mi fa vedere un documento! Ma chi sei?
57 Controllore: Certo! Io sono un funzionario [Guardando il cartellino] delle Ferrovie dello Stato!
58 Tommaso: E falso! [Risata isterica]
59 Passeggeri: [Urlando tutti insieme] Falsooo! Falsooo!
60 Controllore: Mi dispiace ma questo è un documento autentico! Questi so-
61 Mara: Non ci credo!
62 Controllore: Questi sono documenti falsi! [Strappa un altro biglietto] Io questi...
documenti, non li ho mai visti prima...

Mara: Anche lei (voci di protesta non udibile)

Controllore: -Un danno alle Ferrovie dello Stato! Comunque, non vi preoccupate. Chi vi ha... chi ha emesso questi biglietti? Quale ufficio?

Alessia: Camera del Commercio!

Controllore [faccia preoccupata]: Camera del Commercio Italiana in Cina?

Alessia: Esatto...

Passeggeri: Sì...

Controllore [pensieroso]: Ahh, ho capito!

Viola: Che problema?

Controllore: Eh sì, ho capito con chi avete avuto a che fare, con quell'impostore...

Viola: C'è problema?

Passeggeri: Noo!!!

Controllore: Vi porto, vi trattengo per qualche ora... massimo 24 ore

Passeggeri [sottovoce, tono deluso]: Noo!

Controllore: Sì? Faremo degli accertamenti, e poi...

Passeggeri: Noo!

Alessia: Noi c'abbiamo... dei nostri impegni!

Controllore [Alza il tono della voce]: Alza il tono della voce! Impegni? Qui stiamo parlando di danni alle Ferrovie dello Stato! Altro che impegni! Cosa dovete fare, andare dal parrucchiere, scusì?

Flora: No, se siamo ri...-ritardi... (voce non udibile)

Controllore [con sufficienza]: L'Italia è il paese dei ritardi!

Marco [minaccioso]: Eh basta così [Puntando il dito] Chiama il tuo capo!

Controllore [a Marco]: Sì, sta arrivando!

Marco: Sì.

Controllore: Mi ha già chiesto di farvi scendere dal treno! [Ordina] Si alzino, per favore!

Passeggeri: No no... non può lei!

Alessia [supplichevole]: Per favore, chiama...

Controllore: La polizia sta arrivando, mi ha chiesto di farvi scendere dal treno e di mettervi qua [sposta una panca, aprendo un varco nello spazio] Grazie. Grazie! Prego... prego... Scendete pure dal treno! Grazie [Tende la mano a Mara] Signorina?

Mara: No!

Passeggeri [facendole l'echo]: No, no!!!

Controllore [esasperato]: Signorina, deve scendere! Altrimenti... guardate, io dico questo: se voi collaborate... potrete risolvere questo problema... avrete una telefonata... una telefonata! Potrete risolvere il vostro problema con la vostra... [cerca il nome della Camera di Commercio] con la vostra... cosa, li [strappa il biglietto] Se voi vi rifiutate, allora... qui entriamo nel legale... qui entriamo nel penale --scusate. Qui poi potrete rimanere per anni, anche... perché qui si tratta di rifiuto – di un rifiuto. Non collaborerete...

Viola [serissima, determinata]: no scusi. Vogliamo solo parlare con un poliziotto!

Controllore: certo, voi parlerete con il poliziotto. Per farlo, dovete scendere.

Passeggeri: noooo!

Viola: rimaniamo qui
Controllore: Impossibile. La polizia mi ha ordinato di farvi scendere!

Alessia: Noo!!

Marco: Non ci credo!

Controllore: Cosa volete fare?

Mara [provocatoria]: Aspettiamo!

[Risata generale di sfida]

[..]

Controllore: Mi sto adirando. Se voi non collaborate... ne subirete le conseguenze. Arrivederci, torno fra un minuto. Tornerò con il commissario di polizia. Vi do ancora una possibilità... se volete collaborare, accomodatevi di la. Se non volete collaborare, se volete andare contro la legge... fate pure!

Marco [al controllore]: Ciao!

Teodoro [al controllore]: Ciao!

[Voci sovrapposte] Ciao!

[L'ispettore si allontana]

Mara: Ciao!

[Stella sussurra qualcosa a Viola]

[Vera sussurra qualcosa a Viola]

[Viola fa finta di essere al telefono guardando direttamente la telecamera]: Ciao Righello! Che successo?

Mara: Righello...

[Viola scoppia a ridere]

[Viola fa finta di essere al telefono e continua a parlare, guardando avanti]

[I passeggeri parlano in cinese; Viola mette giù la cornetta immaginaria]


[Stella scoppia a ridere]

Viola [sempre al telefono con l'editore]: Non stiamo bene!
APPENDIX S: SPECIFIC MOMENT TWO (SM2)

S.1: Translated Transcript:

<table>
<thead>
<tr>
<th>TURN</th>
<th>UTTERANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Teacher-in-role (TIR): Very good… very good… so before we meet our patient, let us revisit our strategies together: what are we going to do?</td>
</tr>
<tr>
<td>2</td>
<td>Olga: To melt…</td>
</tr>
<tr>
<td>3</td>
<td>Yoriko [searching through her notes]: Ice!</td>
</tr>
<tr>
<td>4</td>
<td>Olga: Yes, to melt -to break the ice eh… we have to… go… all together to the bathroom, with toothbrushes… because we know that… Fabrizio Ferro likes brushing teeth a lot</td>
</tr>
<tr>
<td>5</td>
<td>TIR: Brushing his teeth, of course.</td>
</tr>
<tr>
<td>6</td>
<td>Olga: Yes, for this reason we have to find, to try something… all together… with… for… for… to gain his respect. And then, little by little, we begin to talk… about his problems… while we [mimes brushing teeth].</td>
</tr>
<tr>
<td>7</td>
<td>TIR: What is the first question we can ask him?</td>
</tr>
<tr>
<td>8</td>
<td>[Pause]</td>
</tr>
<tr>
<td>9</td>
<td>Hiru: One question: how are you? Is everything alright?</td>
</tr>
<tr>
<td>10</td>
<td>Olga: -And also, we can also pay him some compliments, like: oh, how beautiful your teeth are!</td>
</tr>
<tr>
<td>11</td>
<td>TIR [to Alfonso] You’ve worked with serial killers; do You agree?</td>
</tr>
<tr>
<td>12</td>
<td>Alfonso: No I don’t. I would begin with something totally different, not compliments…</td>
</tr>
<tr>
<td>13</td>
<td>Olga: How ugly your teeth are!</td>
</tr>
<tr>
<td>14</td>
<td>[All laugh]</td>
</tr>
<tr>
<td>15</td>
<td>Alfonso: No, no!</td>
</tr>
<tr>
<td>16</td>
<td>[Course laughing]</td>
</tr>
<tr>
<td>17</td>
<td>Alfonso: I wouldn’t pay him compliments… I would try to shake him. Shake him… get him to react…</td>
</tr>
<tr>
<td>18</td>
<td>[Puzzled looks: they don’t know the verb ‘to shake’. TIR mimes the action]</td>
</tr>
<tr>
<td>19</td>
<td>Yoriko: Ah!</td>
</tr>
<tr>
<td>20</td>
<td>TIR [taking notes, not making eye contact]: so what would You suggest Dr. Gigli?</td>
</tr>
<tr>
<td>21</td>
<td>Alfonso: I would suggest asking a provoking question!</td>
</tr>
<tr>
<td>22</td>
<td>TIR [stops writing, makes eye contact with participants] pro-vo-king! For example?</td>
</tr>
<tr>
<td>23</td>
<td>Alfonso: What is the… ghost who torments You?</td>
</tr>
<tr>
<td>24</td>
<td>TIR: Ahhh!</td>
</tr>
<tr>
<td>25</td>
<td>Alfonso: Who is the phantom who frightens You?</td>
</tr>
<tr>
<td>26</td>
<td>TIR [addressing Sandra]: Dr. Torricelli, in Your experience, if we ask Fabrizio [slowly] “what – is – the ghost – who – frightens – you?” how might he react?</td>
</tr>
<tr>
<td>27</td>
<td>Sandra: I think ehm… at the beginning… he… might ignore us… and then… he might talk about his problems.</td>
</tr>
<tr>
<td>28</td>
<td>TIR [nods seriously]: So, in Your opinion, Dr. Torricelli, this type of approach would be successful?</td>
</tr>
<tr>
<td>29</td>
<td>Sandra: Ehmm, quite so… [nods]</td>
</tr>
<tr>
<td>30</td>
<td>TIR: If You say so… then we trust you. [to Catherine] Pazzarella? Do You agree?</td>
</tr>
<tr>
<td>31</td>
<td>Catherine: I agree, yes [nodding].</td>
</tr>
<tr>
<td>32</td>
<td>TIR: Alright, so &quot;what is the ghost who scares you –You&quot;. Now, my dear colleagues: do you think we should use formal or informal address with our patient?</td>
</tr>
<tr>
<td>33</td>
<td>Hiru: Formal!</td>
</tr>
<tr>
<td>34</td>
<td>Yoriko: -Yes, I also think formal because he... was... also is, a teacher... and maybe he is... used to... using formal...</td>
</tr>
<tr>
<td>35</td>
<td>TIR: Using formal.</td>
</tr>
<tr>
<td>36</td>
<td>Yoriko: Yes!</td>
</tr>
<tr>
<td>37</td>
<td>TIR: But what effect would it have if...ehm</td>
</tr>
<tr>
<td>38</td>
<td>Hiru: In my opinion, we still haven’t... haven’t conquered his trust, so at the beginning we have to speak formal...</td>
</tr>
<tr>
<td>39</td>
<td>[Alfonso nods]</td>
</tr>
<tr>
<td>40</td>
<td>Hiru: And then little by little we’ll have time to change in formal.</td>
</tr>
<tr>
<td>41</td>
<td>TIR: So –informal- do You think that after a few questions we could</td>
</tr>
<tr>
<td>42</td>
<td>Hiru: Switch</td>
</tr>
<tr>
<td>43</td>
<td>TIR: Switch and use informal address? Do you all agree?</td>
</tr>
<tr>
<td>44</td>
<td>[Olga, Catherine, and Yoriko nod. Sandra shakes her head]</td>
</tr>
<tr>
<td>45</td>
<td>TIR: Dr. Torricelli doesn’t agree: let’s see...</td>
</tr>
<tr>
<td>46</td>
<td>Sandra: I think it’s better to use informal because... we are... his friends, are we not strangers... it’s better that... we... are informal</td>
</tr>
<tr>
<td>47</td>
<td>TIR: Quite honestly, I find myself... I agree with You.</td>
</tr>
<tr>
<td>48</td>
<td>Sabina: Me too!</td>
</tr>
<tr>
<td>49</td>
<td>TIR: Because... in my opinion... of course, in a similar situation, with a... [pause] Normal person... we’d have to use the formal... because we don’t know him, because he is a teacher... but in this... very delicate context... dealing with... madness... mental illness... perhaps using an informal register could help our patient...</td>
</tr>
<tr>
<td>50</td>
<td>[Olga nods]</td>
</tr>
<tr>
<td>51</td>
<td>TIR: Well, the three of us agree. Let’s see what the others think. [To Olga] Dr. Comandi!</td>
</tr>
<tr>
<td>52</td>
<td>Olga: Yes, also we’ll be in the bathroom, right? It’s an informal environment...</td>
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<tr>
<td>53</td>
<td>[All laugh]</td>
</tr>
<tr>
<td>54</td>
<td>TIR: Yes, it’s an informal environment, yes! Let’s say... it’s a very peculiar context, isn’t it?</td>
</tr>
<tr>
<td>55</td>
<td>Sabina: Very intimate!</td>
</tr>
<tr>
<td>56</td>
<td>TIR: Very intimate, very ‘day to day’; we are trying to re-create this daily routine...</td>
</tr>
<tr>
<td>57</td>
<td>Olga: Yes!</td>
</tr>
<tr>
<td>58</td>
<td>Catherine: Ah, I think we should... use the informal!</td>
</tr>
<tr>
<td>59</td>
<td>TIR: Informal?</td>
</tr>
<tr>
<td>60</td>
<td>TIR: OK, let’s see who-</td>
</tr>
<tr>
<td>61</td>
<td>Hiru: -At the beginning? From the beginning? Informal from the beginning?</td>
</tr>
<tr>
<td>62</td>
<td>[Olga, Catherine, Sandra nod heavily]</td>
</tr>
<tr>
<td>63</td>
<td>TIR [nodding to Hiru]: Keep going!</td>
</tr>
<tr>
<td>64</td>
<td>Hiru: When when when... when we go there... we go there, to visit our patient, we have to wear in a casual way...</td>
</tr>
<tr>
<td>65</td>
<td>Alfonso: Oh yes, yes!</td>
</tr>
<tr>
<td>66</td>
<td>Hiru: Not a suit...</td>
</tr>
<tr>
<td>67</td>
<td>Alfonso: Of course, of course!</td>
</tr>
<tr>
<td>68</td>
<td>Hiru: Things like a tie... it’s not good. [Points to Alfonso’s clothes] Like this!</td>
</tr>
<tr>
<td>69</td>
<td>TIR: We have to... we have to be informal in our clothing.</td>
</tr>
<tr>
<td>70</td>
<td>Hiru: Yes!</td>
</tr>
<tr>
<td>71</td>
<td>TIR: And... can we wear our... white coats? [Mimes wearing something]... the doctor’s uniform, the white coat?</td>
</tr>
</tbody>
</table>
Yoriko: No!

TIR: No... so we have to... wear our normal clothes-

Hiru: -Normal, yes yes!

[Sandra and Catherine nod]

TIR: In your opinion what would happen if we go there wearing our white coats? What effect would it create?

Hiru: It'd make him... give him scared!

[Catherine nods]

TIR: Alright, so: no white coat; no formal register; toothbrush and toothpaste for everyone. Eh... how many people can approach the subject?

Hiru: Two or three!

TIR: So not everyone?

[Everyone shakes their head]

Olga: No!

Hiru: The room is not very big!

TIR: Our bathroom is small, indeed. Eh... who? Who feels up to it? Who wants to interview Mr. Ferro using toothbrush and toothpaste?

Olga: I think... someone peaceful, someone calm...

TIR [looking at Sabina]: So that rules out Dr. Rocca?

[Loud laughter]

Olga: Yes, that's what I meant!

TIR: Oh, of course... we know that... between the two of you-

Sabina: -Bad blood

TIR: -There's bad blood! [Laughs]

[Yoriko laughs]

[...]

TIR: so... Excluding Dr. Rocca... who wants to interview, or attempt talking to...

Olga: I think that the ones who have to go are Dr... [pointing to Hiru]

Hiru [bowing]: Airoldi!

Olga: Dr. Airoldi

TIR: [nodding] Airoldi!

Olga: [pointing to Catherine] Pazzarella... no, actually, not Pazzarella.

Catherine: No, not me!

Sabina: You go, Comandi!

Olga: Ehm, no. Torricelli! [Sandra smiles; looks serious, but excited], Rossi [Yoriko looks at TIR then back at Olga. Tries to look serious but her eyes are excited]... ehm... four people?

[Yoriko leans backward]

Sabina: You. You go!

Olga: I don’t think I am... a calm person.

TIR: Dr. Comandi is always very modest. Very modest!

[Olga smiles and nods]

TIR: But we do know that... Your experience has always been valuable.

[Yoriko giggles]

TIR: That's it... so, is it the four of you? Comandi, Airoli, Rossi and Torricelli?

[The four doctors nod, smiling. Excitement and anticipation].

TIR: Pazzarella, You’re not convinced, are You? Why is that?

Catherine: because, being my first client... I don’t think I want to start, I mean I’d rather... [observe].

[...]

TIR: -By interviewing Fabrizio we could discover the key to schizophrenia!

[All nod]

Alfonso: Sure!
<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>TIR:</td>
<td>We could… we could… change the course of history! Perhaps… in this way we could finally understand where it comes from, the origin… the origin of schizophrenia!</td>
</tr>
<tr>
<td>118</td>
<td>Hiru:</td>
<td>And this is very important. Also, there is something else: this time, it's connected, something connected to the mirror, ehm and he is so… become</td>
</tr>
<tr>
<td>119</td>
<td>Alfonso:</td>
<td>Ahhh</td>
</tr>
<tr>
<td>120</td>
<td>Hiru:</td>
<td>Now he doesn’t function like a normal person… he cannot work… so… so we also have to understand very well what happened that morning, with the mirror!</td>
</tr>
<tr>
<td>121</td>
<td>Alfonso:</td>
<td>Especially who he saw…</td>
</tr>
<tr>
<td>122</td>
<td>Hiru:</td>
<td>Yes, yes who did he see? Who was it?</td>
</tr>
<tr>
<td>123</td>
<td>Alfonso:</td>
<td>What did he see?</td>
</tr>
<tr>
<td>124</td>
<td>TIR:</td>
<td>If he saw himself, or if he saw someone else…</td>
</tr>
<tr>
<td>125</td>
<td>[Yoriko, Olga, Sandra, Catherine take notes]</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>Alfonso [writing down]:</td>
<td>Who - did he – see – in – the - mirror?</td>
</tr>
<tr>
<td>127</td>
<td>Hiru:</td>
<td>And what… did this person say! If if he says, if he answers this way that yes, it’s another person… there’s another person at the mirror… we can ask: what did he tell you?</td>
</tr>
<tr>
<td>128</td>
<td>Alfonso:</td>
<td>Would he have seen somebody, or nothing?</td>
</tr>
<tr>
<td>129</td>
<td>Hiru:</td>
<td>This depends… a change…</td>
</tr>
<tr>
<td>130</td>
<td>TIR:</td>
<td>We'll have to discover this together. Alright-</td>
</tr>
<tr>
<td>131</td>
<td>Catherine:</td>
<td>-We are talking about… when we saw himself… in the mirror?</td>
</tr>
<tr>
<td>132</td>
<td>TIR:</td>
<td>Yes</td>
</tr>
<tr>
<td>133</td>
<td>Catherine:</td>
<td>Maybe we can ask You… ask him… ehm… in what moment he knew… that something was wrong! If there is a moment, there is something…</td>
</tr>
<tr>
<td>134</td>
<td>TIR:</td>
<td>[...] Well… I am… I must admit, I am very excited [touches her heart]… because I believe that this case will change… ehm the history of our association</td>
</tr>
<tr>
<td>135</td>
<td>Hiru:</td>
<td>ahhh!</td>
</tr>
<tr>
<td>136</td>
<td>TIR:</td>
<td>Surely after this presentation we'll receive a lot of funding, both from the European Union, and from the Cognitive Psychology International Association… and maybe even from the International Schizophrenia Foundation! So, this interview it's extremely important! Perhaps from next year all of you will be able to earn double, triple!</td>
</tr>
<tr>
<td>137</td>
<td>[General giggles of excitement]</td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>TIR:</td>
<td>You might become Honourable Professors! I’m going to call the subject.</td>
</tr>
<tr>
<td>139</td>
<td>Alfonso:</td>
<td>so are we ready?</td>
</tr>
<tr>
<td>140</td>
<td>TIR [remembers something]:</td>
<td>Yes, I’m going to call the nurse… and as soon as the subject arrives, I’ll ask the four… one, two, three, four… doctors, to participate. Thank you [leaves]</td>
</tr>
<tr>
<td>141</td>
<td>[Yoriko looks at Olga, then chuckles]</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>[26 seconds of silence while TIR calls the subject]</td>
<td>whispers (inaudible)</td>
</tr>
<tr>
<td>143</td>
<td>TIR [talking to an imaginary nurse]:</td>
<td>What? But…what do You mean? But… [slowly walking to the table, holding male pyjamas]: My dear colleagues</td>
</tr>
<tr>
<td>144</td>
<td>Hiru:</td>
<td>Yes?</td>
</tr>
<tr>
<td>145</td>
<td>TIR:</td>
<td>Something terrible has happened [Shows pyjamas]</td>
</tr>
<tr>
<td>146</td>
<td>Yoriko:</td>
<td>Has he escaped?</td>
</tr>
<tr>
<td>147</td>
<td>TIR:</td>
<td>He's no longer there! He's left his pyjamas behind!</td>
</tr>
<tr>
<td>148</td>
<td>[Inaudible whispers]</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>TIR:</td>
<td>Mr. Ferro has escaped! [Throws pyjamas on the meeting table]</td>
</tr>
<tr>
<td>150</td>
<td>[Collective loud shrieks] (inaudible)</td>
<td></td>
</tr>
<tr>
<td>151</td>
<td>TIR:</td>
<td>His pyjamas! He's gone! How could that happen?</td>
</tr>
<tr>
<td>152</td>
<td>Sandra:</td>
<td>He’s totally naked now! [Chuckles]</td>
</tr>
<tr>
<td>153</td>
<td>TIR:</td>
<td>what can we do?</td>
</tr>
</tbody>
</table>
Alfonso: We have to look for him! […]

Hiru: We have to look for him!

[Olga scribbles something and shows it to Sandra, who laughs, shaking her head]

[…]

Erika: Thank you. Let’s go!

Alfonso: [alarmed] It’s absolutely important that we look for him right away! Perhaps we should take the toothbrush…

[Everyone stands up; confused looks]

Erika/TIR: let’s bring the toothbrush…perhaps let’s bring the pyjamas, too!

Alfonso: Of course! The toothbrush!

Teacher: Freeze! [Taking glasses off] Thank you!

[Loud laughter]

S.2: Original Transcript

<table>
<thead>
<tr>
<th>TURNO</th>
<th>ENUNCIATO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Erika/Insegnante in gioco (IG): molto bene, molto bene. Eh, allora, prima di incontrare il nostro paziente, ricordiamo insieme le strategie: che cosa dobbiamo fare?</td>
</tr>
<tr>
<td>2</td>
<td>Olga: Per sciogliere il…</td>
</tr>
<tr>
<td>3</td>
<td>Yoriko: [cerca fra gli appunti] Ghiaccio!</td>
</tr>
<tr>
<td>4</td>
<td>Olga: Si per scioc –rompere il ghiaccio eh… dobbiamo… andare tutti insieme con spazzolini e… al bagno perché sappiamo che… a Fabrizio Ferro piace molto… lavare i denti</td>
</tr>
<tr>
<td>5</td>
<td>Erika/IG: Lavarsi i denti, certo.</td>
</tr>
<tr>
<td>6</td>
<td>Olga: Per questo dobbiamo… incontra –trovare qualcosa… insieme… come per… per… avere il suo rispetto. Si e poi… poco a poco, cominciamo a parlare… dei suoi problemi mentre… lavo [mima l’azione di lavare i denti]</td>
</tr>
<tr>
<td>7</td>
<td>Erika/IG: Qual’è la prima domanda che possiamo fargli?</td>
</tr>
<tr>
<td>8</td>
<td>[Silenzio]</td>
</tr>
<tr>
<td>9</td>
<td>Hiru: Prima domanda, come stai? Tutto bene?</td>
</tr>
<tr>
<td>10</td>
<td>Olga: -E anche possiamo fare i complimenti, come: ah, che belli sono i tuoi denti!</td>
</tr>
<tr>
<td>11</td>
<td>Erika/IG [ad Alfonso]: È d’accordo Lei che… ha lavorato con i serial killer?</td>
</tr>
<tr>
<td>12</td>
<td>Alfonso: No. Partirei da un approccio proprio contrario, non gli farei dei complimenti</td>
</tr>
<tr>
<td>13</td>
<td>Olga: Che brutte sono i tuoi denti!</td>
</tr>
<tr>
<td>14</td>
<td>[Risata generale]</td>
</tr>
<tr>
<td>15</td>
<td>Alfonso: No, no!</td>
</tr>
<tr>
<td>16</td>
<td>[Risata acuta]</td>
</tr>
<tr>
<td>17</td>
<td>Alfonso: Non gli farei dei complimenti… cercherai di scuotelo. Scuotelo… di farlo reagire…</td>
</tr>
<tr>
<td>18</td>
<td>[Sguardi confusi; non capiscono ‘scuotelo’. L’insegnante mima l’azione]</td>
</tr>
<tr>
<td>19</td>
<td>Yoriko: Ah!</td>
</tr>
<tr>
<td>20</td>
<td>Erika/IG [prendendo appunti, sguardo basso]: Quindi cosa suggerisce, Dott. Gigli?</td>
</tr>
<tr>
<td>21</td>
<td>Alfonso: Suggerirei una domanda provocatoria.</td>
</tr>
<tr>
<td>22</td>
<td>Erika/IG [guardando i colleghi negli occhi, scandendo la parola]: Pro/vo/ca/to/ria. Per esempio?</td>
</tr>
</tbody>
</table>
Alfonso: Qual’è lo... lo spettro che la assilla?

Erika/IG: Ahh!

Alfonso: Qual’è il fantasma che la spaventa?

Erika/IG: Dott.ssa Torricelli, nella sua esperienza, se noi chiediamo a Fabrizio [lentamente] ‘qual’è / il fantasma / che ti spaventa?’ Come potrebbe reagire?

Sandra: Penso... che all’inizio ah... lui eh ci ignori e dopo forse ahm... eh... parli de I suoi problemi.

Erika/IG [annuendo seriamente]: Quindi... secondo lei dottoressa... questo tipo di approccio è positivo?

Sandra: Sì io penso eh!

Erika/IG: Se lo dice lei; allora ci fidiamo. [Rivolta a Catherine]: Pazzarella? È’ d’accordo?

Catherine: Sono d’accordo. Sì. [Annisce]

Erika/IG: Va bene, quindi ‘qual’è il fantasma che... la spaventa’. Attenzione, secondo voi, colleghi, dobbiamo usare il formale... o l’informale? Con... il nostro paziente?

Hiru: Formale!

Yoriko: -Sì, anch’io penso formale perché lui è... faceva, anche, fa, l’insegnante... e forse lui si è abituato... a dare con... lei.

Erika/IG: A dare del lei.

Yoriko: Sì!

Erika/IG: Ma che effetto farebbe... eh... se

Hiru: -Secondo me ancora... ancora non abbiamo ottenuto sua fiducia dobbiamo parlare del lei

[Alfonso annuisce]

Hiru: E dopo piano piano cambieremo a usare parlare lei

Erika/IG: Quindi dottoressa, del tu, eh secondo lei dopo qualche domanda possiamo

Hiru: Cambiare

Erika/IG: Cambiare registro e dare del tu? Siete tutti d’accordo?

[Olga, Catherine e Yoriko annuiscono. Sandra scuote la testa]

Erika/IG: La Torricelli non è d’accordo, sentiamo.

Sandra: Secondo me dobbiamo usare informale perché noi... siamo... suoi amici, non siamo... sconosciuti... è meglio che usiamo... l’informale.

Erika/IG: Io onestamente mi trovo... d’accordo con lei, dottoressa

Sabina: Anch’io!

Erika/IG: Perché... secondo me... certo, in una situazione simile, con una persona... normale... dovremmo dare del lei; perché non la conosciamo, perché è un insegnante... pero’ in questo contesto molto delicato dove c’è la... la follia, la malattia mentale... forse dare del tu potrebbe aiutare... il nostro paziente.

[Olga annuisce]

Erika/IG: Allora noi... noi tre siamo d’accordo. Vediamo anche gli altri. [Rivolta a Olga] Comandi!

Olga: Sì... e anche ci troviamo nel bagno, sì? E’ un posto informale...

[Risata generale]

Erika/IG: Si diciamo che è un contesto...molto particolare, no?

Sabina: Molto intimo!

Erika/IG: Molto intimo, molto quotidiano! Stiamo cercando di ricreare questa quotidiànità.

Olga: Sì!

Catherine: Ah... io credo dobbiamo... darmi del tu.

Erika/IG: Del tu?

Erika/IG: Va bene, allora vediamo chi...
Hiru: All'inizio... dall'inizio... del tuo?

[Olga, Catherine e Sandra annuiscono visibilmente]

Erika/IG [annuendo]: Vai pure.

Hiru: Quando quando quando... quando ci andiamo... ci andiamo... a trovare nostro paziente dobbiamo indossare un modo... casuale

Alfonso: Ah, sì.

Hiru: Non con completo...

Alfonso: Certo, certo.

Hiru: Cravatta, così... non va bene! [Indicando i vestiti di Alfonso] Così!

Erika/IG: Quindi dobbiamo essere informali anche nel... nel vestiario!

Hiru: Sì sì.

Erika/IG: Quindi dobbiamo essere informali anche nel vestiario!

Hiru: Sì sì sì.

[Olga, Catherine annuiscono]

Erika/IG: Perché secondo voi se andiamo lì con il camice... che effetto... fa?

Hiru: Eh farebbe... darebbe paura!

[Sandra e Catherine annuiscono]

Erika/IG: Va bene, quindi: niente camice; niente formale... spazzolino e dentifricio per tutti. Eh... quante persone possono... avvicinare il soggetto?

Hiru: Due o tre!

Erika/IG: Non tutti?

[Sandra e Catherine annuiscono]

Erika: Va bene, quindi: niente camice; niente formale... spazzolino e dentifricio per tutti. Eh... quante persone possono... avvicinare il soggetto?

Olga: No!

Erika/IG: No... quindi dobbiamo... usare i nostri vestiti normali-

Hiru: - Normali, sì sì sì.

[Olga, Catherine annuiscono]

Erika/IG: - Normali, sì sì sì.

Hiru: Airoldi

Olga: Airoldi

Erika/IG: Airoldi!

Olga: Pazzarella... no, Pazzarella no.

Catherine: No, io no.

Sabina: Vada lei, no, Comandi!

Olga: Eh no. Torricelli! [Sandra sorride, sguardo serio, ma divertito], Rossi [Yoriko guarda l'insegnante e poi Olga. Cerca di sembrare seria ma trasprire divertimento] eh... la quarta persona?

[Sandra si sposta all'indietro]

Sabina: Lei. Vada lei!

Olga: Io non sono sicura che... sono tranquilla.
Erika/IG: La Dott.ssa Comandi è sempre molto modesta. Molto modesta!

[Olga sorride e annuisce]

Erika/IG: Ma noi sappiamo invece che… la sua esperienza è sempre stata preziosa.

[Risolino di Yoriko]

Erika/IG: Va bene, allora voi quattro? Comandi, Airoldi, Rossi e Torricelli?

[Le quattro dottoresse annuiscono, sorridendo. Visibile anticipazione]

Erika/IG: Pazzarella, perché lei non si sente sicura?

Catherine: Perché essendo il mio primo cliente… non credo che voglio iniziare… cioè… un po’ piú’…[osservare]

[…]

[Tutti annuiscono con il capo]

Erika/IG: Forse… intervistando Fabrizio potremmo scoprire la chiave della schizofrenia!

Alfonso: Certo

Erika/IG: Potremmo… potremmo cambiare il corso della storia! Forse… così finalmente capiremo da che cosa deriva… l’origine, l’origine della schizofrenia.

Hiru: -E questo è molto importante. Anche, c’è un’altra cosa, perché questa volta é… collegato, qualcosa collegato allo specchio, e lui è così diventato…

Alfonso: Ahh

Hiru: Adesso non… non non funziona come una persona normale… non puo’ lavorare, e cosi… quindi, anche dobbiamo capire molto bene, cos’è successo quella mattina con lo specchio!

Alfonso: Sopratutto, chi ha visto…

Hiru: Chi ha visto! Si si si chi ha visto!

Alfonso: Cosa ha visto!

Erika/IG: Se ha visto se stesso o se ha visto un’altra persona…

[Yoriko, Olga, Sandra, Catherine prendono appunti]

Alfonso [scrivendo]: Chi / ha / visto / allo / specchio?

Hiru: -E cosa… gli ha detto questa persona! Se se lui lui dice risponde cosi è un’altra persona che… c’è un’altra persona allo specchio quindi dobbiamo possiamo chiedere eh cosa… lui… ti ha detto?

Alfonso: Ma…. avrà visto qualcuno, o non avrà visto niente?

Hiru: Eh dipende… questo cambiamento…

Erika/IG: Dovremo scoprirlo insieme. Va bene-

Catherine: Stiamo parlando di quando si…è visto allo specchio?

Erika/IG: Si

Catherine: Ah ok. Forse possiamo chiederle… chiedergli… ah… quale momento in cui… sapeva che qualcosa non andava! Se c’era un momento, c’era qualcosa…

Erika/IG: […] Bene, io sono… non vi nascondo che sono molto emozionata [porta la mano al cuore] perché credo che questo caso cambierà eh… la storia della nostra associazione

Hiru: Ahh!

Erika/IG: Sicuramente, dopo questa presentazione eh… riceveremo moltissimi fondi; sia dall’Unione Europea, che dall’Associazione Mondiale di Psicologia Cognitiva e forse… anche dall’Associazione Schizofrenia Nel Mondo. Quindi quest’intervista è importantissima! Forse dall’anno prossimo tutti voi potrete guadagnare il doppio, il triplo!

[Risolini divertiti]

Erika/IG: Potrete diventare Professori Emeriti! Vado a chiamare il soggetto!

Alfonso: Siamo pronti allora?
Erika/IG [si ricorda qualcosa]: Si. Vado a chiamare l'infermiere e poi appena arriva il soggetto chiederò alle quattro… una due tre… quattro…dottoresse di… partecipare. Grazie [si allontana]

[Yoriko guarda Olga e poi ridacchia]

[26 secondi di silenzio mentre la coordinatrice chiama il soggetto] bisbigli (non udibili)

Erika/IG [parlando con un infermiere immaginario]: Ma come scusi?
Ma…[cammina lentamente verso il tavolo, con in mano il pigiama]: Cari colleghi…

Hiru: Si?

Erika/IG: È successa una cosa terribile!

Yoriko: È scappato?

Erika/IG: Non c'è più! Ha lasciato solo il suo pigiama!

[Bisbigli non udibili]

Erika/IG: Il Sig. Ferro è scappato! [Butta il pigiama sul tavolo]

[Voci stridule sovrapposte] (non udibile)

Erika/IG: È il suo pigiama! Non c'è più! come è stato possibile?

Sandra: E lui tutto nudo, adesso!

Alfonso: Dobbiamo cercarlo…

Hiru: Dobbiamo cercarlo!

[Olga scrive qualcosa velocemente e lo mostra a Sandra che ride scuotendo la testa]

Erika: Grazie. Andiamo!

Alfonso [allarmato]: È assolutamente importante che lo cerchiamo subito! Magari portiamoci lo spazzolino…

[Tutti si alzano e sembrano confusi]

Erika/IG: Portiamo lo spazzolino… portiamo anche il pigiama magari!

Alfonso: Certo! Lo spazzolino!


[Forte risata]
APPENDIX T: SPECIFIC MOMENT THREE (SM3)

T.1: Translated Transcript

<table>
<thead>
<tr>
<th>TURN</th>
<th>UTTERANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Erika [out of role]: Paolo Marini is in hospital… and you have to explain to the coordinator what happened. Ok? So, if you want to take some quick notes, you can. You have to explain, first of all the facts; but most importantly, your interpretation: what problems does Paolo have, and how can he be helped, now that he is in hospital? What can you do to help him… so let’s explain the facts, and our own opinion [smiles] Right? There’s a difference between facts and opinions, so… try to think of these two dimensions: what’s happened, and what you think about it. [Nodding] I’ll give you a couple of minutes and then I’ll be back.</td>
</tr>
<tr>
<td>2</td>
<td>[Erika leaves the group]</td>
</tr>
<tr>
<td>3</td>
<td>[7 seconds of silence]</td>
</tr>
<tr>
<td>4</td>
<td>Eduarda [whispering to the group]: What do you think?</td>
</tr>
<tr>
<td>5</td>
<td>(Overlapping voices, inaudible)</td>
</tr>
<tr>
<td>6</td>
<td>Eduarda: What do you think he says? An obsession, or…</td>
</tr>
<tr>
<td>7</td>
<td>Marika: He is scared of himself.</td>
</tr>
<tr>
<td>8</td>
<td>Ariel: Yes, stress – stressed</td>
</tr>
<tr>
<td>9</td>
<td>Eduarda: … The same image</td>
</tr>
<tr>
<td>10</td>
<td>Carme: - Because he works a lot, as well</td>
</tr>
<tr>
<td>11</td>
<td>Agate [leaning forward]: I think that he lost his (inaudible)… confused, yes yes, feeling tired</td>
</tr>
<tr>
<td>12</td>
<td>(Overlapping voices, inaudible) [Herminia leans forward, nodding]</td>
</tr>
<tr>
<td>13</td>
<td>Marika: He has lost his identity; and he is scared of himself. When he sees himself in the mirror… he cannot recognise himself</td>
</tr>
<tr>
<td>14</td>
<td>[Erika/coordinator enters the scene and sits down on the table; everyone continues talking]</td>
</tr>
<tr>
<td>15</td>
<td>Carme: Relax…</td>
</tr>
<tr>
<td>16</td>
<td>Eduarda: I think that… his solitary life, without friends, without family close to him… too much, too much work…</td>
</tr>
<tr>
<td>17</td>
<td>Marika: Mmm [nods]</td>
</tr>
<tr>
<td>18</td>
<td>Eduarda: It’s a pity-</td>
</tr>
<tr>
<td>19</td>
<td>Erika/coordinator: - I’ve just heard that you’ve managed to take the subject back here, to the clinic. Congratulations; even without hypnosis!</td>
</tr>
<tr>
<td>20</td>
<td>Everyone: Uh, yes! [Nodding]</td>
</tr>
<tr>
<td>21</td>
<td>Erika: This shows us that hypnosis is not always necessary in these situations. Ehm… how did you manage?</td>
</tr>
<tr>
<td>22</td>
<td>Ariel: First Dr… Ivanova</td>
</tr>
<tr>
<td>23</td>
<td>[Carme nods]</td>
</tr>
<tr>
<td>24</td>
<td>Ariel: Tried to…</td>
</tr>
<tr>
<td>25</td>
<td>Agate: Approach the subject</td>
</tr>
<tr>
<td>26</td>
<td>Eduarda: Speaking to him, very sweetly</td>
</tr>
<tr>
<td>27</td>
<td>Erika: Yes, yes [taking notes] Ivanova… is a pretty sweet woman.</td>
</tr>
<tr>
<td>28</td>
<td>[Giggles; Agate pulls a face to Carme; Carme pulls a face back]</td>
</tr>
<tr>
<td>29</td>
<td>Agate [whispering to Carme]: (inaudible)</td>
</tr>
<tr>
<td>30</td>
<td>Erika: Did she talk a lot?</td>
</tr>
<tr>
<td>31</td>
<td>Everyone: No!</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>32</td>
<td>Marika: She’s an expert in communication (Overlapping voices) She’s an interesting woman!</td>
</tr>
<tr>
<td>33</td>
<td>Erika: And how – what was the outcome of this strategy? How did it go?</td>
</tr>
<tr>
<td>34</td>
<td>Everyone: No, no… [Shaking heads]</td>
</tr>
<tr>
<td>35</td>
<td>Agate: Unfortunately, not.</td>
</tr>
<tr>
<td>36</td>
<td>Erika: Nothing. Then… what did you do? Did you manage to…?</td>
</tr>
<tr>
<td>37</td>
<td>Jun: After we…</td>
</tr>
<tr>
<td>38</td>
<td>Eduarda: The strategy of food!</td>
</tr>
<tr>
<td>39</td>
<td>Jun: Yes!</td>
</tr>
<tr>
<td>40</td>
<td>Ariel: We brought Spaghetti Bolognaise, a glass of water, but…</td>
</tr>
<tr>
<td>41</td>
<td>Agate: I thought he was hungry!</td>
</tr>
<tr>
<td>42</td>
<td>Ariel: Yes, yes, but… didn’t eat.</td>
</tr>
<tr>
<td>43</td>
<td>Erika: He still hasn’t eaten, has he?</td>
</tr>
<tr>
<td>44</td>
<td>All: No!</td>
</tr>
<tr>
<td>45</td>
<td>Erika: He still hasn’t eaten. Yes; so what was the outcome of this strategy?</td>
</tr>
<tr>
<td>46</td>
<td>Ariel: Nothing.</td>
</tr>
<tr>
<td>47</td>
<td>Erika: What next?</td>
</tr>
<tr>
<td>48</td>
<td>Eduarda: In the end we think… that we have to… look… like?</td>
</tr>
<tr>
<td>49</td>
<td>[Erika nods]</td>
</tr>
<tr>
<td>50</td>
<td>Eduarda: Look like him! Someone hadden</td>
</tr>
<tr>
<td>51</td>
<td>Ariel: Had</td>
</tr>
<tr>
<td>52</td>
<td>Eduarda: Had… to acercarse⁶ to him, como se’…</td>
</tr>
<tr>
<td>53</td>
<td>Marika: Be a mirror for him!</td>
</tr>
<tr>
<td>54</td>
<td>Eduarda: Yes!</td>
</tr>
<tr>
<td>55</td>
<td>[Ariel nods]</td>
</tr>
<tr>
<td>56</td>
<td>Marika: So that he could lose his fear of… [whispering] Looking in the mirror</td>
</tr>
<tr>
<td>57</td>
<td>Erika: So, approach him and behave like the reflection in the mirror? And how did it go?</td>
</tr>
<tr>
<td>58</td>
<td>Everyone: Very well</td>
</tr>
<tr>
<td>59</td>
<td>Erika: A positive outcome?</td>
</tr>
<tr>
<td>60</td>
<td>Everyone: Yes!</td>
</tr>
<tr>
<td>61</td>
<td>Erika [writes down some notes]: What… did he say anything, any words at all or… nothing?</td>
</tr>
<tr>
<td>62</td>
<td>[Marika nods]</td>
</tr>
<tr>
<td>63</td>
<td>Eduarda: He whispered!</td>
</tr>
<tr>
<td>64</td>
<td>Erika: He whispered what?</td>
</tr>
<tr>
<td>65</td>
<td>Carme: The doctor! [Leaning towards Jun and pointing at her]</td>
</tr>
<tr>
<td>66</td>
<td>Jun: ‘Are… there’. He pointing the…</td>
</tr>
<tr>
<td>67</td>
<td>Everyone [in chorus]: Pointed… to the mirror!</td>
</tr>
<tr>
<td>68</td>
<td>Erika: The mirror; should we therefore deduce that… the subject has developed an obsession towards… the mirror, or mirrors?</td>
</tr>
<tr>
<td>69</td>
<td>[Marika nods]</td>
</tr>
<tr>
<td>70</td>
<td>Herminia: He’s scared of mirrors… the images…</td>
</tr>
<tr>
<td>71</td>
<td>Erika: ‘Are there’… but who? Did he say who he was talking about?</td>
</tr>
<tr>
<td>72</td>
<td>Herminia: Himself!</td>
</tr>
<tr>
<td>73</td>
<td>Marika: (inaudible) Images that…</td>
</tr>
<tr>
<td>74</td>
<td>Erika: Do you think he meant ‘I am there’ or ‘they are there’?</td>
</tr>
<tr>
<td>75</td>
<td>Marika: The images!</td>
</tr>
<tr>
<td>76</td>
<td>Jun: No! ‘They’, because… I said ‘let’s leave them here and let’s go’!</td>
</tr>
</tbody>
</table>

---

⁶ Portuguese for ‘to approach’
⁷ Portuguese for ‘how do you [say]’
Herminia nods; Marika nods

Erika [thinking aloud, while writing]: Them; them. [Looking up to the group] Plural form?

Psychologists: Yes!

Erika: We should investigate this… plurality!

Carme nods

---

**T.2: Original Transcript**

<table>
<thead>
<tr>
<th>TURNO</th>
<th>ENUNCIATO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Insegnante: Paolo Marini è in ospedale… e voi dovete spiegare alla coordinatrice… che cosa è successo. Va bene? Quindi, se volete scrivere due appunti, potete. Dovete spiegare, per prima cosa i fatti. Ma poi, soprattutto, una vostra interpretazione: secondo voi, che problemi ha Paolo? E come si puo’ aiutare, adesso che è in ospedale? Cosa… cosa potete fare, quindi spieghiamo i fatti e diamo anche una nostra opinione [sorride], Eh? C’è una differenza fra… il fatto e l’opinione. Quindi, cercate di pensare a queste due dimensioni: quello che è successo… e quello che credete voi. Vi do due minuti… e poi arrivo.</td>
</tr>
<tr>
<td>2</td>
<td>[L’insegnante si allontana]</td>
</tr>
<tr>
<td>3</td>
<td>[ 7 secondi di silenzio]</td>
</tr>
<tr>
<td>4</td>
<td>Eduarda [sottovoce, al gruppo]: Che credete voi?</td>
</tr>
<tr>
<td>5</td>
<td>(Voci sovrapposte non udibili)</td>
</tr>
<tr>
<td>6</td>
<td>Eduarda: Che credete che dice lui? Un’ossessione, o…?</td>
</tr>
<tr>
<td>7</td>
<td>Marika: Lui ha paura di se stesso.</td>
</tr>
<tr>
<td>8</td>
<td>Ariel: Si –stressa –stressato</td>
</tr>
<tr>
<td>9</td>
<td>Eduarda: La stessa immagine</td>
</tr>
<tr>
<td>10</td>
<td>Carme: -Perche’ lavora tanto, anch’el (non udibile)</td>
</tr>
<tr>
<td>11</td>
<td>Agate [sporgendosi in avanti]: Penso che ha perso la sua (non udibile)… confuso, si si è stanco</td>
</tr>
<tr>
<td>12</td>
<td>(Sovrapposizione di voci, non udibile) [Herminia si sporge in avanti, annuendo]</td>
</tr>
<tr>
<td>13</td>
<td>Marika: Ha perso la sua identità… e ha paura di se stesso. E quando si vede allo specchio… non si riconosce</td>
</tr>
<tr>
<td>14</td>
<td>[L’insegnante/coordinatrice entra in scena e si siede al tavolo; il gruppo continua a parlare]</td>
</tr>
<tr>
<td>15</td>
<td>Carme: Di rilassare…</td>
</tr>
<tr>
<td>16</td>
<td>Eduarda: Credo che… la sua vita solitaria, senza amici, senza famiglia… vicino a lui…troppo -tropo lavoro</td>
</tr>
<tr>
<td>17</td>
<td>Marika: Mmm [annuisce]</td>
</tr>
<tr>
<td>18</td>
<td>Eduarda: È un peccato-</td>
</tr>
<tr>
<td>19</td>
<td>Erika/Insegnante in Gioco (IG): -Ho appena sentito che siete riuscite a portare il soggetto qui in clinica, complimenti! Anche senza ipnosi!</td>
</tr>
<tr>
<td>20</td>
<td>Tutti: Si… [Annuiscono]</td>
</tr>
<tr>
<td>21</td>
<td>Erika/IG: Questo prova che l’ipnosi non è per forza necessaria in questi casi. Eh… come avete fatto?</td>
</tr>
<tr>
<td>22</td>
<td>Ariel: Prima… ah… Dott.ssa Ivanova</td>
</tr>
<tr>
<td>23</td>
<td>[Carme annuisce]</td>
</tr>
<tr>
<td>24</td>
<td>Ariel: Ha provato…</td>
</tr>
<tr>
<td>25</td>
<td>Agate: Avvicinarsi al soggetto</td>
</tr>
<tr>
<td>26</td>
<td>Eduarda: A parlare con lui… molto dolcemente</td>
</tr>
<tr>
<td>27</td>
<td>Erika/IG: Sì, si… [prendendo appunti] Ivanova… è una donna abbastanza dolce.</td>
</tr>
</tbody>
</table>
| 28    | [Risolino generale; Agate fa una smorfia a Carme; Carme le fa una smorfia a sua
volta]
29 Agate [sussurrando a Carme]: (non udibile)
30 Erika/IG: Ha parlato molto?
31 Psicologhe: No!
32 Marika: Lei è esperta in comunicazione [voci sovraposte]; è una donna interessante!
33 Erika/IG: E com –e che esito ha avuto… questa strategia? Come è andata?
34 Psicologhe: No, no… [Facendo cenno di no con la testa]
35 Agate: Purtroppo, no!
36 Erika/IG: Zero. Seconda… cosa avete fatto? Come siete riuscite a…?
37 Jun: Dopo siamo…
38 Eduarda: La strategia del mangiare!
39 Jun: Si
40 Ariel: Abbiamo portato spaghetti Bolognese, un bicchiere di acqua… ma…
41 Agate: Mi sembrava avere fame!
42 Ariel: Si, si ma… non… ha mangiato.
43 Erika/IG: Non ha ancora mangiato, in effetti; non ha ancora mangiato?
44 Psicologhe: No!
45 Erika/IG: Si, quindi che esito ha avuto… questa strategia?
46 Ariel: Zero.
47 Erika/IG: E poi?
48 Eduarda: alla fine… pensiamo… che… dobbiamo… sembrare –sebrare?
49 [Insegnante annuisce]
50 Eduarda: Come lui! Qualcuno.. dovi
51 Ariel: Doveva
52 Eduarda: Doveva… acercarse… di lui, como se…
53 Marika: Fare lo specchio di lui!
54 Eduarda: Si!
55 [Ariel annuisce]
56 Marika: Affinché lui perdesse… la paura di… [sussurrando] guardarsi
57 Erika/IG: Quindi: avvicinarsi a lui e comportarsi come l’immagine riflessa? E come è andata questa strategia? Che esito ha avuto?
58 Psicologhe: Benissimo!
59 Erika/IG: Positivo?
60 Psicologhe: Si!
61 Erika/IG: Cosa… ha detto qualcosa? Qualsiasi cosa? Delle parole…o no, niente?
62 [Marika annuisce]
63 Eduarda: Ha sussurrato!
64 Erika/IG: Sussurrato cosa?
65 Carme: La dottoressa eh…! [Sporgendosi in Avanti verso Jun e indicandola]
66 Jun: ‘Sono… li…’ E indicata…
67 Psicologhe [in coro]: Indicato… lo specchio!
68 Erika/IG: Lo specchio; ne deduciamo quindi che… eh… il soggetto ha sviluppato un’ossessione verso… lo specchio? Gli specchi?
69 [Marika annuisce]
70 Herminia: Si lui ha paura degli specchi… le immagini…
71 Erika/IG: ‘Sono li…’ ma chi? Ha detto chi? Chi é il soggetto?
72 Herminia: Lui stesso!
73 Marika: (non udibile) Delle immagini che…
74 Erika: Ma secondo voi lui intendeva: ‘io’ sono li o ‘loro’?
75 Marika: Le immagini!
76 Jun: No, ‘loro’ perché… eh… gli ho detto… lasciamo loro qua e andiamo!
77 [Herminia e Marika annuiscono]
| 78 | Erika/IG [Riflettendo fra sé e scrivendo]: Loro; loro. [Alzando lo sguardo verso il gruppo] Plurale? |
| 79 | Psicologhe: Sì! |
| 80 | Erika/IG: Dovremmo indagare su questa pluralità… |
| 81 | [Carme annuisce] |
Dear psychologist,

Stop wasting your time by investigating my past. I don’t need anybody; I am a strong and confident man. The problem is not me; it’s the mirrors that don’t obey me as they should.

I am a hardworking, quiet person. I’ve never suffered from mental problems and I am not sick, if that’s what you think! I hate colours and music; you cannot blame me for this.

I heard you talking about schizophrenia... yes, I admit in the last few weeks I’ve been a bit paranoid... but this doesn’t mean anything! I don’t feel like talking to anybody. Nobody at all!!! I am doing just fine on my own.

Leave me alone, and most importantly don’t say anything to my family. Otherwise it will be the end.

Fabrizio Ferro

Extract from the original letter:

Caro psicologo,

È inutile che cerchi di indagare sul mio passato o di risolvere la situazione. Io non ho mai avuto bisogno di nessuno, sono un uomo forte e sicuro di me. Il problema non sono io sono gli specchi che non mi ubbidiscono come dovrebbero.
APPENDIX V: REPORT TEMPLATE

MARINI PAOLO

DISORDER: ____________________________________________

REPORT: ____________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

RECOMMENDATIONS: ____________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

SIGNATURE: __________________________
Extract of the original table (cut into cards to complete the language activity)

<table>
<thead>
<tr>
<th>COMUNICATIVO/A</th>
<th>Persona che ha facilità a esprimersi</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIFLESSIVO/A</td>
<td>Che considera attentamente, che riflette</td>
</tr>
<tr>
<td>SECCATO/A</td>
<td>Annoiato, infastidito</td>
</tr>
<tr>
<td>PARANOICO/A</td>
<td>Chi è affetto da paranoia</td>
</tr>
<tr>
<td>INQUIETANTE</td>
<td>Preoccupante; che provoca inquietudine</td>
</tr>
<tr>
<td>ENTUSIASTA</td>
<td>Molto soddisfatto e contento</td>
</tr>
<tr>
<td>ACCORGERSI</td>
<td>Cominciare a capire, comprendere</td>
</tr>
<tr>
<td>ACCOVACCIARSI</td>
<td>Porsi a giacere rannicchiato</td>
</tr>
</tbody>
</table>

Schiele – Nudo femminile accovacciato con fazzoletto verde

<table>
<thead>
<tr>
<th>IPOTIZZARE</th>
<th>Mettere in stato d'ipnosi</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOTARE</td>
<td>Accorgersi di qualcosa, osservare</td>
</tr>
<tr>
<td>SCOCCIARE</td>
<td>Dare fastidio, infastidire</td>
</tr>
<tr>
<td>SCIIOCCARE</td>
<td>Sorprendere in positivo o negativo</td>
</tr>
<tr>
<td>MENTIRE</td>
<td>Affermare il falso consapevolmente</td>
</tr>
<tr>
<td>NASCONDERSI</td>
<td>Mettersi in un luogo in modo da non essere visto o trovato, sottrarsi alla vista altrui</td>
</tr>
<tr>
<td>FRANTUMARE</td>
<td>Ridurre in frantumi</td>
</tr>
<tr>
<td>STIRARSI</td>
<td>Distendere, allungare le membra</td>
</tr>
<tr>
<td>SBADIGLIARE</td>
<td>Fare uno sbadiglio</td>
</tr>
<tr>
<td>IPNOSI</td>
<td>Stato speciale del sistema nervoso, apparentemente simile al sonno, ma provocato artificialmente, durante il quale il soggetto agisce per suggestione dell'ipnotizzatore</td>
</tr>
</tbody>
</table>
APPENDIX X: LEARNING SEQUENCE (CS1)

Translator note: the sequences were originally created in Italian. These are the translations

- **Focus question:** Are the graduates skilled enough to get hired as journalists?

5 Ws:
- **What’s happening?** The Italian Chamber of Commerce in China is trialling some graduates to work for their bulletin ‘Quaderno’
- **Who is it happening to?** Young graduates who have studied in Italy and want to become journalists
- **Where is it happening?** In the publishing department of the Italian Chamber of Commerce in China (Shanghai branch)
- **When is it happening?** In the future
- **What’s at stake?** The graduates’ parents’ pride in seeing their sons and daughters obtain a prestigious position

<table>
<thead>
<tr>
<th>PHASE / EPISODE</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>INITIATION PHASE</td>
<td>WORKSHOP 2</td>
</tr>
<tr>
<td>Pre-text</td>
<td>In this drama you need to imagine you have already finished your studies here at the Uni and you have returned to China with a degree. Do you agree with this context? Imagine that you’ve lived in Italy for 3 years, you have been there with the Marco Polo exchange and you have become experts in Italian culture. You have just found a job at the prestigious Italian Chamber of Commerce. You are looking for a job and you have found this job offer</td>
</tr>
<tr>
<td>Discussion</td>
<td>Read and discuss.</td>
</tr>
<tr>
<td>Role cards</td>
<td>What type of applicants are they looking for? What could this job involve? Think of 3 questions that start with ‘why’ that the pre-text evokes</td>
</tr>
<tr>
<td>Hot seat</td>
<td>When you got hired, they told you that you will work of the magazine Quaderno (read presentation from the internet <a href="http://www.cameraitacina.com/index.php?nav0=94&amp;nav1=115">www.cameraitacina.com/index.php?nav0=94&amp;nav1=115</a>)</td>
</tr>
<tr>
<td>Hot seat</td>
<td>Hand out role cards. Read vocab together and instruct to fill out. On the whiteboard, reproduce the entries on the role card (name; age; personality; hobby) and get them to sketch out their own.</td>
</tr>
<tr>
<td>Hot seat</td>
<td>In groups of 3 hot-seat each other. 5 mins each, then each one presents their role</td>
</tr>
</tbody>
</table>
**EXPERIENTIAL PHASE**

### Collective role-play

In the waiting hall of the Chamber of Commerce. Position the chairs as in a waiting room. As participants come into the room, they have to get into their role. They have been contacted by the Chamber but they don’t know why. **Improvise**

Dr Sara Marchetta, the Vice-President, announces to the graduates that they have been confirmed for the trial and welcomes them into the great family of the Italian Chamber of Commerce in China. She mentions the 3 reasons why they have been hired: their great qualifications; the fact that they have lived in Italy for years and so they must be experts in Italian culture; she knows their parents personally, as they are all businessmen members of the Chamber. She knows how important it is for their families to see their kids do well and she decided to give them a chance. She hopes for the best. She hints at some **problem** – her status gradually drops, until she opens up and becomes desperate, she reveals her great concern: the reputation of the Chamber, due to the mental health of the Editor-in-Chief Dr. Righello. He has recently become obsessed with **counting** and **cleaning** items (pens, papers etc) and is behaving **strangely**. In particular, since reading the book ‘Italian language and Mass Media’ his condition seems to be deteriorating. In the chapter on journalism, he read that the position of ‘Chief Editor’ is slowly disappearing, because newspapers are mainly online and they don’t need this role anymore... [show book] Dr. Righello has developed a strong **dislike for the internet** ever since, and now he has banned it completely. She urges the candidates not to mention the Internet and not to read that book.**

+ linguistic reflection on TIR episode

+ drama reflection. Write on the board and read out: What do you think the vice-president is really like? What do you think the Chamber is really like? What about the Editor? In pairs, then all together

Form groups of 4 or 5 expert journalists. Discuss (as journalists) on the features of Italian culture which they think are interested in

Direct students to the office-like space of the room (this part of the classroom has large group desks with 4 chairs each)

| Change the chairs from a circle to rows |
| Dress, glasses and name tag |

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8 This is the book containing that chapter on journalism that the students can skip if they attend the process drama workshops
Enter the space in role as Editor Righello. Give instructions specific to their task: they will need to select an interesting topic related to Italian culture and plan an interview. They can browse through these newspapers (hand out today’s newspapers – one per group) which have just arrived from Italy; they can select an interesting article, then identify a key informant (mentioned in the article) who might be a good case for an intercultural analysis, and then draft 5 questions for the interview. In 20 minutes they have to present their questions and justify their choices. If the questions are good, they will go to Italy to carry out the interviews.

**Group work (20 mins)**

Dr. Righello returns, questions the journalists and (finally, after requesting some absurd modifications) approves the projects by stamping them all over. He announces that they will fly to Italy to carry out the interviews.

**Linguistic reflection**
**Intercultural reflection**
**Engagement sheet**

**WORKSHOP 3**

Refresh roles and situation (especially if there are some new student-participants)

Re-visit pre-text (hand out one copy each) read again / recap difficult words / re-visit the ‘why’ questions and get them to answer them in hindsight

Summarise roles, but handing out role cards and inviting them to fill them out. *Students who were there for the previous session can add more details – new students just the basic details*. Hot seat recap: one person in the middle (x3) and then we all introduce each other

_Breathing, laughing & shaking relief. Visualisation / narration: imagine you are the graduate. You are at home, with your family. Imagine yourself in the very moment you tell your parents that you have been accepted for a trial at the Italian Chamber of Commerce. Imagine your dad is so proud! Now look around: in what part of the house are you? What are your parents saying? Paint a picture in your head, imagine as many details as possible_

_In pairs: comment on your visualisation. What did your parents say?_

Team work: move to the ‘office area’ and go back into the groups (if there are new students, split them into existing groups). *The candidates need to brief the new group members on the project (idea, interviewee, questions) and*
After a short time, Dr. Righello arrives to check on them.

Righello says that the interviews have been arranged for this Friday at 10:30. The Chamber has already purchased a plane ticket in their name, but the plane flies into Rome, instead of Milan (secretary’s fault). The secretary was therefore fired, so now they need to book the hotel by themselves (also paid for by the Chamber, but must be low price). In addition: hand out train tickets from Rome to Milan (every time Righello says the word ‘ticket’ he becomes nervous and starts shaking.) He ends by saying that, once in Italy, they will need to keep the reputation of the Chamber high so they won’t be allowed to speak Chinese amongst themselves.

**Hotel booking.** Give separate instructions to the two groups (journalists and operators)
- Journalists: they need to follow the rules and press the right number before speaking. They need to book the cheapest hotel possible in Milan, for 7 nights, from the 17th to the 24th of June

In pairs, one journalist and one operator back to back start the role play

**Dr. Righello returns and announces that, unfortunately, not all of them will be able to get hired after this project: he will only hire one team, the best team. They will need to have a ‘secret weapon’ (a winning strategy) to succeed**

As they arrive at the Rome international airport, they line up and show their passport at Customs. The officer asks for some details before stamping the passport

**Customs officer:**

- *black bag*

*On the bus from the airport to the train station: the 3 teams chat among themselves about what they are thinking in terms of their winning strategy to get the job. At the same time, they try to eavesdrop on the others*

**Train station:** the journalists mill around as they gossip about other teams’ ‘secret weapons’ and wait for the train to Milan

**Linguistic reflection**

**Intercultural reflection**

**Engagement sheet**

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<tr>
<th>TIR</th>
<th><strong>Refine the idea.</strong> Dr. Righello arrives to check on them.</th>
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<td>Role play hotel booking</td>
<td>Hotel booking. Give separate instructions to the two groups (journalists and operators).</td>
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<td>Journalists: they need to follow the rules and press the right number before speaking. They need to book the cheapest hotel possible in Milan, for 7 nights, from the 17th to the 24th of June</td>
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<tr>
<td>Righello</td>
<td>Dr. Righello returns and announces that, unfortunately, not all of them will be able to get hired after this project: he will only hire one team, the best team. They will need to have a ‘secret weapon’ (a winning strategy) to succeed</td>
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<td>Role play airport (TIR custom officer)</td>
<td>As they arrive at the Rome international airport, they line up and show their passport at Customs. The officer asks for some details before stamping the passport</td>
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<tr>
<td>Improvisation on the bus</td>
<td>On the bus from the airport to the train station: the 3 teams chat among themselves about what they are thinking in terms of their winning strategy to get the job. At the same time, they try to eavesdrop on the others</td>
</tr>
<tr>
<td>Gossip mill</td>
<td>Train station: the journalists mill around as they gossip about other teams’ ‘secret weapons’ and wait for the train to Milan</td>
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</tbody>
</table>

|  | train tickets (x16) |
|  | Write template on the board facing the operators |
|  | Customs officer: black bag |
**WORKSHOP 4** (in the TV studios)

Recap on roles and situation

Breathing, laughing & shaking to warm up to the new space.

Write their character’s name on the blank label and stick it on. Also they can wear the prop they brought from home now: as soon as they wear it, they will get into their role [Hand out the train tickets again if they lost them]

**Visualisation**

Close your eyes. Now imagine yourself thinking that your team will be the best! Think of the interview you are about to start. Think of *one detail* that you can add to the questions to make the interview better... write this on a piece of paper and keep it in your pocket in a safe place

**Improv on the train**

We are finally on the train from Rome to Milan. Position the chairs to recreate a train (two rows with a corridor in the middle). Project film with train POV. The interview is tomorrow! How exciting. This is the perfect chance to discuss that idea you had, that *one detail* that can make the interview much better. You must be discreet so the other teams don’t hear... [improvise]

Meanwhile, the ticket inspector arrives; he asks for tickets and they show the ones Dr. Righello has given them. The inspector pulls a strange face and then says that these tickets are not valid. He asks where the tickets are from; when he hears they are from the ICCC, he becomes even more suspicious. He gets them to stand and moves them to another area of the train for questioning. He says he will call the police and does so in front of them. He confirms that they will need to stop the train and hold these people for checks. When the journalists ask he says they could be detained for up to 48 hours but they shouldn’t worry... cut as the police are approaching.

*TIR police officer*

Discussion: how did you feel as you got arrested?

**Symbolic Outburst**

*You’ve been arrested [collect personal objects]; what would you like to say to the Editor? Everyone talk to Righello (symbol) simultaneously (x3)*

**Narration**

Narration: the journalists are temporarily arrested because those train tickets could be forged. They could be guilty of fraud against the Italian Railway System. They need to wait *just a little bit* – if they are *really* from the Chamber of Commerce, everything will be fine!
<table>
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<tr>
<th><strong>Tableaux</strong></th>
<th>Create 3 tableaux representing the wait in the cell: 1 minute after they’ve been locked in; 3 hours later and 12 hours later (they’ve now missed the interview) as they present, play music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creative writing</strong></td>
<td>In prison there is nothing to do, but they do have access to <em>pen and paper</em>. Write a letter to <em>an Italian</em> relative or friend or write a journal entry</td>
</tr>
<tr>
<td><strong>Collective role (phone call)</strong></td>
<td>The group gets given one chance to make a <em>phone call</em>. They need to decide who is the best person, amongst them, to call Dr. Righello and explain the situation. Then, they all become that one role. Role play: Dr. Righello on the phone with the journalists (collective role). The Editor apologises and promises to contact the interviewee and to try to re-schedule the interview. They will be out of the jail soon. Maybe tomorrow?</td>
</tr>
<tr>
<td><strong>Tableaux vivent</strong></td>
<td>What could the journalist who spoke to Righello <em>dream that night?</em></td>
</tr>
<tr>
<td><strong>Interview</strong></td>
<td>Finally they are released after 6 days and have reached Milan. They have 30 minutes to interview their informant; then they need to go back to Rome as tonight they fly to Shanghai</td>
</tr>
<tr>
<td></td>
<td>Interview: one person per group becomes the informant. Give separate instructions:</td>
</tr>
<tr>
<td></td>
<td>- Interviewers: one (or two) ask questions; another writes down the answers; another writes down non-verbal language. They need to write as many things as possible</td>
</tr>
<tr>
<td></td>
<td>- Interviewees: try not to answer the questions, continue arguing how much the internet has improved your career</td>
</tr>
<tr>
<td></td>
<td>Next week they will use this information to write the article and find out if they have been hired.</td>
</tr>
<tr>
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<td>Linguistic reflection</td>
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<td></td>
<td>Intercultural reflection</td>
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<td></td>
<td>Engagement sheet</td>
</tr>
<tr>
<td><strong>WORKSHOP 5</strong></td>
<td>Back in Shanghai, the journalists write their article using the answers from last workshop interview (verbal and non-verbal cues) <em>Write the article in groups following the advice of the Vice President</em></td>
</tr>
<tr>
<td><strong>In role writing</strong></td>
<td>Templates to write a feature article (from textbook)</td>
</tr>
<tr>
<td><strong>Frozen picture</strong></td>
<td>Prepare a frozen picture to go with the article (15 mins) to be presented with it</td>
</tr>
<tr>
<td><strong>TIR editor</strong></td>
<td>The Editor doesn’t hire anyone and offends the journalists saying that they are not talented.</td>
</tr>
<tr>
<td><strong>Conscience alley</strong></td>
<td>The participants take on the role of the Conscience of the Editor</td>
</tr>
<tr>
<td><strong>TIR vice president</strong></td>
<td>The Vice President apologises (low status) and asks for advice on how to handle the Editor. She hires them as consultants/business experts. What advice do they have to improve the business?</td>
</tr>
<tr>
<td><strong>Animated tableaux</strong></td>
<td>Dream: what can be a dream of one of the journalists that night? Get others to guess their ideas.</td>
</tr>
<tr>
<td><strong>In role writing</strong></td>
<td>Write a letter to the Vice President to thank her (under pressure from the parents who care about thanking her) and say what they’ve learnt</td>
</tr>
<tr>
<td><strong>Animated tableaux</strong></td>
<td>Dream: what can be a dream of one of the journalists that night? Get others to guess their ideas</td>
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<td><strong>Linguistic reflection</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Intercultural reflection</strong></td>
<td>embedded in the focus group</td>
</tr>
<tr>
<td><strong>Engagement sheet</strong></td>
<td></td>
</tr>
<tr>
<td><strong>FOCUS GROUP</strong> (1hr) <strong>30 mins</strong></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX Y: LEARNING SEQUENCE (CS2)

- **Educational goal**: communicating in Italian / experience in use of psychology terminology
- **Focus question**: How can we help this teacher to speak? How can we solve Fabrizio’s crisis?

5Ws:

- **What happened?** A language teacher has been found in a catatonic state squatting on the floor inside the lift of his own apartment block.
- **Who is it happening to?** To a team of psychologists from AIP (Associazione Italiana di Psicologia) who are trying to help the teacher.
- **Where is it happening?** In Milan, Italy.
- **When is it happening?** Today.
- **What’s at stake?** The mental health of the teacher / the professional reputation of the psychologists.

<table>
<thead>
<tr>
<th>PHASE and UNIT</th>
<th>ACTIVITY</th>
<th>RE-SOURCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Warm up</strong></td>
<td><strong>WORKSHOP 2</strong></td>
<td>internet connection</td>
</tr>
<tr>
<td></td>
<td>Vocal warm up playing with intensity / volume / pauses/ repetition / using the word ‘Buongiorno’</td>
<td><a href="http://www.youtube.com/watch?v=OBj-lijxHo">http://www.youtube.com/watch?v=OBj-lijxHo</a> + projector</td>
</tr>
<tr>
<td><strong>INITIATION PHASE</strong></td>
<td>For this workshop we are going to use a short film as pre-text. Agreement?</td>
<td></td>
</tr>
<tr>
<td>Pre-text</td>
<td>1st screening ‘Buongiorno’ film: in pairs, describe in detail what happens / 2nd screening: describe mood of the film and create 3 open questions. After 5 mins, share questions</td>
<td></td>
</tr>
<tr>
<td>Role on the wall</td>
<td>The protagonist of the film (named ‘Fabrizio’ by the group) works as a teacher of Italian in a school in Milan. Draw the silhouette of this man and create this role (physical and emotional traits)</td>
<td></td>
</tr>
<tr>
<td>Narration</td>
<td>Yesterday Fabrizio didn’t show up at school. The students waited for him, but he never arrived. So they spoke with the secretary, who tried to call him but his mobile was disconnected. She tried to call him at home but the answering machine was on; the message was a bit strange...</td>
<td></td>
</tr>
<tr>
<td>Answering machine</td>
<td>In small groups, create Fabrizio’s answering machine. Use language and sound. After 10 minutes, present to the rest of the class</td>
<td>assist each group and correct script</td>
</tr>
</tbody>
</table>
**Enroling**

- Hand out psychologists’ role cards and allow time to fill them out.

**HOTSEAT**

- In groups of 3 interview each other (5 mins each)

**EXPERIENTIAL Ph. Teacher-in-role**

- Dr Daniela Colombo (AIP coordinator)

- Thank the doctors for coming to the emergency meeting. In an alarmed state reveal that the speaker for Friday's conference has quit and now you don’t have a case study to showcase [discuss for 5 mins]. Remember that there has been a call from the police with a request of collaboration? It is not a very glamorous case, but... it’s the only one at this stage so they will have to use it for the presentation. Otherwise they do not have any other cases... but, of course, none of the delegates is to suspect this. The reputation of AIP needs to remain high, as it is tied to the annual research funds that will be allocated at the end of the conference.

- Clinical presentation of the case: Fabrizio Ferro is apparently a healthy, 38 years old man, employed as a teacher of Italian as AL in a language school in Milan. The subject was allegedly found in a catatonic state inside the lift of his own apartment block. He refuses to leave the lift. He doesn’t talk. He can’t communicate anything except for this [show piece of paper, to be handled with tweezers].

---

When Fabrizio’s neighbour saw him leave yesterday morning, he was a bit strange... his language students also said that, lately, he has been a little strange... he hasn’t shown up at work today either, so the school director has reported him as missing. The police eventually found him but... he refuses to talk. It’s a rather delicate issue, so a team of psychologists has been called to intervene.

For the purpose of this drama we will take the role of a team of psychologists that work for AIP (Associazione Italiana di Psicologia) http://www.aipass.org/index.php show AIP website

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**Role cards**

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<td><strong>Group work: writing the action plans</strong></td>
</tr>
<tr>
<td><strong>Teacher in role: presentation of the action plans</strong></td>
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<tr>
<td><strong>REFLECTIVE PHASE</strong></td>
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<tr>
<td><strong>WORKSHOP 3</strong></td>
</tr>
<tr>
<td><strong>Warm up</strong></td>
</tr>
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<td><strong>INITIATION PHASE</strong></td>
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<td><strong>EXPERIENTIAL PHASE</strong></td>
</tr>
<tr>
<td><strong>Role play</strong></td>
</tr>
<tr>
<td><strong>Tableaux inside the lift</strong></td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td><strong>Teacher-in-role Dr Colombo</strong></td>
</tr>
<tr>
<td>The team decides to <strong>meet the subject</strong> <em>(inside the lift)</em>. Create a tableau that shows the outcome of this meeting <em>(based on yesterday’s action plans)</em>. Participants have chosen to animate the tableaux into 5 minutes pieces that unfold in chronological order. Finally one of the teams succeeds in convincing Fabrizio to leave the lift and be hospitalised <em>(using flowers, music and a dog)</em>.</td>
</tr>
<tr>
<td>Dr. Colombo briefs the psychologists after they’ve hospitalised the subject. She congratulates the second team for having managed to distract him using music/colour therapy strategies, but she informs that, shortly after arriving on the premises, Fabrizio experienced a similar crisis and is now in confinement. He is in a catatonic state, refuses to talk. What can be done? Family members need to be informed at once. They will try to contact: his ex-wife, not his parents <em>(as they are dead)</em> but his beloved uncle, his younger sister and his homosexual twin brother Fabiano <em>(who had not been previously mentioned)</em>.</td>
</tr>
<tr>
<td>Psychologists inform Dr. Colombo of the outcome of the visit. The coordinator adds that the researchers that will be present at the conference are mainly American and Japanese, so we need to frame the facts in a way that is comprehensible to both.</td>
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<tr>
<td><strong>In role writing</strong></td>
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<tr>
<td><strong>REFLECTIVE PHASE</strong></td>
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<td><strong>WORKSHOP 4</strong></td>
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<tr>
<td><strong>Warm up</strong></td>
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<td>INITIATION PHASE</td>
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<tr>
<td><strong>Pre-text</strong></td>
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<tr>
<td><strong>Voiceover</strong></td>
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<tr>
<td><strong>EXPERIENTIAL PHASE</strong></td>
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<tr>
<td><strong>Teacher-in-role</strong></td>
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<tr>
<td><strong>Reading the letter</strong></td>
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<td><strong>Writing interview questions</strong></td>
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<tr>
<td><strong>Role play</strong></td>
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<tr>
<td><strong>Report writing</strong></td>
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<tr>
<td>Warm up</td>
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</tbody>
</table>
| Pre-text | Linguistic reflection  
Intercultural reflection  
Engagement Sheets |
| Reading  | WORKSHOP 5  
Mirror exercise. After a few minutes, get the reflections to rebel not only through movement, but to actually talk back and provoke. Do this exercise with the soundtrack of the film  
Play the soundtrack of the film by itself and use it as a platform to reconstruct the film  
Hand out and read a review of the short film, adapted from [http://blog.cortoperscelta.it/category/recensioni/](http://blog.cortoperscelta.it/category/recensioni/) |
| Teacher-in-role | We are about to interview Fabrizio: let's go over the questions we are going to ask him. Remember that the outcome of this interview will be presented at the conference. Recap/refine interview questions & procedure. Prepare toothbrush/paste. Dr. Colombo leaves to get Fabrizio. She returns in an alarmed state, holding his pyjamas. Fabrizio has escaped from the ward! Improvise.  
We are about to interview Fabrizio: let's go over the questions we are going to ask him. Remember that the outcome of this interview will be presented at the conference. Recap/refine interview questions & procedure. Prepare toothbrush/paste. Dr. Colombo leaves to get Fabrizio. She returns in an alarmed state, holding his pyjamas. Fabrizio has escaped from the ward! Improvise.  
We are about to interview Fabrizio: let's go over the questions we are going to ask him. Remember that the outcome of this interview will be presented at the conference. Recap/refine interview questions & procedure. Prepare toothbrush/paste. Dr. Colombo leaves to get Fabrizio. She returns in an alarmed state, holding his pyjamas. Fabrizio has escaped from the ward! Improvise. |
| Gossip mill | After their lunch break the psychologists gossip on the Fabrizio case. Where could he be gone? Use the soundtrack from the film to start/stop the interactions  
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After their lunch break the psychologists gossip on the Fabrizio case. Where could he be gone? Use the soundtrack from the film to start/stop the interactions |
| Tableaux Improvisation | Decide where Fabrizio could be and represent what happens next through a tableau vivant. The group explores finding the subject in the bath tub |
| Improvisation | The psychologists take the subject into a room full of mirrors and interview him in front of his reflection |
| Role play | 3 different participants in turn take on the role of Fabrizio (who has been found hidden in a bathroom). All the others stay in role as the psychologists and carry out an in-depth interview.  
3 different participants in turn take on the role of Fabrizio (who has been found hidden in a bathroom). All the others stay in role as the psychologists and carry out an in-depth interview. |
| Writing the report | Draft a comprehensive report of the case / first the facts that have emerged, then their own  
Draft a comprehensive report of the case / first the facts that have emerged, then their own  
Draft a comprehensive report of the case / first the facts that have emerged, then their own |
Dr. Colombo opens the 10th AIP conference addressing the delegates. She thanks them for their presence and ongoing interest in clinical research. She goes on to say that the case they are presenting this year is very interesting and deals with a 38 years old male subject with a homosexual twin brother, deceased parents and a tendency to fall into a schizophrenic, catatonic state upon the sight of mirrors. The chairwoman introduces the doctors on the panel and, one by one, she asks them to read out their report on the case (fact, interpretation and recommendations). They all do and interact with the chairwoman. After all have been heard, the coordinator thanks them and closes the presentation.

Linguistic reflection
Intercultural reflection
Engagement Sheets

**FOCUS GROUP** (1 hr 20 min)

| Assist students with language |
| Position chairs as a panel presenting to an audience. All of the remaining chairs are audience members |
| Feedback forms |
APPENDIX Z: LEARNING SEQUENCE (CS3)

- **Educational goal**: communicating in Italian / experience psychology terminology
- **Focus question**: why did this man lock himself in the lift and why does he now refuse to talk?

5Ws:

- **What happened?** A teacher has been found in a catatonic state squatting on the floor inside the lift of his apartment block
- **Who is it happening to?** To a team of psychologists from AIP (*Associazione Italiana di Psicologia*) who are trying to help the teacher
- **Where is it happening?** In Milan, Italy
- **When is it happening?** Today
- **What’s at stake?** The mental health of the teacher / the professional reputation and funding of the psychologists

<table>
<thead>
<tr>
<th>PHASE and Unit</th>
<th>ACTIVITY</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm up</td>
<td><strong>WORKSHOP 2</strong></td>
<td>Internet &amp; projector</td>
</tr>
<tr>
<td></td>
<td>Vocal warm up playing with intensity / volume / pauses/ repetition / using the word 'Buongiorno'</td>
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<td></td>
<td><em>Association game names-fruits</em></td>
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<tr>
<td>Initiation Phase</td>
<td>For this workshop we are going to use a short film as pre-text. <strong>Agreement?</strong></td>
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<tr>
<td>Pre-text</td>
<td>Screening 1 ‘Buongiorno’ by Prino: <em>Can you think of an adjective that represents your sensations? What's the film like? What does it remind you of? How does this make us feel?</em> Screening 2: <em>describe the structure and the actions (use present or past tense). Now focus on the protagonist: what is he like?</em> Formulate 3 open questions.</td>
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</tr>
<tr>
<td>Role on the wall</td>
<td>The protagonist of the film (<em>named Paolo Marini by the group</em>) works as a <strong>teacher of Italian</strong> in a school in Milan. Draw the silhouette of this man and create this role (physical and emotional traits)</td>
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<tr>
<td>Narration</td>
<td>Yesterday Fabrizio didn’t show up at school. The students waited for him, but he never arrived. So they spoke with the secretary, who tried to call him but his mobile was disconnected. She tried to call him at home but the <strong>answering machine</strong> was on; the message was a bit strange...</td>
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<tr>
<td>Answering Machine</td>
<td>In small groups, create Fabrizio’s answering machine. Use language and sound. After 10 minutes, <strong>present</strong> to the rest of the class</td>
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<tr>
<td>Narration</td>
<td>When Fabrizio’s neighbour saw him leave yesterday morning, he was a bit strange... his language students also said that, lately, he has been <em>a little strange</em>... he hasn’t shown up at work today either, so the school director has reported him as missing. It’s a delicate situation…</td>
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<tr>
<td>Enroling</td>
<td>For the purpose of this drama we will take the role of a team of psychologists who work for AIP (Associazione Italiana di Psicologia) <a href="http://www.aipass.org/index.php">http://www.aipass.org/index.php</a> show AIP website</td>
<td></td>
</tr>
<tr>
<td>Hotseat</td>
<td>Hand out psychologists’ role cards and allow time to fill them out.</td>
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<tr>
<td>EXPERIENTIAL PHASE</td>
<td>In groups of 3, interview each other (5 mins each) also ask “where are you from?”</td>
<td></td>
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<tr>
<td>TIR (Constable)</td>
<td>Everyone introduces his/her role in a circle. After they’ve introduced themselves, write new name on the blank label and put it on. Teacher introduces her role (coordinator of AIP) and says that there is someone who wants to speak to them.</td>
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<tr>
<td>TIR coordinator (Dr. Daniela Colombo)</td>
<td>A police constable. He has something to say and he is about to arrive. Do they want to talk to him? (10 mins)</td>
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<td></td>
<td>Thank everybody for coming. The coordinator has already explained everything, hasn’t she? Oh, she hasn’t? I have summoned you because we are dealing with a unique case and we are not quite sure how to handle the situation. His last words were: “today I am not very communicative” and then, he started to shake and he entered a catatonic state. Explain that Mr. Marini is a normal person, 40 years old, teacher of Italian (AL) in Milan, he was found in the lift of his complex, squatting down in a corner, refusing to talk or to go back home. I have called you because you are the experts and hence my first question: what does “today I am not very communicative” mean? Let them talk (in groups, write down ideas on an A3 piece of paper)</td>
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<td>Post-episode reflection (5 mins) The psychologists have to report back to the coordinator and explain the case to her. She asks if this subject is interesting enough to present to the AIP conference. Remind them that this conference is very prestigious and, as usual, many international researchers will come. The research</td>
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</table>

| Role cards |
| Name tags |
| Hat for the constable |
| Glasses/folder for coordinator |
funding is about to finish and so it’s important to show that we are very active, we have many research projects. Actually, we don’t really have any projects! But nobody is to find out outside this meeting.

However, now we have been contacted by the Police to try to un-block this man who refuses to communicate. The police has given us another clue: he has written a note (show the note handling it with tweezers) mirrors should stop reflecting. What can we do? What can we deduce? Prepare some action plans to remove him from the lift and to take him to the clinic without any further trauma. The coordinator will return in an hour to consult the expert team.

**Action plan:**
1. **Approach the subject**
2. **Speak**
3. **Do not make eye contact.**

In small groups, the experts discuss their perceptions (starting from the written note): what can they deduce? What is his problem? **Why doesn’t he speak?** At the end, draft an action plan of the situation.

Dr. Colombo returns and asks the psychologists to **present** their **action plans.** Who can we interview? (A student; his son; his wife?) What do they deduce from the message he has written?

Linguistic reflection  
Intercultural reflection  
Engagement Sheets

**WORKSHOP 3**

<table>
<thead>
<tr>
<th>Warm up</th>
<th>Internet</th>
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</table>
| Names and emotions (intonation) how do I feel today? (Objects)  
Vocal warm up + breathing and humming  
Mirror exercise the reflections misbehave!  |

<table>
<thead>
<tr>
<th>Pre-text</th>
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</table>
| Watch the short film again and write down  
improvise the dialogues in selected scenes (files 1-5) and write, in pairs, the lines of each personality (file 6)  |

<table>
<thead>
<tr>
<th>Recap</th>
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<tbody>
<tr>
<td>Recap of the drama (role/situation)</td>
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</tr>
<tr>
<td>TIR (Colombo)</td>
<td>Role play</td>
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<tr>
<td>Roles: briefly introduce yourself</td>
<td>The police have given us another clue: the subject has written a note [show the note handling it with care]: mirrors should stop reflecting. What can we do? What can we deduce?</td>
</tr>
<tr>
<td>Glasses TIR</td>
<td></td>
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</tbody>
</table>
| **Reading the letter(s)** | Recap the drama (roles, situation, focus)  
*Read yesterday’s letter that we didn’t have time to read*  
The coordinator says she has received a letter from Fabrizio Ferro. Read and interpret the letter. What does “otherwise it will be the end” mean? Also say that the letters have now been sent and three relatives have arrived. Decide together who these relatives are. Interview the relatives all together (one by one). *Give out separate instructions to the relatives: they refuse to accept the situation (mental illness = taboo)*  
*Draft a detailed report of the subject’s childhood, based on the interviews with the 3 relatives (in couples, a childhood report to read all together). Read aloud.*  
*The coordinator has read the reports and she is very pleased because we will be able to present this case at the conference on Friday and look well. Now we just have to interview the subject (whom, thanks to their efforts, we’ve managed to rescue) decide together what questions to ask the subject and let’s prepare well. What to say? What to bring?*  
*The coordinator goes to fetch the subject, but returns in shock. The subject has disappeared! (He’s left his *pyjamas* behind)*  
*After the meeting, in the lunch break, the psychologists gossip on the subject’s disappearance. “Have you heard that maybe he is gone...” Use the pyjamas as symbol, to position in the space. Use the soundtrack to provide rhythm to the gossips*  
*Discuss all together what gossip has emerged: where could the subject be? The luna park idea emerges.*  
*Linguistic reflection  
Intercultural reflection  
Engagement Sheets*  
<p>| <strong>Gossip mill</strong> |<br />
| <strong>Gossip mill post-reflection</strong> |<br />
| <strong>LETTER (copies for everyone)</strong> |<br />
| <strong>WORKSHOP 5</strong> |<br />
| <strong>Breathing and visualisation (Paolo has escaped) to re-focus the dramatic frame</strong> |</p>
<table>
<thead>
<tr>
<th>Warm up</th>
<th>\textit{Free association: a word you associate with Luna Parks}</th>
<th>\textbf{Photocopies of Steppenwolf (Simplified, with present perfect verbs matched to present tense)}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>\textit{Reading from Steppenwolf (simplified)}</td>
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<tr>
<td>Improvisation</td>
<td>Where can Paolo be? [Mirror maze] Decide together and position Paolo in the space</td>
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<tr>
<td>Thoughts in the head</td>
<td>All the participants in role as Paolo speak simultaneously as his psyche</td>
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<tr>
<td>Collective role</td>
<td>\textit{All psychologists speak simultaneously to Paolo (symbol)}</td>
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<tr>
<td>3d postcard</td>
<td>Reconstruct Paolo’s position and create a situation around him. Animate.</td>
<td>\textbf{Symbol for Paolo (white suit)}</td>
</tr>
<tr>
<td>Role plays</td>
<td>Interview with Paolo (collective TIR or alternate) with rehab for speaking. \textit{Under hypnosis. Fabrizio Ferro? (x3)}</td>
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<tr>
<td>In role writing</td>
<td>Draft a report of the case / final interpretation following the latest revelations</td>
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<tr>
<td>Improvisation</td>
<td>\textit{Final meeting to de-brief about the three interviews (in role)}</td>
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<tr>
<td>Whole class drama</td>
<td>Presentation of the case at the 10° AIP conference: each participant reads their written texts. Pretend to address an audience of researchers</td>
<td>\textbf{Report templates}</td>
</tr>
<tr>
<td>REFLECTION</td>
<td>Intercultural reflection (15 mins) Language reflection (15 mins) Feedback sheet</td>
<td>\textbf{Move chairs to suggest an audience}</td>
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<td></td>
<td>Hand out photocopy with film reviews</td>
<td>\textbf{Language activity cards (laminated and cut)}</td>
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<td></td>
<td>\textbf{FOCUS GROUP + int reflection (30 mins)}</td>
<td>\textbf{Photocopies with film reviews}</td>
</tr>
</tbody>
</table>
VISUAL APPENDIX DVD (ATTACHED)

Visual Appendix V_SM1
Visual Appendix V_SM2, SM2 (b), SM2 (c)
Visual Appendix V_SM3, SM3 (a), SM3 (b)

Visual Appendix V_CS2/CS3 Pre-text