

# DiE Days 2026 (online)

## *Playful Transformations*

### Preliminary Schedule

(may be subject to changes)

#### Friday, May 29th

9.00-9.15	Conference Opening	
9.15-10.45	Keynote WS: Sharka Dohnalova	Metamorphoses: Language through Literature, Drama and Art
10.45-11.00	Coffee break	
11.00-12.00	Lizzy Vergeiner - WS	Digital Kamishibai
12.00-13.00	Lunch break	
13.00-14.00	Annikki Scheu - WS	Speak Up and Shine
14.00-14.30	Rachel Hall - talk	Dramatising Picturebooks to Develop Young Learners' Oral Skills
14.30-14.45	Coffee break	
14.45-15.15	Erika Piazzoli - talk	Deep Listening & Attunement in Performative Language Teaching, Learning and Research
15.15-16.15	Eva Göksel - WS	What makes a story 'good': Exploring ways to tell and listen to stories with drama

#### Saturday, May 30th

08.45-09.45	Christina Zourna - WS	Drama and Career Skills Development
09.45-10.00	Coffee break	
10.00-10.30	Sandrine Eschenauer - talk	
10.30-11.30	Konstantinos Marougkas - WS	From Word to Stage: Embodied Improvisation and Creative Writing in Multilingual Drama in Education
11.30-12.00	Fiona Dalziel - talk	Exploring student migration experiences through verbatim theatre

12.00-13.00	Lunch	
13.00-14.00	Evi Karydi - WS	Dramactivate: Empowering Language Learners through Drama and Storytelling
14.00-15.00	Stefanie Giebert - WS	Playing with tales of transformation
15.00-15.15	Conference Closing	

## Abstracts:

### Friday

#### **Šárka Dohnalova (Keynote Workshop)**

#### **Metamorphoses: Language through Literature, Drama and Art**

#### **Elisabeth Vergeiner (Workshop)**

*University Klagenfurt/FH Kärnten; Austria*

#### **Digital Kamishibai**

#### **Annikki Scheu (Workshop)**

*Freelance - Institut de formation de l'Éducation nationale Luxembourg*

#### **Speak up and shine**

This one-hour workshop offers a brief insight into my extensive work with groups. You can expect a lively warmup for your voice as well as an introduction to fundamental voice techniques. We will open up the body's resonating spaces through movement, bodywork, breathwork and singing.

#### **Rachel Hall (Talk)**

*Goethe-University Frankfurt, Germany*

#### **Dramatising Picturebooks to Develop Young Learners' Oral Skills**

Both the Common European Framework of Reference for Languages (CEFR) and the Primary School English Curriculum in Baden-Württemberg, place a strong emphasis on the development of communicative competences, particularly speaking. However, the acquisition of EFL speaking skills is challenging for young learners in educational settings, where there is limited time in the curriculum for English teaching each week (Read, 2020).

This research project explored whether drama based on picturebooks had the potential to help mixed-ability learners to develop their speaking skills and in what ways. The intervention was tested with 9–10-year-old learners in the final year of primary school in four different schools. A mixed method approach was taken and the data was merged to draw inferences about the development of learners' speaking skills (Creswell, 2022).

Analysis of the data indicated that the intervention had the potential to help mixed-ability learners to develop their oral skills. Linguistic skills developed because learners' use of vocabulary in speech broadened. They used more English after the intervention, including more chunks of language. Assessment of cognitive skills showed some evidence of the development of thinking skills, planning simple speech, the ability to pay attention, concentrate, and memorize repeated phrases and vocabulary. However, very little evidence of self-repair of utterances was found and no development could be confirmed in learners' phonology or pronunciation skills. There was evidence for an increase in the amount of interaction and confidence in speaking if the picturebooks and drama activities were not too linguistically or cognitively challenging.

### **Erika Piazzoli (Talk)**

*Trinity College Dublin, Ireland*

#### **Deep Listening & Attunement in Performative Language Teaching, Learning and Research**

This talk explores *deep listening* and *attunement* as formative concepts in performative approaches to language teaching, learning, and research. It considers what deep listening entails and asks what and whom we listen to in educational encounters, examining attunement as a relational and embodied practice oriented towards voice, body, affect, and emergence. The discussion draws on the conceptual framework developed for *AMARE: Attunement in Multilingual Arts-Based Refugee Education*, a research project in which deep listening and attunement were central guiding principles. While data generation for AMARE has recently concluded and findings are not yet available, the talk engages critically with the project's literature review to reflect on teachers' attunement to learners, learners' attunement to peer cultures and sub-cultures, collective attunement within communities of practice, and attunement to wider social and ethical contexts.

### **Eva Göksel (Workshop)**

*Teater Aros, Sweden*

#### **What makes a story 'good': Exploring ways to tell and listen to stories with drama**

In this hands-on workshop, participants will explore how stories come alive through voice, body, imagination, and audience connection. Working with a selection of engaging texts in English, for a range of learners, participants will collaboratively experiment with ways to tell, adapt, and embody stories for different ages and language levels.

Through simple drama techniques and group activities, we will examine the art of storytelling from two complementary perspectives: the teacher's craft (choices, preparation, presence, and technique) and the learners' experience (what supports comprehension, engagement, and participation). Together, we will reflect on what happens when a story is perceived as "well told" and begin to identify the essential ingredients that make storytelling meaningful, memorable, and inclusive in the language classroom.

# Saturday

## **Sandrine Eschenauer (Talk)**

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## **Konstantinos Maroungas (Workshop)**

*National and Kapodistrian University of Athens - School of Philosophy - Department of Theatre, Greece*

### **From Word to Stage: Embodied Improvisation and Creative Writing in Multilingual Drama in Education**

This workshop explores the relationship between word, body, and meaning-making through drama-based improvisation and creative writing. It was first piloted in March 2026 at the conference “Dialogues, Creativities and Collaborations in Arts Education” and is proposed here in an adapted form for an international, multilingual DiE context. Participants will engage in a sequence of practical activities that begin with words, short phrases, and verbal prompts and move into spontaneous physical response, group improvisation, and collaborative story-building. The process then reverses direction: movement, gesture, and spatial interaction become stimuli for spoken and written language. In this way, the workshop invites participants to experience how embodied expression can support vocabulary activation, oral communication, imagination, and confidence in multilingual settings. Drawing on drama in education practices such as ensemble-building, improvisation, and collaborative composition, the session offers a hands-on framework for exploring how language emerges through action and how meaning is negotiated collectively across different linguistic backgrounds. Particular attention is given to the ways participants with different first languages respond to the same lexical prompts and generate distinct narrative pathways. The workshop is intended for teachers, student teachers, artists, and researchers interested in drama in education, language learning, and participatory arts-based pedagogy.

## **Fiona Dalziel (Talk)**

*University of Padua, Italy*

### **Exploring student migration experiences through verbatim theatre**

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## **Evi Karydi (Workshop)**

*iLearn Language School, Greece*

### **Content Abstract:**

This interactive workshop explores how storytelling and drama techniques can transform language classrooms into dynamic spaces of imagination, expression, and deep learning. Participants will engage in practical, drama-based activities that invite learners to step into stories by inhabiting characters, exploring emotions, and making language meaningful through action and interaction. These techniques foster not just engagement but also language retention

and communicative confidence, empowering learners to express themselves with greater fluency and joy.

### **Session Objectives:**

Participants will:

- Experience practical, ready-to-use drama and storytelling activities
- Explore ways to engage learners physically, emotionally, and imaginatively
- Learn how to scaffold language through storytelling, role, and interaction
- Build strategies to foster confidence, collaboration, and meaningful communication

### **Sample Activities Included:**

- **Gesture & Voice Warm-ups:** Simple, energising activities to activate participation and lower inhibition
- **Teacher-in-Role:** Demonstrating how to build and sustain narrative engagement
- **Thought Tracking:** Encouraging spontaneous, in-role language production
- **Breakout Room Mini-Scenes:** Structured pair/group tasks for short improvised interactions
- Additional activities may be included depending on timing and group dynamics

### **Stefanie Giebert (Workshop)**

*Kempten University of Applied Sciences , Wittelsbachschule Kempten, freelance, Germany*

#### **Playing with tales of transformation**

In this workshop, we will explore a number of tales that tell stories of transformations, ranging from Ovid's *Metamorphoses* to German fairy tales. Our focus will be on how we can make these old stories come alive for language learners. We will try out how we can explore universal human themes such as dealing with hardship and oppression, changing shape and identity and also discuss the open questions these tales might leave us with. I will also address how this could tie in with language learning.

Note: Some of these tales hint at violence and abuse, therefore, the target-group will be older language learners (teenagers, adults), but we might also discuss how we could adapt working with these tales for younger learners.

## **Bios:**

(in order of schedule)

**Šárka Dohnalová** teaches English for Kindergarten Teachers, Teaching through Drama, Methodology of English Language, and Practical Language and Phonology. Her courses focus on drama in education, teaching very young learners, and inclusive approaches to EFL. Her research explores drama techniques in language teaching and learners with special educational needs, with particular interest in multisensory approaches for SEN pupils. She is a British Council-certified drama teacher trainer and Oxford University Press teacher trainer with extensive international conference activity. She welcomes consultation and collaboration in drama-based ELT, very young learners, and inclusive education.

**Elisabeth Vergeiner** studied social and integration pedagogy, specializing in intercultural education and multilingualism, at the University of Klagenfurt (AAU). From 2017 to 2022, she was an OeAD lecturer in Nitra, Slovakia. She has taught at the University of Klagenfurt and Carinthia University of Applied Sciences (FH Kärnten). From June 2025 to April 2026, she was a sales consultant for German as a Foreign/Second Language (DaF/DaZ) at Cornelsen/Veritas, a publishing house. She is a speaker for Kultur & Sprache (OeAD: KUS), delivering workshops and webinars for DaF teachers worldwide. Additionally, she teaches at the University of Klagenfurt, e.g. preparing student teachers in German didactics for their teaching at the Austrian mandatory summer schools. From June 2026, she will work at the didactics center at FH Kärnten.

Her expertise includes foreign language teaching methodology & didactics, drama in education, improv theatre, digital teaching, game-based learning, and Open Educational Resources. She is a member of the ÖDaF board (Österreichischer Fachverband für Deutschals Fremdsprache/Zweitsprache).

**Annikki Scheu** is a voice trainer, lecturer and coach specializing in body-oriented voice work. For over 20 years, she has worked with a wide range of professionals such as teachers, theatre practitioners and psychologists, focusing on the connection between voice, breath and movement.

She has taught for over a decade in the Master's program in Theatre Pedagogy at KPH Vienna and works with professional development institutions such as IFEN Luxembourg, where she provides training for teachers and trainee teachers while also offering school-based professional development.

Her courses focus on the practical development of the voice in relation to body work, with a strong emphasis on rhetoric and effective communication. Participants learn to use their voice efficiently, expand their vocal range, and strengthen their presence in professional contexts. The work draws on established approaches such as the Roy Hart method, Atem-Tonus-Ton, the Kristin Linklater method, Alexander Technique, and Feldenkrais.

The focus is on building vocal resilience, clarity, in a professional context where the voice is a central working tool.

More info: [www.stimmeinbewegung.eu](http://www.stimmeinbewegung.eu)

**Dr. Rachel Hall** is an instructor and postdoctoral research assistant in the TEFL department at the Institute of English and American Studies at the Goethe-University Frankfurt. Previously she taught in the Institute for English at the PH Ludwigsburg in the Language Skills team. From 2023-2026 she completed a PhD that focused on developing young learners' oral skills through the dramatisation of picturebooks under the supervision of Professor Dr. Dr. Heiner Böttger and Professor Dr. Thomas Hoffmann in the English Didactics department at the KU Eichstätt-Ingolstadt.

**Dr. Eva Göksel** has a background in language and literature education, drama education, and in broadcasting. Her work also explores teacher training, storytelling, listening, and performative teaching and learning.

**Konstantinos Marougkas** is a PhD candidate in the Department of Theatre Studies at the National and Kapodistrian University of Athens. He holds degrees in Greek Philology and Theatre Studies, as well as postgraduate studies in educational design. He works as a theatre educator in primary and secondary education and as a facilitator in arts education settings. His academic interests focus on theatre and literature pedagogy for children and adolescents. He has presented papers and facilitated workshops at conferences and is also active as an actor and writer.

**Evi Karydi** is an EFL teacher, the owner of iLearn Language School in Greece, a certified storyteller and educational drama coach, a teacher trainer, and the founder of Dramactivate: teaching through embodiment. She is also a volunteer educator with the Hands-Up Project and a passionate advocate of lifelong learning, who believes wholeheartedly that teaching is a work of heart.

**Stefanie Giebert** holds a PhD in English literature and has been working as a language teacher for German as a foreign and second language and English for Special Purposes (for example Business English) in various educational settings (secondary and tertiary) in Germany. Her special interests are working with DiE in teaching languages for special purposes, performative teaching and learning and dramatherapy.

**Dr. Erika Piazzoli** is a drama practitioner, researcher and she works as a lecturer in Arts Education at Trinity College Dublin. She specialises in performative language teaching and research, including second language education through the arts. Her practice is influenced by her experience as a second language teacher and her training in process drama, Butoh and voice work.