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**“Spotlight on Culture!”**  
**The Vienna English Theatre’s Schooltours as an active  
contributor to intercultural learning**

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## List of abbreviations

AHS	Allgemeinbildende Höhere Schule
BAKIP	Bildungsanstalt für Kindergartenpädagogik
BHS	Berufsbildende Höhere Schule
EFL	English as a Foreign Language
ELP	European Language Portfolio





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# 1. Introduction

*Managing Europe's increasing cultural diversity – rooted in the history of our continent and enhanced by globalisation – in a democratic manner has become a priority in the recent years. How shall we respond to diversity? What is our vision of the society of the future? Is it a society of segregated communities, marked at best by the coexistence of majorities and minorities with differentiated rights and responsibilities, loosely bound together by mutual ignorance and stereotypes? Or is it a vibrant and open society without discrimination, benefiting us all, marked by the inclusion of all residents in full respect of their human rights? (Council of Europe 2008: 4).*

## 1.1 Presentation of the topic

The above-cited quotation taken from the beginning of the Council of Europe's White Paper on Intercultural Dialogue entitled "Living Together as Equals in Dignity" highlights the importance of intercultural communicative competence amongst the European society. It should be stressed that an intercultural dialogue is equally significant with regard to all the other continents on this earth. However, considering the recent developments regarding migration and globalisation in Europe as well as the huge cultural and ethnical diversity owing to the long history of the European continent, the development of the ability to communicate properly between cultures has become even more essential. The focus for the establishment of intercultural communicative competence has been laid on the educational institutions. Therefore, intercultural learning has become one integral part of the curriculum. Particularly, English as a lingua franca plays a significant role for the preparation of citizens for intercultural encounters. Thus, an increasing amount of theoretical literature and material for intercultural learning in the EFL classroom has emerged during the last two decades.

In Austria, the Vienna English Theatre's Schooltours are a well-known and widely appreciated theatre production, which have equipped theatre education with an additional dimension. As the Schooltours are part of the EFL education in a large number of Austrian schools and as nowadays intercultural communicative competence is one key aim of the Austrian EFL classroom, advocated by the foreign language curriculum, this diploma thesis aims at analysing the Vienna English Theatre's Schooltours active contribution to intercultural learning.

## 1.2 The Schooltours

Before it is possible to analyse the Vienna English Theatre's Schooltours with regard to intercultural learning, a general presentation of the programme is essential. Generally, the Schooltours are a roaming Austrian theatre production that visit schools from autumn to spring all over Austria as well as Germany, Switzerland and South Tyrol. According to the website of the Schooltours (*Vienna's English Theatre Schooltours*), the programme was founded in 1963 by the current impresario's parents in cooperation with the Ministry of Education. Within the guided interview, Julia Schafranek (2015: 31-34)<sup>1</sup> explains that the Ministry "did not only [...] discover the value of the cultural impact but also of course the [...] language. [...] [I]t's theatre at the school but also in English. And this also enables the teachers to enlighten their curriculum". From the beginning onwards the Schooltours' three main aims have been the conveyance of English language as well as of culture and the incorporation of a new pedagogical approach into the foreign language learning classroom. Today, there are four productions per year, consisting of three plays in English for different proficiency levels as well as one French tour. Schafranek (2015: 49-68) mentions:

[F]or the junior tour, the 12 to 14 year olds, the language is kept quite basic and we try to keep the subject matter relevant but still more on the entertaining, on the lighter side. For the middle tour, the 14 to 16 year olds, the language level is already a bit higher and we tend to go for topics that are somehow challenging for the students that, you know, concerning drugs, alcohol [...] topics like that that are dealt with. [...] And for the senior tour, for the 16 to 18 year olds, most of the time we will adapt classic plays into a form that makes it more easily accessible for Austrian school children of that age range. And the French tour is something that is only for the old students. Because obviously when they are younger, [...] their French just wouldn't be good enough.

For each play the theatre provides the class with a script as well as worksheets with numerous and diverse tasks that should support and intensify the experience of the live performance. Additionally, the theatre exclusively employs native speakers who are professional actors.

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<sup>1</sup> Note that the transcripts of all the interviews can be found in the Appendix of this paper. In contrast to quotations from theoretical literature, relevant passages of the interviews are indicated with line numbers, in this case 31-34. The transcript conventions (hesitation markers, pauses etc.) are not going to be considered within quotations in the running text, as they may distract the reading process.

### 1.3 Method, research question and hypothesis

This diploma thesis is going to analyse in how far the Vienna English Theatre's Schooltours contribute to the process of intercultural learning in the EFL classroom. Theoretical literature from the fields of Language Teaching, Cultural Studies, Psychology, Sociology and Philosophy will build a framework for a qualitative analysis of the latest Schooltours production from the school year 2014/2015. The examination is going to be limited to the senior tour play *The Makeover* written and directed by Clive Duncan, whose audience consists of 16 to 19 year old Austrian learners of English. This restriction is in so far significant, as the senior tour is staged in Austria's AHS as well as BHS. This means that, through the analysis of this play, this diploma thesis is able to present results which relate to a higher number of Austrian schools.

Guided interviews with the impresario of the Vienna English Theatre, Julia Schafranek, the writer and stage director of *The Makeover*, Clive Duncan and one actor of the play under consideration, Robbie Capaldi, will support the research and will present additional information. Besides the inclusion of personal interviews, the qualitative analysis is going to examine to what extent the script, the live performance and the worksheets of *The Makeover*, as well as the Schooltours in general, reach the objectives of an intercultural classroom and thus make an active contribution to intercultural learning.

The hypothesis of the research is as follows: Through reading the text and watching the play alone, intercultural learning is not fostered comprehensively. After encountering a Schooltours play, the worksheets as well as the effort on part of the teacher within the classroom are crucial requirements for intensifying this experience and thus for a meaningful contribution to intercultural learning. The following subchapter is going to present an overview of the most important steps to answer the research question as well as to confirm or reject the hypothesis proposed.

## 1.4 Outline

This section will present a brief overview of the main aspects discussed within this paper. Chapter 2 is going to discuss basic terminology necessary for the analysis under consideration. It examines the term *culture* as well as the concepts *the transcultural*, *the multicultural* and *the intercultural*, whereby a definition for intercultural learning, which is going to build the basis for this research, is going to be determined. In addition, this chapter will discuss the decreasing value of the native speaker model for the intercultural classroom and thereby will suggest the intercultural speaker as a meaningful role model for language teaching. The last section of Chapter 2 will portray the interrelation between language learning in general, intercultural learning in particular, *Lebenswelt* and youth culture. Chapter 3 will determine and examine four main objectives that are essential for the development of intercultural communicative competence. These are the reinforcement of the Self, the reduction of the fear of the Other, the establishment of a critical intercultural awareness as well as the development of an effective communicative language ability. The Austrian curriculum for foreign languages as well as theoretical literature will support the definition of these key aims. Chapter 3 provides the framework for the qualitative analysis in Chapter 4, which examines, if the Schooltours and its play *The Makeover*, consisting of a booklet, a live performance as well as worksheets, reach the defined objectives of the intercultural classroom. The three guided interviews mentioned in the previous subchapter will serve as additional sources for information and will help to strengthen the argument within the analysis part of this paper. Moreover, Chapter 4 will provide insight into the general potential of drama concerning intercultural learning as well as into the Schooltours' consideration of *Lebenswelt*, as being a significant requirement for the establishment of intercultural communicative competence.

## 2. Intercultural learning – Terminology

Basic terminology undoubtedly builds the keystone for profound research. The clarification of important key concepts and expressions is indispensable in order to guarantee a comprehensive understanding of the analysis of a school play as well as the Vienna English Theatre's Schooltours in general regarding the field of intercultural learning. Therefore, Chapter 2 of this diploma thesis is going to discuss the main terminology required. The first section of this chapter is going to propose a proper definition of the concept *intercultural learning*, which will serve as a basis for this research. Throughout subchapter 2.1, the term *culture* as well as the interrelation between language and culture will be discussed in order to be able to reflect upon the key aspects of intercultural learning. Whilst the second part of Chapter 2 is going to examine the concept of the *intercultural speaker* as the new role model for foreign language teaching, the third section is going to deal with the incorporation of *Lebenswelt* and *youth culture* into the intercultural classroom as two major instruments for intercultural learning.

### 2.1 Intercultural learning – A definition

The term *intercultural* reappears in various areas of research, from didactics to cultural studies as well as politics. In order to provide a profound discourse on the impact of the Schooltours on intercultural learning, these diverse definitions are going to be discussed in the following chapter. Finally, this discussion is going to lead to an appropriate concept of intercultural learning, which will be the basis for the analysis under consideration.

In order to deal with the definition of intercultural learning, it might be helpful to reflect upon the concept of *culture* in general. Wiegerling (2000: 267) gives a rather general explanation of the term culture:

Kultur [...] umfasst die Gesamtheit der menschlichen Hervorbringungen und Artikulationen, also seiner historischen, individuellen und gemeinschaftlichen, praktischen, ästhetischen und theoretischen sowie mythischen und religiösen Äußerungen.

Wiegerling (2000) describes the term in the sense of *Culture with a big C*, which according to Tomalin and Stempleski (1993: 6-7) refers to literature, art, music,

artefacts or historical events. However, the author does not consider *culture with a little c*, which points to everyday practices and behaviour. Therefore, Wiegerling's definition is slightly restricted, as the concept of culture describes a more complex phenomenon, which is highly multi-layered and much more diverse. In the 1980s, Stuart Hall as well as Raymond Williams opened a constructive dialogue about the elitist concept of culture in a scientific sense. In contrast to the cultural elitists Frank Raymond Leavis and Matthew Arnold, Hall and Williams argued for a culture of the masses. In contrast to Wiegerling (2000), Hall (1997: 2) addresses the 'little c' elements of culture by stating that culture "is not so much a set of *things* [...] as a process, a set of *practices*. Primarily, culture is concerned with the production and exchange of meanings [...] between the members of a society or group" [original emphasis]. The boundaries of the term *group* in this context are understood differently in theory, which leads to various and diverse definitions of culture in general. Kramsch (1998a:66) addresses the complexity of defining where people belong by clearly stating that "in modern, historically complex, open societies it is much more difficult to define the boundaries of any particular social group and the linguistic and cultural identities of its members". Therefore, the boundaries for the term culture are also broadly conceived. However, several academics, such as Byram (1989), agree on the fact that culture and language are strongly interdependent. This inseparability is also described by the so often cited and well-known Sapir-Whorf hypothesis, which, on a cognitive level, explains that language has a strong impact on people's cultural practices as well as on the cultural perception of the world. In line with Sapir and Whorf, Byram (1989: 41) adds that

[t]he meanings of a particular language point to the culture of a particular social grouping, and the analysis of those meanings – their comprehension by learners and other speakers – involves the analysis and comprehension of that culture [...] [and thus,] the tendency to treat language quite independently of the culture to which it constantly refers cannot be justified.

This would mean that if the English teacher teaches the slang language of today's youth in Great Britain to learners of English as a foreign language, the students simultaneously learn about the local youth culture in the UK. As a consequence,



language teaching always involves the teaching of culture<sup>2</sup>. Interestingly, Kramsch (1998a: 69) shows that culture is not always dependent on language by arguing that “[m]any cultures have survived even though their language has virtually disappeared (for example the Yiddish of Jewish culture)”. This would mean that although it is impossible to teach language without teaching culture, it is possible to teach culture without teaching a language. Therefore, it is problematic to define the term *culture* only through language. As Risager (2006: 2) explains, in many contexts language and culture are separate but a denial of the links between these two concepts would be difficult as well. In general, the relationship between language and culture is a complex subject matter, which would clearly exceed the purpose of this thesis. Generally, it should be considered that human beings possess various cultural identities, which all influence the language learning process. At this point, it would go beyond the constraints of this thesis to go into further detail about the definition of culture, as it has become apparent that it is a very flexible and heterogeneously defined term, which is dependent on the context in which it occurs.

It is crucial to explain that in theoretical works on foreign language learning, such as in Delanoy (2006) or in Kramsch (1998a), a differentiation between the concepts of intercultural, transcultural and multicultural learning can be noticed. There are ongoing debates about the meaning of transculturality versus interculturality versus multiculturalism. A reason for this discussion is that each term derives from a different context. While *the multicultural* is used in politics and political sciences, *the intercultural* is the preferred term in general pedagogy and language teaching. The intercultural was strongly promoted by the Council of Europe (2008) regarding education and international relations. In this diploma thesis the intercultural will be used for the context of foreign language teaching. According to Kramsch (1998a: 81), “[t]he term intercultural refers to communication between people from different ethnic, social, gendered cultures within the boundaries of the same national language”. Levey (2012: 217-218), who is a political scientist focusing on the similarities and differences concerning multiculturalism and interculturalism,

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<sup>2</sup> It has already been discussed that the definition of culture is a difficult subject matter. Consequently, *culture teaching* is hard to determine as well. Throughout this diploma thesis *the teaching of culture* will refer to the teaching of the big C elements (literature, art, music) as well as the little c elements (behaviours, values) of culture.

claims that the multicultural is the dominant term in political theory but also highlights that “[t]he two terms are so discursively fluid [...]. [I]nterculturalism or ‘intercultural dialogue’ is being advocated as an alternative to multiculturalism”. Kramersch (1998a: 82), whose area of research is language pedagogy as well as second language acquisition, states that the multicultural is used in different contexts than the intercultural.

The term multicultural is [...] used in two ways. In a societal sense, it indicates the coexistence of people from many different backgrounds and ethnicities[...]. In an individual sense, it characterizes persons who belong to various discourse communities, and who therefore have the linguistic resources and social strategies to affiliate and identify with many different cultures. (Kramersch 1998a: 82)

Even though she differentiates between the intercultural and the multicultural, it will become clear in the course of this chapter that her definition of the multicultural in the individual sense overlaps with the concept of interculturality. In contrast to Kramersch, Delanoy (2006: 240), who is concerned with EFL teaching as well, does not distinguish between the multicultural or the intercultural either but refers to a distinction between intercultural, which means “comparison and all forms of contact between [...] entities” and intracultural, the “cultural phenomena within what people have perceived as bounded territorial entities such as regions, nation-states, continents”. He (2006: 239-240) also addresses the transcultural and explains that there is a gradual transition between the definitions of the transcultural and the intercultural but that the line between these terms is often blurred in theory. Delanoy’s article revealed that the concept of transculturality derives from cultural studies and has been mainly advocated by Frank Schulze-Engler, a German university professor of Anglophone Literatures and Cultures (Delanoy 2006: 233). Based on Schulze-Engler’s research, Delanoy (2006: 233) defines transculturality as a concept where the idea “of one culture belonging to one specific area is abandoned in favour of a concept where many cultures co-exist and mix within one state, and where cultural exchange is practised across national boundaries and over large distances”. According to the author (2006: 239), in pedagogy respectively in language teaching, this idea is used for the notion of intercultural learning. Therefore, the term the intercultural is going to be used as the umbrella term for the multicultural and the transcultural throughout this paper,

as it is the prevailing term in EFL teaching as well as in the AHS curriculum and as it is advocated by the Council of Europe (2008).

The basis for this diploma thesis is the Intercultural Communicative Competence model, which has been introduced by the linguist Michael Byram (1997). He (1997: 73) defined particular components of Intercultural Communicative Competence. These are the five *savoirs*<sup>3</sup>, attitudes (*savoir être*), skills (*savoir comprendre and savoir apprendre/faire*), knowledge (*savoirs*), education (*savoir s'engager*), as well as communicative skills. In general, Byram (1997: 71) describes Intercultural Communicative Competence as the ability “to interact with people from another country and culture in a foreign language”. This competence is developed by “drawing upon [the] knowledge about intercultural communication, [...] attitudes of interest and otherness and [...] skills in interpreting, relating and discovering, i.e. of overcoming cultural difference and enjoying intercultural contact” (Byram 1997: 70). Byram, while discussing *savoir s'engager*, refers to the importance of political education and the establishment of a critical cultural awareness. As it can be seen within the definition of Intercultural Communicative Competence, Byram explicitly refers to *another country*. It is striking that in the educational context, culture and learning about culture is often equated with *Landeskunde* ‘regional studies’. This equation, however, is extremely superficial. Acquiring knowledge about one’s own as well as a foreign culture should not only focus on national differences but also on varieties concerning religion, gender, age or ethnicity. This is strongly supported by Reichl (2006: 46) who states that it is essential “to teach students not just about Britain and Britishness, but a way of looking at identity, nationality, and [...] themselves”. With this statement, Reichl addresses one major aspect of intercultural learning, namely learning to reflect on one’s own as well as on foreign cultural identities. Byram and Fleming (1998: 6-7) highlight the importance of identity regarding intercultural learning when they state that intercultural learning

should lead to [...] [an] increased understanding of the society and culture of speakers of other languages, but also of learners’ own society and culture and the relationship between the two [...]. It also suggests that language learning should lead to positive attitudes towards speakers

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<sup>3</sup> For detailed information on the model of the five *savoirs*, see Byram (1997: 34-38).

of other languages. [...] The starting point for this is [...] linked to the notions identity and interaction.

As it has already been mentioned, culture and language are not necessarily dependent on each other. Owing to the fact that Byram and Fleming repeatedly refer to “speakers of other languages”, their definition of intercultural learning seems rather narrow. Kramsch (1998a: 81) also highlights the significance of the language by mentioning that intercultural communicative competence refers to the ability of understanding “the Other on the other side of the border by learning his/her national language”. However, she revises and broadens her definition when she (1998a: 81) argues that “[t]he term intercultural may also refer to communication between people from different ethnic, social, gendered cultures within the boundaries of the same national language.” According to this definition, the development of an intercultural communicative competence means the development of a positive attitude not only towards speakers of other languages but also towards other ethnicities or social classes. Her explanation of the term intercultural is similar to Tannen’s, who suggests that, depending on class, region, gender or age, different cultures might encounter each other even within a nation (Tannen 1985: 203). In other words, she elaborates on the existence of various cultures within a national culture. If Kramsch’s and Tannen’s definitions were taken as the basis for intercultural teaching, in an ideal intercultural classroom, students would not only learn how to communicate properly with the inhabitants of foreign nations but also with the members of various cultures within their own nation. However, this is a rather unrealistic goal for the EFL classroom, which is concerned with the communication via English as a foreign language and thus might not address ‘intra-national’ cultures. Knapp presents another relevant idea of the term intercultural. He argues (1991: 81, cited in Meierkord 1996: 22) that intercultural communication is “Kommunikation zwischen Angehörigen unterschiedlicher Gruppen, die jeweils unterschiedliches kulturelles Wissen in die Interaktion einbringen“. Knapp discusses that, while intercultural communication may take place within a nation, communication between a native and a non-native speaker is the norm (Knapp 1991: 207, cited in Meierkord 1996: 22). These last three definitions as well as Byram’s model of Intercultural Communicative Competence (1997) will build the scaffolding for the analysis of the Schooltours programme as

well as for the play *The Makeover*. Hence, intercultural learning can be understood as acquiring the competence to successfully communicate and interact with people from different age-groups as well as different ethnic, national, social and gender backgrounds and thereby applying the cultural knowledge, skills and attitudes about students' own as well as other cultures in such a way that the Other<sup>4</sup> is faced respectfully and openly. Two underlying key subjects of interculturality are the process of identity formation through cultural interaction as well as the engagement with images of the Self, respectively the Other. Bredella (1999: 91) addresses another fundamental aspect of intercultural learning, which is the necessity of reflexivity and creativity. He explicitly states that it involves not only the discourse about a foreign culture's values and attitudes but also the ability to create a distance to one's own principles, which means to position oneself on a metalevel.

How this intercultural learning can be accomplished and what the main aims of the intercultural classroom are, will be discussed in greater detail in Chapter 3 of this diploma thesis. The following subchapter 2.2 is going to examine yet another central concept of intercultural learning, which is the notion of the intercultural speaker.

## 2.2 The intercultural speaker

In the late 1990s, Claire Kramsch introduced her model of the intercultural speaker as an alternative to the concept of the native speaker. According to Kramsch (1998b: 27-31), the intercultural speaker should be the long-term aim of foreign language education. In contrast to that, the native speaker model is presented as being obsolete regarding today's multilingual cultures and societies.

In order to comprehend the immense significance of Kramsch's idea of the intercultural speaker, it is necessary to examine the non-native/native speaker discourse, which has become controversial over the last few decades. Traditionally, the native speaker has been the norm for foreign language learning and teaching. He/She has been regarded as the reliable expert in his/her first language. Owing to his/her awarded expertise, he/she has possessed a degree of authority and power.

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<sup>4</sup> Throughout this diploma thesis, the term *the Other* refers to something or someone foreign respectively inferior. *The Self* can be considered as the antagonistic concept. Until both terms will be explained in greater detail in subchapter 3.2 and 3.3, they will be passed without comment.

However, the native speaker's identity has always been ambiguous and several scholars, including Paikeday (1985) and Bonfiglio (2010), started to question the meaning of the term as such. Others, for example Byram (1989) and Kramsch (1998b), go even further by subtly doubting the validity of this concept.

By examining this concept of the native speaker, it is of utmost importance to highlight the identity to which he/she refers. Kramsch (1998b: 19) tries to determine this construct by discussing "three types of privileges that have traditionally been associated with the native speaker: entitlement by birth, right acquired through education, prerogative of membership in a social community". It would clearly exceed the purpose of this thesis if the third privilege was discussed in greater detail, as, according to Kramsch (1998b: 22-23), there are too many open questions regarding this subject matter. Concerning the *entitlement by birth*, Kramsch (1998b: 20) addresses the fact that speakers which were born into a specific language were considered to be infallible with regard to grammaticality and language accuracy. However, this picture has begun to crumble, when Bonfiglio (2010: 8) remarked that

[t]he fact that in literate societies [...] first language speakers have to be taught how to write properly well into the level of higher education itself calls into question the authority of a given speaker simply based on the fact that he or she was born into that society's matrix of language and culture.

In other words, Bonfiglio doubts that a first language speaker holds the privilege of unerring accuracy by birth, as he/she has to receive an education in his/her mother tongue. If the argument *entitlement by birth* is not valid, it is legitimate to question who the native speaker is and what qualifies him/her to be the role model for speaking and writing. McDavid (cited in Paikeday 1985: 35) argues in this context that to him "a native speaker is one who has learnt a language [...] from early and continuing exposure rather than from conscious study". Therefore, according to him, a native speaker is someone who has acquired the language as a child and not someone who has learnt the second language through continuous education. In contrast to McDavid, Davies (1995: 153-157) remarks that a second language learner is indeed capable of acquiring the same qualities in a target language as the alleged native speaker, although he/she had no early exposure to that language. In

that sense, a non-native speaker could turn into a native speaker simply through education. He admits, though, that it is challenging to become a native speaker of a second language and that only outstanding learners will reach this exceptional target. Therefore, Davies' idea of the second language native speaker seems relatively abstract and unrealistic. Kramsch (1998b: 21) elaborates on that idea but states more carefully that "[i]ndeed, one acquires native speaker rights through a competence acquired in school", whereby she does not clarify what she means by *native speaker rights*. Owing to the fact that second language learners can also achieve a high level of proficiency through education, Paikeday (1985: 5) prefers the term "proficient user" rather than native speaker, which includes first language learners as well as second language learners. Paikeday (1985) introduced this concept 30 years ago. Davies (1995: 156) still supports it by arguing that the only aspect of importance is proficiency, when the criteria *entitlement by birth* is ignored. He (1995: 157) clearly sees the concept of the proficient user as the main model for English language teaching. Paikeday (1985: 5) summarises the reason for postulating the idea of the proficient user by explaining that

[o]ne could have a mother tongue and as many first languages as circumstances permit and never be able to use any of them as a 'native speaker' because of lack of aptitude for language learning, lack of educational opportunity [...]. At the same time, one could become proficient in all of them.

The proficient user as being the norm for the language learner is also supported by Mufwene (1998: 111-121), who points out that the distinction as to whether someone is a native speaker or a non-native speaker is irrelevant. It is of higher significance that someone is a skilful language user. However, in the case of the proficient user, the question is who determines the level of proficiency and which criteria turn someone into a proficient user. These questions remain unanswered. What will become clear at the end of subchapter 2.2 is that Paikeday's idea of the proficient user and Kramsch's intercultural speaker are complementary in several aspects. It is likely that his approach, which was clearly postulated earlier, builds the basis for Kramsch's innovative concept.

It has become increasingly complicated to define the identity of the native speaker. The fact that progressing globalisation leads to multilingual discourse communities,

reinforces the ambiguity of the native speaker concept. The validity of the native speaker model, especially regarding language teaching, has been called into question due to the uncertainty of who is a native speaker and who is not. In the case of English as a lingua franca<sup>5</sup>, the model is even more controversial than with every other language. The use of English as an international language has increased during the last few decades, which has led to a huge language diversification even within the circle of the native speakers. Therefore, it is questionable whether it is authentic to teach one standard variety of English as the native speaker norm, when South African, Indian or New Zealand English are native forms too. Moreover, there are not only national differences but also variations on a social basis. Cockney or African American English are native varieties as well. In addition to that, the existence of the ideal monolingual native speaker is far from reality, as Kramsch (1998b: 27) remarks. Everybody belongs to various discourse communities. She (1998b: 26) states that “[t]he notion: one native speaker, one language, one national culture is [...] a fallacy.” Consequently, it is meaningless to take one native speaker norm as the model for language teaching and simultaneously provide an authentic language learning environment. Byram (1989: 11) addresses the fact that the native speaker norm is an unreachable ideal for non-native students. Therefore, this norm might intimidate students, which could lead to a severe decrease in motivation on behalf of the learner as well as the teacher. Another aspect which questions the usefulness of the native speaker model for the EFL classroom is the fact that the average language learner will hardly be in contact with real native speakers of English. There are indeed possibilities for going abroad or for having an English pen friend for example. However, in most cases these interactions will be rather short and unique. It is more likely that the learners will encounter speakers of diverse languages in school, at work, on their holidays as well as in their everyday life, and thus will use English as a lingua franca in order to communicate. Additionally, most of the Austrian English language teachers are non-natives. Therefore, according to the native-speaker model, it seems questionable, whether a non-native speaker of a language can comprehensively teach a native norm.

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<sup>5</sup> English as a lingua franca means that English is used as the linguistic medium between speakers of different mother tongues in order to communicate with each other.



Owing to the fact that the meaning of the concept *native speaker* is ambiguous and that the native speaker as the norm for language teaching is considered to be highly problematic, Kramersch (1998b: 27) switched the focus from an education concentrated on the native speaker to “a pedagogy oriented toward the intercultural speaker”. Referring back to the proficient user concept, there “seems to be the shift in teaching focus from ‘what learners are’ to ‘what learners know’” (Hansen 2011: 31) in EFL teaching. Kramersch stressed this shift when she postulated her idea of the intercultural speaker. Traditionally, English language teaching based on the native speaker model dealt with what learners are not yet (Kramersch 1998b: 28). Today, communicative language teaching characterises language learners in terms of what they can do, as is exemplified in the ELP 15+ descriptors<sup>6</sup>. This change is also recognisable through the development of certain competences, including intercultural communicative competence in the EFL curriculum. English has become a language with great international importance. The significance of adapting one’s language according to the social and cultural conditions has increased. Today, the native speaker norm, which prescribes the language of only one specific cultural group, is obsolete concerning English language teaching. Therefore, according to Kramersch (1998b: 27), the new model should be the intercultural speaker, who is able to operate “at the border between several languages or language varieties”, a speaker who acts responsibly and is capable of selecting “those forms of accuracy and those forms of appropriateness that are called for in a given social context of use” (Kramersch 1998b: 27). Byram (1998b: 9) employs Kramersch’s idea and argues that becoming an intercultural speaker is an ongoing and infinite process, which teachers have to go through as well. He sees this as an advantage for language teaching, as, in his opinion, teachers will concentrate their teaching less on one specific culture and society but more on the learners’ development and their own analytical competence regarding cultural differences and intercultural interactions. For him this intercultural speaker

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<sup>6</sup> The ELP (European Language Portfolio) 15+ is a device introduced by the Council of Europe in order to support the student in his/her language learning process. It is aimed at adolescent learners and provides a possibility to reflect upon one’s own language learning progress with the help of various descriptors, such as *I can write about events, experiences and ideas in a structured way*. (Österreichisches Sprachenkompetenzzentrum 2012)

is able to establish a relationship between their own and the other cultures, to mediate and explain difference - and ultimately to accept that difference [...]. [He/She] is someone who has a knowledge of one or [...] more cultures and social identities and has a capacity to discover and relate to new people from other contexts for which they have not been prepared directly (Byram 1998: 8-9).

As already explained in subchapter 2.1, the open attitude to the Other is one key element of the intercultural classroom. A pedagogy orientated towards the intercultural speaker equips a learner with the essential communicative language ability as well as the cultural knowledge, attitudes and skills in order to be able to establish an open attitude to the Other. Kramsch (1998b: 30), however, also addresses certain difficulties involved in the concept of the intercultural speaker. Stereotypes or generalisations about gender, race, class or ethnicity can pose a threat to a beneficial development towards the intercultural speaker. In addition to that, in his study about the impact of the intercultural speaker model in Norway's EFL classrooms, Hansen (2010: 52) discovered a clear dominance of the native-speaker model regarding language acquisition. The survey revealed that the native speaker was still the role model for pronunciation, while the idea of the intercultural speaker only occurred when the teaching focus was on culture. The study indicated that an increased usage of the intercultural speaker as the model for language learning correlates with the age of the teachers. There is a higher receptiveness of the concept amongst the younger generation of teachers. To sum it up, according to Hansen, the English language teaching classroom, at least in Norway, lacks the universal acceptance of the intercultural speaker model. This result demonstrates that there is a need to expand Kramsch's vital concept to all areas of English language teaching. Considering Hansen's outcomes, it is to be expected that a younger generation of teachers is more likely to use the intercultural speaker model as the basis for all aspects of teaching.

In general, the intercultural speaker concept is a necessary approach in connection with intercultural learning. It should be the ultimate aim of every English language learning classroom to encourage students to develop into responsible speakers who are able to use a language appropriately in a specific cultural context and to establish an open attitude towards people from other cultures. This subchapter has postulated that it is important to implement the intercultural speaker model into

the English language teaching classroom. Thus, Tenberg (1999: 73) highlights the necessity of transparent and realistic learning respectively teaching aims for the intercultural classroom, in order to transform this abstract concept into a reachable goal.

### 2.3 Intercultural learning, youth culture and *Lebenswelt*

The terms *youth culture* and *Lebenswelt*<sup>7</sup> are two very abstract expressions which are difficult to define. However, both are fundamental concepts regarding intercultural learning and therefore deserve a closer examination. This subchapter 2.3 is going to elucidate why these terms are relevant for the study under consideration and for intercultural learning in general. Moreover, an attempt is made to determine the meaning of *youth culture* as well as *Lebenswelt*.

In the dictionary, *Lebenswelt* is defined as the personal environment or the world in which somebody's life takes place (*Duden online* 2013). In contrast, several philosophers as well as sociologists present a more complex and multi-layered understanding of the term *Lebenswelt*. One of these philosophers is Husserl, who is considered to be the founding father of the concept and who was the first to discuss the meaning of the term in greater detail. Husserl's phenomenological approach to *Lebenswelt* is described by Grunder as "die raumzeitliche Welt der Dinge, so wie wir sie in unserem vor- und außerwissenschaftlichen Leben erfassen" (Grunder 2001: 54-55). This means *Lebenswelt* is what human beings experience in their daily life as opposed to the scientific discourse. Although Husserl introduced the concept, his definition of *Lebenswelt* is not appropriate for the EFL classroom, as the adolescent learners do not have a scientific discourse. In this context, the idea of the sociologist Habermas appears to be more suitable. He elaborates on Husserl's concept of *Lebenswelt* and interprets the term with regard to communication theory. Habermas views social interaction and communication as gates to *Lebenswelt* and explains:

Die Lebenswelt öffnet sich nur einem Subjekt, das von seiner Sprach- und Handlungskompetenz Gebrauch macht. Es verschafft sich dadurch Zugang, daß es an den Kommunikationen der Angehörigen mindestens virtuell teilnimmt (Habermas 1988a: 165).

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<sup>7</sup> There is no English translation of the term *Lebenswelt*. Throughout this diploma thesis, the German expression is used to refer to one's individual interests, needs and life events.

According to Habermas, language is the essential key to someone's *Lebenswelt*. This is insofar significant as this assumption reveals that through language learning in general and intercultural learning in particular, the student is able to use his/her communicative and cultural skills to enter the *Lebenswelt* of the Other and therefore establish a reasonable discourse. Simultaneously, every person that participates in a communication acts within his/her own *Lebenswelt*, which he/she cannot leave (Habermas 1988b: 192). Habermas (1988b: 209) mentions three main components of *Lebenswelt*, which are culture, society and personality. According to him, culture is the repertoire of knowledge through which the interlocutors find appropriate interpretations for their communicative process. Society is the system through which people regulate social communities. Personality is the competence which permits someone to participate in a social intercourse, in other words it is the individual communicative competence. While Habermas presents three rather clear definitions, the term culture is not as unambiguous as it seems. Nevertheless, all three factors play a major role in the learner's development into an intercultural speaker. The AHS curriculum for foreign languages clearly addresses the importance of *Lebenswelt* by stating: "Spezielle thematische Schwerpunkte sind jeweils im Einklang mit individuellen Interessenslagen und Bedürfnissen der Schülerinnen und Schüler sowie mit aktuellen Ereignissen zu setzen" (Bundesministerium für Bildung und Frauen 2004a: 4). It is possible to deduce, for this diploma thesis, a useful definition of *Lebenswelt* from this passage. Following the AHS curriculum, *Lebenswelt* consists of individual interests, needs as well as current life events. As the term is closely intertwined with the idea of youth culture, the following paragraph will discuss the emergence as well as the meaning of this concept.

As has already been pointed out in subchapter 2.1, it is nearly impossible to define the concept of culture conclusively. Therefore, huge controversies on what culture is have emerged in theoretical literature. Consequently, it might be assumed that the term *youth culture* would also lead to topics of discussion. However, theory does not provide a rich repertoire of material concerning the definition of the concept of youth culture. Only a few sources actively dealing with this topic have been found.

According to Arnett (2004: 10-11), G. Stanley Hall published the first textbook on adolescence in 1904 and thereby marked the beginning of youth as a subject of research. In 1919 in his work *Schule und Jugendkultur*, Wyneken mentions the term youth culture in German for the first time. In the course of his argument, the concept of youth was also highlighted. In his opinion, the society's task is to acknowledge the existence of youth and to learn to understand which desires and rights this new segment of society has (Wyneken 1919: 36-43). In a time, after the Industrial Revolution, which started in Great Britain in the late 18<sup>th</sup> century and then spread to Continental Europe throughout 19<sup>th</sup> century, and after World War I, where the overall circumstances forced young people to undertake the same tasks as adults and thus were deprived of their youth, Wyneken discerned the significance of a separate stage of life which is dedicated to the adolescents, their culture and values. As Wyneken (1919: 36) mentions that he is one of the first who argues in support of an appreciation of youth as well as of youth culture, it can be concluded that despite its existence, this particular stage of life was not acknowledged by the Western society before 1900. This is supported by Hurrelmann and Quenzel (2012: 16) who reveal that until the beginning of the 20<sup>th</sup> century there existed only two stages of life for society, namely childhood and adulthood. Only since 1900, a continuing expansion of the adolescent phase of life can be observed, which exacerbates the determination of an exact age for this life span and thus explains why Wyneken (1919) did not refer to a certain age. It can be assumed that the emergence of youth as a distinct stage of life simultaneously began with the introduction of compulsory education around 1900 all over Europe (Hurrelmann & Quenzel 2012: 21). The extension of the adolescent life span obviously correlates with the lengthening of the period of education, which can be increasingly observed since the 1980s.

Various disciplines differentiate between different perspectives regarding the starting point of adolescence, for example biological, emotional, cognitive or legal adolescence (Steinberg 2008: 6). Steinberg divides the period between the ages 10 and 21 into three separate phases, which he calls early, middle and late adolescence (Steinberg 2008: 7). Regarding this paper, its main focus lies on middle adolescence, which refers to the age-group 14 to 17, as the Schooltours play under consideration is aiming at an audience aged 16 to 18.

Wyneken (1919: 37-38) predicted the emergence of youth culture in school, as most of the adolescence is spent in this institution. Unfortunately, Wyneken does not describe what youth culture means for him respectively, what it involves. Therefore, Barsch's (2000: 241) highly suitable summary of the idea of youth culture is going to be used as one explanation of this term for this diploma thesis. He suggests that

Jugendkultur [ist] ein eigenständiger und selbstorganisierter Teilbereich jugendlicher Lebenswelt, der sich in Verhaltensnormen, Wertvorstellungen, Lebensformen und Lebensstilen von anderen abzugrenzen versucht. [...] Die Abgrenzung von Jugendlichen untereinander und zur Erwachsenenkultur erfolgt [...] auf Basis von Stilen. [...] Im Stil drücken sich Normen und Werte von Jugendlichen aus.

Even though Barsch provides a clear definition of the term youth culture, the actual existence of a separate adolescent culture is nowadays highly controversial. Steinberg (2008: 167-168) examines arguments in favour of, as well as against, the distinction between a youth and an adult culture. According to the author, the crucial factor in this debate is the question whether adolescents cherish separate adolescent values. He concludes that while several studies have shown that adolescents have a distinct value orientation due to a stronger adjustment to the peers, there was also research which revealed an increase in the orientation towards the adults at particular points in time<sup>8</sup>. For the author this has been reason enough to doubt the conclusive existence of youth culture. However, a rather recent Austrian study, the *Jugend-Wertestudie* 'youth value study' (Heinzlmaier & Ikrath 2012) revealed that in Austria, family, as well as peers, are equally significant values for the adolescents. The survey has shown that adolescents hold distinct values, even though there is a strong orientation towards the parents. Thus, Steinberg's argumentation of the non-existence of youth culture cannot be verified. While Steinberg (2008) is sceptical about the distinction between youth and adult culture, Schwartz and Merten (1967) believe in an existence of a distinct youth subculture. A comparison between Steinberg's work from 2008 and Schwartz and Merten's article from 1967 might seem problematic. However, it highlights the continual debate about the existence of youth culture that has been persisting for decades.

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<sup>8</sup> As the studies, which Steinberg refers to in particular, are not essential for the wider understanding of this paper, they are not explicitly quoted in the running text. Examples are Coleman (1961) or Brown (2004).

Schwartz and Merten (1967: 454) argue that the adolescents' social life is categorised through the usage of distinct status terms, which are unknown to adults. According to them, this existence of a youth language is evidence for a separate youth subculture. "Status terms refer to moral attributes (those qualities which make some persons admirable, others reprehensible, etc.) and moral dispositions (the kinds of things that people are likely to do and say)" (Schwartz & Merten 1967: 454). They (1967: 457) define youth culture as consisting of "those adolescent norms, standards, and values which are discussed in a language particularly intelligible to members of this age-grade". Thus, it is reasonable that they argue in support of a distinct youth culture, as they have proven that the adolescent status terminology possesses "qualities and attributes which do not dominate adult status judgements" (Schwartz & Merten 1967: 468). To sum up, Schwartz and Merten define youth culture through the existence of a separate youth language. Again, the basis for their argument is built on the interdependence between language and culture. Schwartz and Merten's approach is nearly 50 years old but it is undeniable that adolescents still have their own language and their own words to describe the hierarchy of their social environment. Assuming that language and culture are closely intertwined, this would mean that expressions such as *cool*, *wicked* or *bro*, which are used only by adolescents to determine someone's personality as well as to indicate that someone is a close friend, point to the existence of a separate adolescent subculture. However, the mere definition of culture through language might be problematic. 50 years ago, Schwartz and Merten (1967) did not only consider the existence of a specific adolescent language but also mentioned distinct youth values as part of youth culture. These adolescent values have been presented by the *Jugend-Wertestudie*, as already outlined previously (Heinzlmaier & Ikrath 2012). In addition to Barsch's definition of youth culture, Schwartz and Merten's argument of the undoubted existence of a youth subculture is going to be advocated for the purpose of the actual qualitative analysis. So far, youth culture has only been defined against adult culture. It should be highlighted, however, that one might also distinguish between child culture and youth culture. Considering again the arguments of language, values as well as styles, it can be concluded that children and adolescents differ from each other with respect to these aspects. This difference is reflected by the existence of children's literature, where the language and the

addressed topics are adapted to the children's interests and cognitive development. Despite the fact that several scholars, such as Klaas *et al.* (2011), argue for an own child culture, in theory the culture of children and of adolescents is often not clearly separated. After having examined the concepts *Lebenswelt* and *youth culture*, it is essential to discuss the connection between both terms and language learning as well as intercultural learning.

Generally, it should be stressed that this paper distinguishes between the terms *culture*, *youth culture* and *Lebenswelt*. The term *culture* describes a multi-faceted concept which exists on the level of nation, social groupings, race, religion, gender or age. Considering *youth culture*, it should be stressed that, depending on the context, it can be distinguished between global and local youth culture. While global youth culture refers to values, styles, processes and products which occur amongst adolescents throughout the world, local youth culture deals with the cultural components of a much smaller group of adolescents, such as of one individual grouping. Whereas various social media platforms as well as *Selfies* are global cultural features, a specific handshake or behaviour is part of a local youth culture. The *UN World Youth Report* from 2003 also discusses the term global youth culture and highlights that an increased globalisation leads to a stronger globalised youth culture (United Nations 2003). It should be stressed that there are significant overlaps between global and local youth culture. In addition, Barsch (2000: 241) describes youth culture as being one subarea of the adolescent *Lebenswelt*. Habermas (1988b: 209) explains that society and personality are further key components. Therefore, it can be concluded that an adolescent's *Lebenswelt* consists of components that belong to a local respectively global youth culture as well as of individual interests and needs.

As it has already been pointed out, as part of the definition of certain didactic principles, the Austrian AHS curriculum for foreign languages stresses the importance of the inclusion of the learners' *Lebenswelt*. For foreign language teaching in general, it prescribes a topic selection which clearly refers to the students' interests and events that take place in their lives. This guiding principle is meaningful, as in theory a consideration of learners' values and interests has been



perceived as beneficial for the development of individual language skills (Schraw & Lehmann 2001; Wiśniewska 2013).

However, the reference to *Lebenswelt* is not only significant in foreign language teaching in general but also plays a major role regarding intercultural learning. It has been demonstrated that the consideration of the adolescents' *Lebenswelt* is a crucial factor for intercultural language teaching. According to Habermas, successful communication provides access to the interlocutors' *Lebenswelt*. In other words, effective teaching of intercultural communicative competence enables an easier exploration of a foreign *Lebenswelt*. Considering the main aims of the intercultural classroom, an overlap between the objectives and the adolescents' *Lebenswelt* becomes obvious. Identity formation, insecurity towards the Self as well as the Other and multicultural encounters are all key subjects of intercultural learning as well as facets of the *Lebenswelt* of today's youth. The scientist Havighurst (1981) defined age-bound developmental tasks which everyone has to overcome in order to live a successful life. For the phase of adolescence, he, among others, mentioned the establishment of values that serve as guidance for the behaviour and the acquisition of a socially responsible behaviour (Havighurst 1981: 69-82). All those aspects will be rediscovered in chapter 3 of this paper, where the aims of the intercultural classroom are going to be examined. In order to educate the adolescents to become responsible intercultural speakers, the teacher must relate to the students' interests and beliefs. In other words, the reference to the *Lebenswelt* as well as the youth culture serves as an instrument for achieving the aims of the intercultural classroom. This is also supported by Byram and Cain (1998: 36-37), who highlight that the materials used for teaching intercultural communicative competence should deal with "significant, fundamental areas of cultural life" and should be "within the intellectual grasp of the learners". The authors argue that one basic principle of the intercultural classroom is the involvement of the students' society and cultures. As already pointed out previously, Habermas (1988b: 209) considers culture as one main component of *Lebenswelt*. Consequently, it can be concluded that youth culture has a similar significance in terms of intercultural learning. According to Jin and Cortazzi (1998: 98-99) it is absolutely meaningful to consider the learners' cultures in order to foster intercultural skills. One aim of the

intercultural classroom is to give insight into foreign cultures. It is equally significant to be aware of the cultures oneself brings into a learning situation. This is part of the process of identity formation and the establishment of intercultural awareness which are objectives of the intercultural classroom as well. Moreover, the learners' cultures are "a significant factor in how [...] students perceive language learning and how they evaluate each other's roles" (Jin & Cortazzi 1998: 98). Thus, it can be concluded that the presentation of youth culture, which clearly is one part of the target audience's cultural life in *The Makeover*, makes perfect sense for intercultural foreign language learning. During a personal interview, the writer of the play emphasises that he has tried to present youth culture in order to catch the students' attention and thereby teach them the English language, whereby it can be assumed that he refers to global youth culture (Duncan 2015: 88).

### **3. The objectives of the intercultural classroom**

Clear teaching respectively learning objectives are a necessity for every educational setting. They build a guideline for teachers as well as for learners and are a benchmark for the success of a learning process. Therefore, the following chapter is going to define certain aims that must be reached in order to become an intercultural speaker. First of all, subchapter 3.1 explains the process of defining these objectives and presents theoretical literature as well as the Austrian curriculum as relevant sources for the determination of these aims. While subchapter 3.2 discusses the value of the Self and its reinforcement for the intercultural classroom, subchapter 3.3 defines the concept of the Other and stresses the significance of reducing the fear of it. Section 3.4 presents the objective of establishing critical intercultural awareness and examines the main components of this concept as well as the role of stereotypes in intercultural language teaching. As it has already been pointed out repeatedly that the prevailing aim of an intercultural encounter is the successful communication between the interlocutors, the last part of this chapter will deal with the components and the achievement of communicative language ability. In the end, chapter 3 will provide a framework for the actual qualitative analysis.

#### **3.1 Defining the objectives**

The curriculum is the fundament for teaching in school as well as a guiding principle for every teacher and his/her work. The Austrian AHS curriculum for living languages clearly prescribes intercultural communicative competence as one major educational aim. Along these lines, the curriculum states:

Durch interkulturelle Themenstellungen ist die Sensibilisierung der Schülerinnen und Schüler für die Sprachenvielfalt Europas und der Welt zu verstärken [...] und insgesamt das Verständnis für andere Kulturen und Lebensweisen zu vertiefen. Die vorurteilsfreie Beleuchtung kultureller Stereotypen und Klischees, die bewusste Wahrnehmung von Gemeinsamkeiten und Verschiedenheiten sowie die kritische Auseinandersetzung mit eigenen Erfahrungen sind dabei anzustreben (Bundesministerium für Bildung und Frauen 2004a: 1).

As it is recognisable within this quotation, the AHS curriculum mentions several crucial objectives in order to teach intercultural communicative competence, specifically the ability to reflect upon stereotypes, clichés, cultural similarities and differences as well as upon the Self. However, the Schooltours are not addressed exclusively to AHS students but also to English language learners at a BHS. Therefore, the BHS curriculum is of equal significance regarding the guideline for the objectives for intercultural learning. For the purpose of this paper, the BAKIP curriculum serves as one example out of all the Austrian BHS curricula. As part of the main educational aims, it prescribes that through the acquisition of a foreign language the student should get to know

soziale und kulturelle Gegebenheiten anderer Länder, um deren Kulturen und Wertesysteme auf der Basis von gegenseitiger Toleranz und Wertschätzung zu respektieren und einen kritische Distanz zur eigenen Weltsicht zu erwerben (Bundesministerium für Bildung und Frauen 2004b: 39).

Analogous to the AHS curriculum, the BAKIP curriculum highlights the importance of the appreciation of other values as well as the consideration of one's own perspective. In the second quotation, a reference to *other countries* is identifiable which is reasonable to a certain extent. Through the study of a foreign language, the students will always encounter the culture of a foreign nation. However, it has already been mentioned that intercultural learning does not exclusively deal with the interaction between different nations but also between different age groups, gender or ethnicities. Tenberg (1999: 71) rejects foreign culture in the sense of *Landeskunde* as an educational aim of intercultural communication. Instead, he pleads in favour of comparing and evaluating the knowledge of own and foreign cultures. Therefore, the BAKIP curriculum's insistence on foreign nations is controversial in terms of cultural theory.

In addition to the curriculum, theory offers useful material for the establishment of the intercultural objectives. According to Bredella and Delanoy (1999: 13), general educational skills, such as tolerance, empathy or respect, in combination with English language skills, build the basis for an intercultural communicative competence. In intercultural learning, English as a second language is acquired as a communicative device in order to become a responsible intercultural speaker.

Bredella and Delanoy (1999: 17) emphasise the fact that the acquisition of the foreign language is the prevailing aim of the intercultural classroom. The development of effective communicative skills in the target language is essential for the development of an intercultural communicative competence. This is also supported by Bliesener (1997: 224), who considers a profound communicative competence as a key requirement in order to become an intercultural speaker. He (1997: 223-226) argues for the development of social competence and a general value orientation. As this diploma thesis argues for **intercultural** communicative competence, the development of communicative language ability alone is not sufficient. Therefore, Bliesener mentions two intercultural objectives that are especially relevant for the study under consideration. These are the strengthening of the Self as well as the preparedness to face and accept the Other. In addition to the objectives already determined, Lenz (2006: 212) refers to the significance of establishing cultural awareness.

It is problematic to analyse the Schooltours with regard to all the goals the curriculum and the theoretical literature suggest. Therefore, four key objectives relevant for the study under consideration have been determined, which are the reinforcement of the Self, the reduction of the fear of the Other, the establishment of intercultural awareness as well as the development of an effective communicative language ability. These objectives are strongly interdependent.

### 3.2 The reinforcement of the Self

The following subchapter is going to discuss identity<sup>9</sup> as a dynamic variable, the relevance of the Self for intercultural learning as well as didactic possibilities to reinforce the Self. In the introduction to his work "Identität: Der Versuch einer integrativen Neufassung eines psychologischen Konstruktes", Drewes (1993: 1-5) demonstrates that there is no definite explanation of the term *identity*. Depending on the subdiscipline of psychology and the period in which scholars tried to define the concept, the definitions vary. This is the reason for the diversification in the

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<sup>9</sup> In the course of this paper, the terms identity, Self and personality are used synonymously referring to the personal identity, following Hu's (1999: 211) and Drewes' (1993: 5) argumentation that although the concepts are distinguished regarding the areas of research, they generally coincide in terms of content.

terminological distinction between identity, Self and personality. The approach of the field *subjective theory of personality* provides an interesting definition by explaining that identity consists of the subjective conception of oneself and the world (Drewes 1993: 3). The literary theorist Culler (2011: 109) explains that there are four basic ideas regarding the concept of identity. The first assumption is that the Self is something innate that is preexisting and “is variously expressed [...] in word and deed”. According to Culler, the second idea is that identity “is determined by its origins and social attributes”, whereas the third line of thought assumes that the Self develops with each action and thus is modifiable. The fourth notion highlights that identity emerges through occupying certain subject positions, such as teacher or student.

Regarding intercultural learning, Fritzsche (1997: 198) claims that the stability of the learner’s identity is an important premise for the ability of tolerating somebody or something unknown respectively foreign. However, similarly to the third notion of identity presented by Culler (2011), the philosopher George Herbert Mead postulated the idea that the Self emerges and develops through interaction via language. According to him (1991: 177), at birth a human being does not possess an identity but acquires one throughout the societal experience, for instance through communication with others. Following Mead’s line of argumentation, the Self is a dynamic and continuously expanding entity that is equipped with new facets through using language. Mead’s position is interesting in terms of intercultural learning, as it can be concluded that through intercultural encounters, which means a confrontation with the Other, identity formation takes place. Thus, Fritzsche’s demand for a stable identity as being one main objective for intercultural learning in order to openly face the Other is highly unrealistic and therefore cannot be fulfilled. Instead, the reinforcement of the Self, as Bliesener (1997: 223) suggests, is a feasible objective for the intercultural classroom. In this context, reinforcement refers to the awareness of the variability of the Self as well as the comprehension that identity is a product of culture. The term also describes the development of a general set of values. Hu (1999: 225) addresses the fact that the identity is definitely not stable. Thus, she uses the term *patchwork-identity* in order to indicate the diversity of the Self. Judith Butler’s *performed identity* has considerable importance

in terms of cultural studies. Referring to gender and sexuality, Butler (1990 & 1993 cited in Longhurst 2008: 133) argues that identities are created through the repetition of discourses. According to her, gender and sexuality are often repeated acts that people perform as part of their identity.

As already stressed by Mead, there is a strong relationship between language and identity. Kramsch (1998: 65-66) describes the concept of cultural identity and states that there exists a connection between the language spoken by members of a social group and that group's identity. She mentions that most people possess various cultural identities that change over time, as they belong to different speech communities. Kramsch's assumption of the possession of various cultural identities can be rediscovered in Stuart Hall's idea of identity. He (2000: 598) argues that "[t]he subject assumes different identities at different times [and] as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities".

Hu (1999: 233-234) recognises the value of intercultural learning for the reflection upon identity in the foreign language learning classroom. In her opinion, an intercultural communicative competence supports the individual in avoiding a categorisation into definite entities, as the relationship between one's own and foreign cultures is considered. Bliesener (1997: 223), on the contrary, does not see intercultural learning as a facility to reflect upon the Self. He views the relationship between interculturality and identity from the opposite perspective and argues that a strong Self leads to a sophisticated consideration of the Other and thus to a profound intercultural communicative competence. Albrecht (1997b: 120) elaborates on that idea and proposes the concept of *the intercultural identity* which is constituted through the inclusion of the counter perspective into the Self. The consideration of a new perspective automatically forces the individual to reflect upon himself/herself, which might be one possible way of strengthening his/her own personality. In other words, identity is reinforced through the consideration of the Other and consequently is transformed into an intercultural identity, which can be regarded as one aim of intercultural learning. Within his model of the five savoirs, which has already been mentioned in subchapter 2.1, Byram (1997: 34) also views the relativising of the Self as being one integral component of intercultural

communicative competence. Similarly to Albrecht's (1997b) idea, he (1997: 34) refers to the "willingness to suspend belief in one's own meanings and behaviours, and to analyse them from the viewpoint of the others with whom one is engaging" (Byram 1997: 34). In addition, Bredella (1999: 91) states that learning how to create a distance to one's own values through reflection is one main component of intercultural learning. To sum it up, all three lines of argument, Hu's (1999), Byram's (1997) and Albrecht's (1997b), have shown that intercultural learning fosters the reinforcement of the Self and vice versa.

For the intercultural classroom, this means that it is significant to practise the adoption of different perspectives. One possibility would be the inclusion of role-play into the language learning classroom. Hu (1999: 234) suggests practicing the reflection skills as well as the willingness for conducting experiments in the classroom, whereas the objection could be raised that she neither defines *experiment* more closely nor explains how the reflection skills can be practised. Generally, it can be assumed that experiment refers to the attempt of incorporating new methods and materials into the language learning classroom.

The reinforcement of the Self is not only reasonable on the linguistic level but also on the psychological level considering the target group of the Schooltours and the play. The psychologist Erik Erikson (1963) determined stages of psychosocial development every human being has to go through in his/her life. He named the stage for 12 to 18 year olds *identity versus role confusion* (Erikson 1963: 261-263). According to him, the main concern in the daily life of adolescents is the reconception of the identity. In terms of psychology, the search for identity as well as its reinforcement demands a period of exploration. Throughout the psychosocial development, an adolescent changes his relationship to the Self as well as to the Other. Consequently, the consideration of the learner's identity as one main objective for intercultural learning is meaningful. The developmental psychologist Marcia (1966) proposed four states of identity. The fourth state, the so-called *achieved identity*, can be regarded as the ideal result of the reinforcement process that should take place in the intercultural classroom. If the learner reaches the state of the achieved identity, he/she will show a responsible behaviour, will possess well-elaborated values and ideologies as well as sophisticated attitudes concerning



others (Marcia 1966: 557). However, it might be rather unrealistic to comprehensively realise all these aspects within the EFL classroom only. As it will be certainly recognisable in the following subchapter 3.3, the strengthening of the Self in general is a key requirement for reducing the fear of the Other and thus facing it in a respectful way.

### 3.3 The reduction of the fear of the Other

A reduction of the fear of the Other<sup>10</sup> has never been so eminent as it is nowadays in the 21<sup>st</sup> century. As migration across the world increases and various cultures are facing each other under different circumstances, the topicality of this objective for the intercultural classroom is undeniable. However, the daily interaction in a highly diverse environment can evoke an individual anxiety not only towards various ethnicities but also towards different genders, sexual orientations or social classes. The examination of the Other is tremendously relevant regarding foreign language learning, as in his/her learning process the learner is automatically forced to deal with the Other in terms of vocabulary, culture or media. This section of the diploma thesis is going to discuss this fear of the Other, its origin and consequences as well as the intercultural classroom's chance and even duty to reduce this fear. Before it is possible to deal with these issues, however, the term *the Other* demands an explanation.

Similarly to its complementary term *the Self*, the term *the Other* is so dominant in everyday usage that it is difficult to find a clear and unambiguous definition. The Other is always measured against the subjective view of the Self. Everything that shows a deviation from what constitutes the Self is considered to be the Other. This assumption is based on Lacan's *mirror stage* (1949)<sup>11</sup>. He discovered that children aged between 6 and 18 months start to recognise themselves as an entity in the mirror and concluded that the Self is always dependent on the Other, respectively that the Self is constructed through the reflection of the Other (Lacan 1991: 61-70). In addition to Lacan, Mead (1991) established a relationship between the creation

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<sup>10</sup> It should be noted that in the following the term *the Other* as well as the term *foreign* both refer to the idea of *fremd* respectively *Fremdheit* and *der/die/das Fremde* used in German theoretical literature.

<sup>11</sup> *Le stade de miroir* presented at the congress of psychoanalysis 1949 in Zurich.

of identity and the interaction with the Other. The dichotomies the Other and the Self build a complex relational structure and are mutually dependent. The actual term the Other arose in postcolonial theory in the early 1980s, when Spivak analysed British colonial rule in India. In her article “The Rani of Simur” (1984), the author describes a superiority of the colonising subjects as well as an identification of the native Indians as the Other through discursive practices of British colonial rule. In the course of her work, Spivak (1984: 255) highlights the important relationship between knowledge and power. According to Thomas-Olalde and Velho (2011: 30), the Other is “constructed through certain practices of knowledge production which legitimise domination”. The authors (2011: 27) explain a process of *Otherring* by stating that it “is defined as a process in which, through discursive practices, different subjects are formed, hegemonic subjects – that is, subjects in powerful social positions as well as those subjugated to these powerful conditions”. In this context, the expression *discursive practices* refers to “a range of social practices, investigations, talk and writing” that give a subject a certain position in society (Culler 2011: 5). Thomas-Olalde and Velho base their argumentation on Said’s (2003 [1978]) famous work “Orientalism”, in which the author examined the establishment of the Orient<sup>12</sup> through discursive practices as the “deepest and most recurring [image] of the Other” (Said 2003 [1978]: 1). Similarly to Spivak, Said (2003 [1978]: 5) refers to the hegemony, the cultural superiority, of Europe by mentioning that the “relationship between Occident and Orient is a relationship of power”. Said (2003 [1978]: 3) also stresses the interrelation between the Self and the Other by explaining that the identity of the European or Western culture is established and strengthened “by setting itself off against the Orient”. Following Spivak’s, Thomas-Olalde and Velho’s as well as Said’s argument, it is essential to point out that the Other does not imply foreignness alone but additionally a sense of inferiority. However, through intercultural learning it is crucial to develop the ability to recognise these power relations between the Self and the Other and to realise that an acceptance of one’s own identity does not necessarily imply a depreciation of the Other.

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<sup>12</sup> By *Orient* Said does not only mean the geographical region of the Middle East. He rather refers to an imaginary construct that is opposed to Western culture, including Asia as well as Africa.

As Albrecht (1997a: 81) appropriately says, once something or someone is categorised as the Other, this categorisation is always accompanied by emotions and valuations. According to her (1997: 82), the term is used excessively in order to refer to people from a foreign country as well as cultures and always implies feelings of fear or insecurity. “Das *Fremde* erscheint als der so bezeichneten Person zugehörig, als seine Eigenschaft, die sie an sich trägt oder mit sich bringt und mit der nun jeder »Nichtfremde« konfrontiert wird” (Albrecht 1997a: 85). This assertion is exemplified in the simple and often declared utterance *He/She is a foreigner*, meaning that the person is not born in the relevant country. The fact that the verb *is* is used in this context reveals the characteristic *foreign* automatically as part of this person’s identity. However, this commonly uttered statement is superficial, as different perspectives show that *foreignness* is no fixed quality of the Self. It seems reasonable that for example in his/her home country a Brazilian is not foreign, although he/she is considered to be a foreigner in Austria and vice versa. As the German humourist Karl Valentin phrased it “Fremd ist der Fremde nur in der Fremde<sup>13</sup>”. Hammerschmidt (1997: 55) observed that countries, such as Sweden, England or the USA, mostly do not refer to each other as foreigners due to the subjective perception that their cultures are not greatly divergent. In all objectivity, however, there are cultural differences between the USA and Sweden as well as between the USA and Romania for example. This shows the subjectivity involved in the perception of the Other. This subjectivity can be exemplified through examining various interpretations of physical attributes. While a person with green eyes might only be considered as different, someone having dark skin colour may be called *foreign*. To sum it up, it is socially as well as culturally determined what is regarded as foreign respectively the Other. Hammerschmidt (1997: 68) states that “Differenzen [werden] nach eigenen Wertvorstellungen interpretiert”. Generally, the author distinguishes between social foreignness and cultural foreignness. Cultural foreignness means being unfamiliar with the language, the traditions and the values of a specific person, whereas social foreignness refers to the disparity in

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<sup>13</sup> This quote has been taken from Karl Valentin’s well-known dialogue *Die Fremden* (1940). (<http://www.uni-kassel.de/fb6/person/glasauer/migration/Literatur/VALENTIN-Die%20Fremden.pdf>)

lifestyles, in other words to the differences in social class (Hammerschmidt 1997: 67). One obligation of intercultural learning is to discuss both aspects.

According to Albrecht (1997: 89-91) as well as to Fennes and Hapgood (1997: 7), an individual person can have two extreme reactions to the Other. The first one is *exoticism*, which is manifested in an idealisation of the foreign. A positive perception leads to a glorification of the foreign characteristics. The Other serves as a projection surface for one's own desires and reflects the conflicts in one's own culture (Albrecht 1997: 89). The perspective of exoticism might lead to an increased interest in a foreign culture as well as a foreign language and could serve as one starting point for intercultural learning. The second stark reaction is *xenophobia*, which is "the aversion to persons who represent the foreign" (Fennes & Hapgood 1997: 7). In other words, in contrast to exoticism, xenophobia is a negative feeling towards everything that is foreign. In terms of psychology, it can be considered as an intensive, individual fear of the Other. In everyday speech, xenophobia is often used synonymously with racism. It is essential to highlight that between these two extremes, exoticism and xenophobia, there is a range of other possible reactions to the Other.

As it has already been pointed out that one of the main objectives of intercultural learning is to reduce the individual anxiety of somebody or something foreign in order to guarantee an interculturally competent behaviour, it is essential to examine the reasons as well as the consequences of this fear. It is important to highlight that this anxiety is not necessarily an overt phenomenon but rather a subconscious occurrence. Nevertheless, it is an achievable and indispensable aim to reduce the fear of the Other. For Fennes and Hapgood (1997: 7-8) this anxiety is grounded in several economic aspects. Owing to an instability in the economy of a certain region, people fear the loss of their work and thus of their wealth and see immigrants as threat to their lifestyle which leads to an individual aversion of the Other. Larcher (1991: 15) sees this fear as an innate aspect of human nature. He justifies his argument by referring to the reoccurrence of xenophobia in the history of mankind. Moreover, the author draws an analogy between the animal instinct of fearing something unknown and the human phenomenon of xenophobia. This comparison, however, is problematic, as the instinct of animals is evolutionarily determined in

order to protect creatures from the enemy. While the fear of the Other could have been observed for centuries, it is no innate phenomenon but rather culturally and socially determined. Hammerschmidt (1997: 55) sees this fear as a societal phenomenon and explains it derives from the threatened corporate identity of a whole society. A society considers its culture as being a homogenous entity that justifies its alleged homogeneity via the reference to a common language, national borders as well as traditions. Owing to the fact that something new and unknown might cause a process of heterogenization and thus may lead to conflicts within the relevant culture, the Other is rejected and viewed with scepticism. It is crucial to recognise that an increased individual fear can lead to racism and furthermore, on a societal level, to processes of emigration, assimilation or segregation and in an extreme case to extermination (Fennes & Hapgood 1997:9). As this diploma thesis has already displayed that culture is never homogenous, it becomes obvious that the fear of the Other is not rationally justifiable. Nonetheless, it is a deeply rooted phenomenon that people evaluate the Other with reference to the Self, own values and traditions. Therefore, it is one key element of intercultural learning to reduce the fear of the Other through the discussion of the heterogeneity of cultures as well as through the examination of different moral concepts. It is essential to discuss racism and the general irrationality of xenophobia in the EFL classroom. Moreover, establishing an awareness of existing power relations in society as well as the dominance of the Western culture might lead to an increased understanding of the Other and consequently to a reduction of the fear.

In order to encounter the Other in an interculturally competent way, the establishment of a comprehensive intercultural awareness is another crucial aim of the intercultural classroom, which is going to be examined in greater detail in the following subchapter 3.4.

### 3.4 The establishment of a critical intercultural awareness

Almost 30 years ago, Byram (1989: 136-144) presented a model of foreign language education and identified four essential factors for successfully learning a foreign language. These are *Language Learning*, *Language Awareness*, *Cultural Experience* and *Cultural Awareness*. While subchapter 3.5 will deal with the language aspect in

terms of communication and interaction, this section will focus on the cultural factors. According to Byram's (1997) model of the five *savoirs*, presented at the beginning of this diploma thesis, one key objective of an intercultural language learning classroom is the establishment of a critical cultural awareness. The following subchapter is going to discuss the meaning as well as the importance of Byram's basic idea. In addition, this section is going to suggest the establishment of an *intercultural awareness* as a more contemporary aim of the intercultural language learning classroom.

Fennes and Hapgood (1997: 62) clearly address the necessity for cultural awareness in order to become an interculturally competent speaker of a language.

Increased awareness and knowledge show us that we are part of a culture, that this culture affects thinking, feeling and behaviour, that there are other cultures and differences between cultures and tell us what the reasons for these differences are. [...] Becoming aware that culture is not universal is the basis of [...] learning objectives (Fennes & Hapgood 1997: 62).

Only if a speaker becomes aware of the various facets and the influence of culture, is it possible to encounter the Other in an open and respectful way. It has been repeatedly highlighted throughout this paper that intercultural language teaching is not exclusively concerned with teaching history, geography, literature or music of a certain nation because these elements, according to Tomalin and Stempleski (1993: 6-7) the so-called *Big C* components of culture, are only one part of a comprehensive cultural education. Tomalin and Stempleski (1993: 6-7) demand the placing of special emphasis on the *little c* features in the process of developing cultural awareness, which include cultural behaviour and norms. This is supported by Baker (2012: 65) who argues that it is essential to "become aware of the culturally based norms, beliefs and behaviours of [one's] own culture and other cultures". The ability of cultural awareness involves the knowledge of the *Big C* as well as the *little c* elements of a particular culture. It is equally crucial to be aware of the cultural relativity of these components. Therefore, Byram (1997: 101) refers to the expression *critical cultural awareness*, which is "an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries". The term *evaluate* points towards one crucial

aspect of cultural awareness, which is the evaluation of culture's role in communication as well as in non-linguistic behaviour. In other words, it is insufficient to be able to identify certain cultural values and beliefs, as it is equally necessary to have the competence to interpret and evaluate these. However, the objection could be advanced that Byram might focus too much on the national boundaries of culture and language, which is also exemplified through his reference to the word "countries" in his definition of critical cultural awareness (Byram 1997: 101). It has already been discussed in greater detail that culture is a heterogeneous concept and that one person belongs to various cultures. Therefore, regarding the establishment of cultural awareness, within the intercultural classroom it is reasonable "to help students to develop an understanding that [also] social variables such as age, sex, social class [...] influence the ways in which people speak and behave" (Tomalin & Stempleski 1993: 7). This means that in the EFL classroom, the focus should not exclusively lie on, for example the United States and its national cultural values, but rather on English as a lingua franca, which is used differently depending on age, gender, class, ethnicity and nation in order to express meaning. Baker (2012) also criticises Byram's strong emphasis on nation and therefore argues for intercultural awareness as an extension of Byram's idea of cultural awareness. According to Baker (2012: 66), "[i]ntercultural awareness is a conscious understanding of the role culturally based forms, practices, and frames of understanding can have in intercultural communication". The concept is based on English as a lingua franca, meaning that there is no correlation between English and one specific nation and culture. Furthermore, it considers culture as a dynamic resource in communication that "moves between and across local, national and global contexts" (Baker 2012: 64). While Baker criticises the limitations of Byram's concept of cultural awareness, he does not reject the basic idea of this model but rather expands it by adding new components. Figure 1 shows twelve crucial features of intercultural awareness, including those basic aspects already mentioned by Byram.

### Level 1: basic cultural awareness

An awareness of:

- 1 culture as a set of shared behaviours, beliefs, and values;
- 2 the role culture and context play in any interpretation of meaning;
- 3 our own culturally induced behaviour, values, and beliefs and the ability to articulate this;
- 4 others' culturally induced behaviour, values, and beliefs and the ability to compare this with our own culturally induced behaviour, values, and beliefs.

### Level 2: advanced cultural awareness

An awareness of:

- 5 the relative nature of cultural norms;
- 6 cultural understanding as provisional and open to revision;
- 7 multiple voices or perspectives within any cultural grouping;
- 8 individuals as members of many social groupings including cultural ones;
- 9 common ground between specific cultures as well as an awareness of possibilities for mismatch and miscommunication between specific cultures.

### Level 3: intercultural awareness

An awareness of:

- 10 culturally based frames of reference, forms, and communicative practices as being related both to specific cultures and also as emergent and hybrid in intercultural communication;
- 11 initial interaction in intercultural communication as possibly based on cultural stereotypes or generalizations but an ability to move beyond these through;
- 12 a capacity to negotiate and mediate between different emergent socioculturally grounded communication modes and frames of reference based on the above understanding of culture in intercultural communication.

**Figure 1: Components of intercultural awareness (Baker 2012: 66)**

As Figure 1 portrays, Baker divides the components of intercultural awareness into three levels of difficulty. While level 1 presents aspects for a basic understanding of culture, such as the role culture plays in the interpretation of meaning, levels 2 and 3 describe rather complex elements of intercultural awareness. For the intercultural language learning classroom, however, it is important to stress that not all of these components listed in Figure 1 might be developed by the learner. Moreover, there is the possibility that some, also more complex aspects have already been established before others, which means that the establishment of a comprehensive intercultural awareness does not necessarily follow the exact order suggested in Baker's list. In general, however, Figure 1 provides a profound overview of the most important features of intercultural awareness. Some of them, such as number 5 *an awareness of the relative nature of cultural norms*, or number 8 *an awareness of individuals as members of many social groupings including cultural ones*, have already been discussed throughout this subchapter 3.4.



Within aspect 11 Baker (2012: 66) addresses stereotypes and stresses that it is essential to develop the “ability to move beyond these”. In addition to Baker, within the description of intercultural communicative competence, the AHS curriculum prescribes “[d]ie vorurteilsfreie Beleuchtung kultureller Stereotypen und Klischees” (Bundesministerium für Bildung und Frauen 2004a: 1). As can be seen, the AHS curriculum refers to *stereotypes* as well as *clichés* within one utterance. The everyday usage of both terms leads to blurred lines regarding the definition, which is also exemplified by the Oxford English Dictionary online. It (2015) characterises cliché as “[a] stereotyped expression” and stereotype as “[a] preconceived and oversimplified idea of the characteristics which typify a person, situation”. In addition, in everyday usage the term *prejudice* is often used as a synonym for stereotype. In the Oxford English Dictionary online (2015) prejudice is defined as a “preconceived opinion not based on reason or actual experience; [...] [an] unreasoned dislike, hostility, or antagonism towards, or discrimination against, a race, sex, or other class of people”. A comparison of both definitions clearly shows that having prejudices against somebody obviously involves certain emotions of rejection or approval, whilst stereotypes represent less emotional actions. Interestingly, exclusively within the definition of prejudice, the dictionary refers to *race*, *class* and *sex*. The question then can be raised whether for example the utterance *Women cannot park a car* describes a cliché, as it is an expression on the basis of a stereotype, or a prejudice because it expresses a derogatory position based on sex or a stereotype, as it is a simplified idea of certain attributes of a person. To sum it up, it is extremely difficult to differentiate between the exact meanings of these terms. Owing to the fact that in theoretical literature in German as well as in English the term stereotype mainly occurs in connection with intercultural learning, in this diploma thesis, stereotype is used as an umbrella term, which refers to an oversimplified idea regarding a certain religion, race, gender, age, social class or nationality that characterises a person or a situation. In the EFL classroom, it is difficult to avoid encountering stereotypes, especially in teaching students of a lower proficiency level. An example would be the politeness of the British. In order to teach beginner students the basic conversational rules in English, the generalisation might be made that the British always start a conversation by talking about the weather, in order to seem polite. Students, however, may meet somebody

from Britain who will not refer to the weather at the beginning of a conversation. Nevertheless, especially at a low proficiency level, it is reasonable to make generalisations in order to simplify the language as well as the language learning process. Bredella (1999: 108-109) stresses the relationship between stereotypes and categorical thinking and refers to the importance of categorising for the acquisition of knowledge as well as for the orientation in the world. However, he addresses the problematic nature of categorisations concerning ethnicity, nation or gender. Particularly national as well as ethnic stereotypes in combination with racism respectively tolerance should be discussed in the language learning classroom. It is crucial to critically scrutinise autostereotypes, which concern one's own group, as well as heterostereotypes, which characterise foreign groups, and to gain distance to how the Self is perceived by others and how the Other is perceived by oneself. Nevertheless, it is important that teachers as well as learners do not overestimate the relevance of stereotypes in an intercultural communication. Therefore, Bredella (1999: 110) correctly emphasises that "Vorurteile und Stereotypen gegenüber anderen Nationen und Kulturen sind in jedem kulturellem Gedächtnis vorhanden, aber sie werden nicht ständig bei der Begegnung mit Fremden aktualisiert".

As the examination of stereotypes represents only one aspect of the establishment of intercultural awareness, in their works, Baker (2012) as well as Tomalin and Stempleski (1993) provide concrete didactic suggestions for the comprehensive accomplishment of this key objective of the intercultural classroom. Tomalin and Stempleski (1993: 11-12) list seven activity areas that support the establishment of cultural awareness<sup>14</sup>, including the recognition of cultural images and symbols, the examination of cultural products, such as newspapers, and of patterns of everyday life as well as the discussion of values, attitudes and cultural behaviour<sup>15</sup>. Baker (2012: 68) recommends an exploration of local cultures, which ideally leads to an understanding of society's multi-layered perspectives. Although this idea is reasonable regarding intercultural learning, it is not realistic considering the EFL classroom. He suggests to "critically evaluate images and descriptions of cultures"

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<sup>14</sup> As Baker has introduced the concept of intercultural awareness only in 2012, the book by Tomalin and Stempleski (1993) still refers to cultural awareness.

<sup>15</sup> For concrete activities as well as lesson plans see Tomalin and Stempleski (1993: 15-151).

in the students' learning materials as well as in English literature and to examine "how well the images of their own culture [are] presented in their textbooks". Regarding English literature, Baker clearly stresses the importance of not exclusively including inner circle<sup>16</sup> products. Furthermore, the author (2012: 69) argues in support of face-to-face intercultural communication with non-locals. This, of course, requires effective communicative skills, which can be seen in Figure 1 as component number 12: "a capacity to negotiate and mediate between different emergent socioculturally grounded communication modes" (Baker 2012: 66). This capacity will be the topic of discussion in the following subchapter 3.5, as the development of effective communicative skills is the fourth major objective of intercultural learning.

### 3.5 The development of an effective communicative language ability

Nowadays, the establishment of communicative competence is the key goal of foreign language teaching. As it has already been mentioned in the previous subchapter, Byram (1989: 136-144) regards *Language Learning* as well as *Language Awareness* as being two key elements of foreign language education, besides *Cultural Awareness* and *Experience*. "The communicative classroom", as Hedge (2000: 43-74) emphasises, is the ideal setting for acquiring a foreign language. Generally, the term *communicative competence* has been introduced by the sociolinguist Hymes (1984 [1972]) and describes a broad concept that not only considers linguistic knowledge but also an understanding of the social rules involved in language use. An example would be the ability to use the appropriate register in a certain situation. Intercultural language teaching is strongly concerned with cultural studies and the understanding of culture's implication on language, everyday life and society but the definition of intercultural learning, established in subchapter 2.1, stresses the fact that this is only the basis for an effective communication. The prevailing aim of the intercultural classroom still is the development of profound language skills in order to ensure successful communication. Therefore, in his work, Byram (1997) uses the

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<sup>16</sup> See Kachru's model of world English (cited in Quirk & Widdowson 1985: 12-15). The inner circle refers to USA, Canada, UK etc., the outer circle to India, Nigeria etc., the expanding circle to EFL users, such as China, Austria, Brazil etc.

term intercultural **communicative** competence. As Bredella and Delanoy (1999: 16-17) state:

Das Ziel des interkulturellen Fremdsprachenunterrichts, den Anderen in seiner Andersheit zu verstehen und die Verständigung mit ihm zu suchen, ordnet das sprachliche Lernen nicht der interkulturellen Kommunikation unter, denn ohne Sprachkenntnisse könnte gar keine Kommunikation stattfinden.

In this section, the subject matter will primarily be the development of the learners' language ability. However, it is essential to stress that communicative competence does not only mean to possess knowledge of grammatical rules but also to be able to use the language appropriately through the consideration of social and cultural regulations. As this diploma thesis is arguing for **intercultural** communicative competence, communicative language teaching is only one part of it. Therefore, this subchapter will be restricted to the discussion of the most relevant communicative language skills necessary to interact successfully during an intercultural encounter.

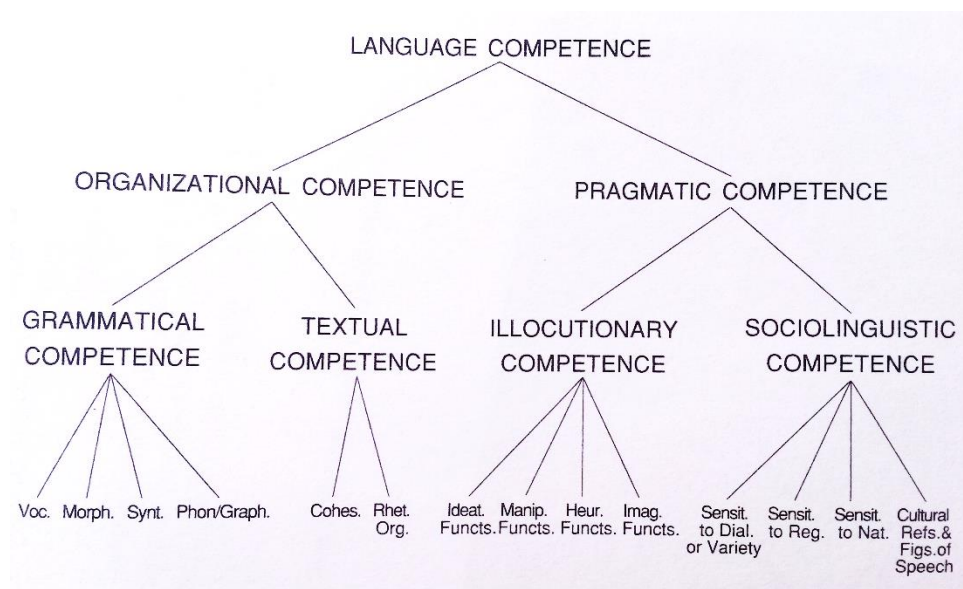
Following Hymes' (1984 [1972]) concept of communicative competence, Bachman (1990) was one of the first who presented a framework for communicative language teaching. Hedge (2000: 46-56) adapted Bachman's model of communicative language ability<sup>17</sup> and provides an excellent overview of those elements which must be developed. She lists the following key components: *linguistic competence*, *pragmatic competence*, *discourse competence*, *strategic competence* as well as *fluency*.

Bachman (1990: 84) determined three main components of communicative language ability, which are language competence, strategic competence as well as psychophysiological mechanisms. Psychophysiological mechanisms, which, according to Bachman (1990: 107), include visual, auditory and articulatory processes in the brain, are extremely important for communication as they are essential for gaining access to linguistic as well as non-linguistic information and for reacting to it. These psychophysiological mechanisms are automatically controlled by the brain but can be refined through practice. While psychophysiological

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<sup>17</sup> In the following, the terms *communicative competence* and *communicative language ability* are going to be used as synonyms, as Bachman (1990) and Hedge (2000) both incorporated Hymes' idea of communicative competence (1984 [1972]) into their model of communicative language ability.

mechanisms are only addressed by Bachman, the significance of developing language competence is highlighted by both authors, Bachman (1990: 84-98) and Hedge (2000: 52-53). Figure 2 illustrates the multi-layered and complex nature of this competence very precisely.



**Figure 2: Components of language competence (Bachman 1990: 87)**

As Figure 2 shows, language competence can be divided into organizational as well as pragmatic competence. Organizational competence, according to Bachman (1990: 87), refers to “abilities involved in controlling the formal structure of language [...]. These abilities are of two types: grammatical and textual”. While Bachman addresses grammatical and textual competence, Hedge (2000: 56) talks about linguistic and discourse competence but generally refers to the same factors<sup>18</sup>. Linguistic competence refers to the “knowledge of spelling, pronunciation, vocabulary, word formation, grammatical structure, sentence structure, and linguistic semantics” (Hedge 2000: 47). In order to achieve effective communicative skills, the learner is required to be familiar with accurate spelling, syntax and pronunciation of the target language. Hedge (2000: 56) includes the development of a range of vocabulary and of grammatical accuracy. Discourse competence involves the appropriate usage of cohesive devices which support sentence linking, such as *however*, *in addition* or *firstly* as well as of discourse markers that are necessary for

<sup>18</sup> As Hedge’s approach builds the fundament for English Foreign Language Teaching at Austria’s university education, her terms *linguistic competence* and *discourse competence* are used throughout this diploma thesis instead of Bachman’s terms *grammatical* and *textual competence*.

opening or closing a conversation or for interrupting or introducing a new idea (Hedge 2000: 51-52). Byram (1997: 48) relates the idea of discourse competence to intercultural learning by stating that “discourse competence [is] the ability to use, discover and negotiate strategies for the production and interpretation of monologue and dialogue texts which follow the conventions of the culture of an interlocutor or are negotiated as intercultural texts for particular purposes”. To sum it up, discourse competence refers to the ability to “create coherent written texts or conversations” (Hedge 2000: 52). In addition to organizational competence, Figure 2 shows that the second big branch of language competence is pragmatic competence, which is further divided into illocutionary and sociolinguistic competence. In general,

[p]ragmatics is [...] concerned with the relationships between utterances and the acts or functions that speakers (or writers) intend to perform through these utterances. [...] The notion of pragmatic competence [...] includes illocutionary competence, or the knowledge of the pragmatic conventions for performing acceptable language functions, and sociolinguistic competence, or knowledge of the sociolinguistic conventions for performing language functions appropriately in a given context (Bachman 1990: 90).

In other words, the meaning hidden in an utterance is often more than what can be found in the actual words. Therefore, students need to recognise the relationship between form and function as well as acquire the ability of using language in order to perform a certain function and thus to achieve particular communicative goals. While illocutionary competence helps to express and interpret language functions, such as telling jokes, stating rules or uttering requests, warnings and suggestions, sociolinguistic competence “enables us to perform language functions in ways that are appropriate to that context” (Bachman 1990: 94). To put it in another way, sociolinguistic competence refers to the ability of selecting the appropriate register, being aware of different language varieties depending on social and geographical background as well as to the skill of interpreting cultural references (Bachman 1990: 95-98). An example for the necessity of cultural knowledge would be the utterance *My last homework turned out to be an odyssey*. In order to be able to react to this sentence within a conversation, the interlocutors must be aware of the fact that *odyssey* is a metaphor for an enduring and incessant process. In addition to all these components of pragmatic competence already mentioned, Hedge (2000: 56)

mentions the ability of using and understanding stress and intonation as well as emotive tones as supportive variables for the conveyance of meaning. So far, two of Bachman's main components of communicative language ability have been discussed, psychophysiological mechanisms as well as language competence. The third key element, which fosters an effective communication, is strategic competence. It describes strategies for maintaining a conversation and preventing the collapse of a conversation (Hedge 2000: 52-53). Strategic competence includes code-switching, paraphrasing, hesitation markers, certain gestures as well as expressions, such as *I mean, you know* or *well* and questions, like *What do you mean by...?*. However, Hedge (2000: 53) admits that it is extremely difficult to practise strategic competence within the language learning classroom, as English language teaching methodology does not, as yet, have actual methods for the development of strategic competence. Therefore, strategic competence is not going to be analysed within the examination of the Schooltours' impact on intercultural learning in the next chapter. In contrast to Bachman (1990), Hedge addresses a fourth key component of communicative language teaching, which is fluency. "It is the ability to link units of speech together with facility and without strain or inappropriate slowness, or undue hesitation" (Hedge 2000: 54). Contrary to the other competences already examined, fluency is restricted to spoken conversation. Therefore, it is only meaningful to practise it through various speaking exercises.

Hedge (2000) suggests numerous methods for fostering communicative language ability in the EFL classroom, including information-gap activities, reasoning-gap activities or opinion-gap activities<sup>19</sup>. Moreover, she (2000: 55) recommends the teaching of lexical phrases or whole sentences, such as *in my opinion*, to encourage fluency. In addition, group interactions support the development of communicative language ability in various ways, including the improvement of the usage of turn-taking conventions, of strategies for the maintenance of a conversation or of building cohesion (Hedge 2000: 62). Paulston (1992: 55) not only emphasises the

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<sup>19</sup> Information-gap activity: pair work, each partner has only part of the information, has to convey it to the other partner, information transfer.

Reasoning-gap activity: "deriving some new information from given information through processes of inference, deduction".

Opinion-gap activity: story completion, discussion about a social topic, expressing one's opinion. (Hedge 2000: 58-60)

importance of group interaction but also the value of an interaction “with a native speaker outside the classroom”. In this case, it would be more beneficial and more contemporary to argue for a conversation with an intercultural speaker outside the classroom, where English is used as a lingua franca. Furthermore, the author (1992: 60) suggests conducting role-plays to develop communicative competence. Bredella and Delanoy (1999: 17) highlight the importance of discussing cultural-specific meaning differences, for example in situations of giving invitations or expressing rejection.

In general, there are countless methods for fostering the establishment of communicative language ability. Throughout the qualitative analysis in the following Chapter 4, it will be revealed how far the Vienna English Theatre’s Schooltours support three components (psychophysiological mechanisms, language competence, fluency) of communicative language ability discussed in this subchapter. Additionally, the following section will analyse the active contribution of Vienna English Theatre’s Schooltours to intercultural learning on the basis of the established objectives.



## **4. The Schooltours' fulfilment of the objectives of an intercultural classroom - A qualitative analysis**

Throughout the decades, there has been an increasing interest in the pedagogical value of drama, especially in terms of foreign language learning. The Vienna English Theatre's Schooltours annually take a part in contributing to the increasing implementation of drama in Austria's schools as well as to foreign language learning. As the previous chapters of this diploma thesis have demonstrated the importance of intercultural learning for the EFL classroom, the following qualitative analysis will deal with the Schooltours' fulfilment of the intercultural classroom's objectives. Before this thesis will examine the Schooltours and their play *The Makeover* in particular, subchapter 4.1 will deal with the overall potential of the genre drama for intercultural learning. Subsequently, subchapter 4.2 will examine how far the target group's culture is considered within the play and thus, to what extent the basis for intercultural learning is provided. While subchapter 4.3 is going to discuss the representation and the reinforcement of the Self, section 4.4 presents the Schooltours as an opportunity to encounter the Other. The last two parts of the qualitative analysis will study the Schooltours' contribution to the establishment of critical intercultural awareness as well as to the development of communicative language ability.

### **4.1 The overall potential of drama for intercultural learning**

It is useful for the following qualitative analysis to examine the overall potential of the genre drama for intercultural learning. It should be noted beforehand that most of the theoretical works dealing with theatre pedagogy and language teaching present an insight into the value of drama as part of the actual language learning classroom. To put it another way, theory barely considers the effect on the learner while experiencing a theatre play. Instead, it discusses the impact on language learning through actively participating in a role-play. However, this subchapter will deal with the advantage of drama for intercultural learning while either watching or joining in a play.

So far, this diploma thesis has repeatedly discussed Claire Kramsch's contribution to the methodology of intercultural language teaching and learning, for example the introduction of the intercultural speaker as the new role model for the EFL classroom. Another concept, which might be highly interesting with regard to drama and intercultural learning, is the *third place* postulated by Kramsch (1993). According to Kramsch (1993: 236), the third place "grows in the interstices between the cultures the learner grew up with and the new cultures he or she is being introduced to". In other words, the third place is an imagined space, where one's own cultures and foreign cultures meet. It allows the learners to gain new insights into their own cultures and foreign ones. The author (1993: 257) highlights that it is a "very personal place" and every learner has to find his/her third place for himself/herself.

For some, it will be the irrevocable memory of the ambiguities of the word 'challenge'. For others, it will be a small poem by Pushkin that will, twenty years later, help them make sense out of a senseless personal situation. [...] For most, it will be the stories they will tell of these cross-cultural encounters (Kramsch 1993: 257).

Delanoy (1999: 125) sees the intercultural language learning classroom as a possible third place. According to him (1999: 125), with regard to the concept of the third place, Kramsch considers cultures as heterogeneous, unfinished and dynamic entities. Following Kramsch's argument that learners can discover their third places in various situations, it can be argued that a play might also be a possible third place where the learners gain distance from their own and foreign cultures. This is supported by Fels and McGivern<sup>20</sup>, who (2002: 21) state that drama "in the language classroom provides an opportunity to open up a 'third space'<sup>21</sup> of presence and exploration, where intercultural interactions and possible negotiations and recognitions emerge". In the same passage, the authors mention that reflection plays a major role within this third place, which is interesting in terms of the

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<sup>20</sup> Note that Fels and McGivern (2002) discuss these situations where the learners actively participate in a drama production.

<sup>21</sup> Fels and McGivern (2002) use the term *third space* instead of *third place* which has been introduced by the literary theorist Homi Bhabha to describe that "[t]he process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Rutherford 1990: 211 cited in Fels & McGivern 2002: 32).

Note that Kramsch's idea of the third place as an imagined space where it is possible to view cultures from a new perspective is similar to Bhabha's concept of third space.

reinforcement of the Self. During the guided interviews, drama's potential with regard to intercultural learning was discussed as well. Schafranek (2015), similarly to Fers and McGivern, talks about the impact on the learners while participating in a performance. It becomes clear throughout her answer that she sees the main potential of drama in the development of self-confidence (Schafranek 2015: 299-303). Assuming that a higher degree of self-confidence is part of a strong identity, it can be said that a reinforcement of the Self takes place through performing drama. Schafranek's opinion can be confirmed, as it has already been discussed previously that one's own identity is clearly strengthened through the participation in a theatre experience owing to an involved self-reflection process and a necessary consideration of different perspectives. The expression *possible recognitions* within the quotation cited above refers, among others, to the recognition of the Other. The authors (2002: 27) explain that by taking on various roles, the learners gain insight into different perspectives and "have a momentary recognition of the realities that shape each other's world(s). [...] [W]e suddenly understand that there is another possible view from which to see our world, another possible action that we might pursue". Drama, offering a possible third place, supports the audience in experiencing the Other. This aspect also emerges during the guided interviews with the actor and the author of *The Makeover*. While the impresario of the theatre discusses the potential of drama concerning intercultural learning when learners actively participate in a play, Duncan (2015) and Capaldi (2015) consider this subject matter from the opposite perspective and explain what the learner can gain from experiencing a theatre production as a spectator. Capaldi (2015) addresses two main aspects of drama in connection with intercultural learning. First of all, he (2015: 224-226) thinks that drama "gives you a much broader understanding of people" because, according to him, on stage the audience sees a lot of different facets of one person in various situations "[a]nd how their [...] language that they use changes, how their humour will change and how their interaction changes". Following Capaldi's line of argument, it can be assumed that watching drama gives the audience insight into different forms of the Other, which might lead to the reduction of the fear of the foreign and consequently to a higher degree of tolerance. Secondly, Capaldi (2015) argues that live theatre offers a huge advantage for

actually learning a foreign language, in other words for acquiring communicative competence. He states (2015: 229-234):

I find that I always learnt best when I was being engaged, when someone [...] was talking to me and [...] showing me something doing something on a stage [...] or in a classroom that I could really react to and respond to [...]. It was [...] in the moment and if you'd missed it, it was gone [...] you have to constantly be focused and engaged.

According to the interviewed actor of *The Makeover*, watching a theatre play in a foreign language forces the audience to be more attentive, as it is only a snapshot in time. Thus, the actual success in language learning may be increased. Surkamp (2008: 230) also addresses this immediacy of drama, mentioned by Capaldi, and argues that “[i]m Gegensatz zu Romanen und Kurzgeschichten lässt die Unmittelbarkeit dramatischer Texte das Geschehen dabei gegenwärtig erscheinen und erleichtert so das Sich-Hineinversetzen der Lernenden in fremde Situationen und Personen”. While Capaldi sees the value of the immediacy of drama in language learning, Surkamp highlights its importance for the adoption of foreign perspectives, which might lead to a deeper understanding of the Other. Analogously, Duncan (2015) sees the potential of drama regarding intercultural learning in the reduction of the fear of the Other. The author of *The Makeover* (2015: 193-206) highlights:

Culturally, I think what it's good for is to remove fear. [...] I suppose what's happening here with Vienna's English Theatre is young people sitting watching a play that is an English play. [...] [H]opefully, they're going: 'Oh, they're like us! They're exactly the same! [...] People in the UK are OKAY' [...] and hopefully that would happen vice versa.

All in all, Capaldi's and Duncan's opinions are in agreement with Fers and McGivern's (2002) as well as with Surkamp's (2008) idea that drama, representing a possible third place, supports the audience as well as the participants in reconsidering the perception of the Other. To sum it up, drama has the potential to open up a possible third place for the learners, where reflection and acceptance of the Other can take place via the consideration of different perspectives. Ahrens, Eisenmann and Merkl (2008: 175) summarise it perfectly well by stating that “gerade die fremdsprachige Literatur<sup>22</sup> bietet Lernern die Möglichkeit, die

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<sup>22</sup> In this case, the editors refer to drama in the foreign language English.

Andersartigkeit fremder Wirklichkeitsmodelle kennen zu lernen, sich auf fremde Sichtweisen einzulassen und auch über die notwendige Begrenztheit der eigenen Weltsicht zu reflektieren”.

However, Fels and McGivern (2002: 23) warn of stereotyping that might be involved when learners create their own images of characters and situations. Nonetheless, the occurrence of stereotypes within a role-play in a learning situation within the classroom might be highly valuable for intercultural learning with regard to the establishment of a critical intercultural awareness. It has already been pointed out that Baker (2012: 66) highlights the importance of discussing stereotypes for the development of intercultural awareness. This means that if the teacher, or even the learners themselves are skilful enough to recognise stereotypes involved in a particular situation or in a presentation of a character, culture, nation, etcetera, the intercultural classroom community might benefit from a fruitful discussion after the play. Their origin, their verisimilitude and their effect could be studied in a group discussion or within a teacher-student conversation. Apart from the discussion of stereotypes in order to move beyond them, the genre of drama generally supports the establishment of critical intercultural awareness, as it is able to give insight into “fremdkulturelle Wirklichkeiten, über die Diskurse, Werte und Normen, das kulturelle Wissen und die Denk- und Lebensweisen ihrer Entstehungsgesellschaft” (Surkamp 2008: 230).

In addition to the danger of stereotyping, Fels and McGivern (2002: 20) highlight that roles and dialogues prescribed by the teacher or the learning material are often very limited with regard to intercultural learning, as they often

promote the dominant culture, consciously or unconsciously reinforcing cultural behaviour, expectations, and relationships common to the culture of the language being taught. Absent or silenced in these dramatic exchanges are the identities and experiences of [the] language students who are instructed to work within a prescribed text.

What Fels and McGivern mean is that a prescribed role-play is a very restricted situation, which does not allow learners to experience interculturality due to the limited number of particularly dominant cultures involved.

In summary, it can be stated that watching as well as performing drama offers a possible third place for the language learners, where a strengthening of the Self, a reduction of the fear of the Other as well as an establishment of a critical intercultural awareness can take place. In other words, the genre of drama holds considerable potential for intercultural learning. The following five subchapters are going to analyse to what extent the Schooltours realise this potential and hence reach the objectives of the intercultural classroom.

## 4.2 The consideration of youth culture

Before this paper is going to present the actual qualitative analysis of *The Makeover*, it is helpful to give a short overview of the play's content. Generally, this piece of drama is an adaptation of George Bernard Shaw's *Pygmalion*. The main characters are the university students Ali, Harry, Tom and Gina. Harry and Tom are flatmates and Ali is Tom's girlfriend. Harry is completely in love with Gina, who is presented as being very ambitious, rich and self-confident. As Harry is the complete opposite of Gina, being lazy, spontaneous and chaotic and enjoying his life, he does not seem to be Gina's type. Therefore, Ali, who is studying fashion design, decides to give Harry a complete makeover and transforms him into Gina's ideal partner, including new clothes, different manners and a more sophisticated language. First of all, it seems as if the makeover worked, as Gina agrees to going on a date with Harry. However, gradually Ali realises that Harry's personality develops its own dynamics. Owing to Gina's influence, he changes into a humourless and arrogant person. Ali realises that she loved the 'old' Harry and deeply regrets what she has done. Simultaneously, Harry and Ali both discover that Gina and Tom deceived Harry and that Gina is not the ideal woman for him. In the end, Ali and Harry find each other and abandon the friendship with Tom and Gina.

During the interview with the author and stage director of *The Makeover*, Clive Duncan, it becomes evident that in his plays for adolescent learners of English, he tries to present cultures which are different amongst the generations, instead of presenting various national cultures. He believes that "if you take a 16 year old Austrian and put him with a 16 year old [...] English person, they're gonna be exactly the same. They're gonna like the same things, they're gonna be into the same things"

(Duncan 2015: 91-94). Nevertheless, he (2015: 101) admits that “there IS influence” from the nation someone lives or grows up in. According to the theory, there is a distinct youth culture. It is important to consider the students’ *Lebenswelt* as well as youth culture in order to engage them into language learning. Moreover, Jin and Cortazzi (1998: 98-99) stress that the incorporation of the learners’ cultures plays a significant role for developing intercultural communicative competence. All three interviewees agree on the fact that the consideration of the adolescents’ life events, interests and values is a substantial part of their work. According to the author, “talking about young people’s issues and stuff like that, THAT is what will get people engaged in the language” (Duncan 2015: 275-276). This is supported by the impresario who tries to stage plays which deal “with subject matters that are really relevant to that age group” (Schafranek 2015: 145-146). Generally, this section of the qualitative analysis will discuss to what extent the Schooltours and their play *The Makeover*, address the target audience, 16 to 19 year old BHS as well as AHS students, through considering youth culture. As it would not be possible to analyse in how far the Schooltours incorporate the students’ individual interests and beliefs, which would be integral components of the adolescent *Lebenswelt*, this analysis focuses only on global and mostly shared youth values, interests, norms and lifestyles. For deeper insight into the comprehensive incorporation of *Lebenswelt*, further research on the students’ perspective needs to be done.

By reading the script, the reader will encounter several text passages that present global youth culture. An example would be Ali mentioning that “He was no Shia LaBeouf” (Duncan, *The Makeover* 2014a: 8). Shia LaBeouf is a young American actor who is well known amongst the adolescents today, as he acts in several recent films, such as *Transformers*, which also occurs in the play. In one scene Harry is talking about JK Rowling and the Harry Potter books (Duncan, *The Makeover* 2014a: 12 & 26). In this case, the author chose the most famous example of English young adult fiction of the last 15 years, which has the advantage that he might address a wide readership and engage it. Even if the books are unfamiliar to them, they probably watched the films. Moreover, in the live performance the background music that is used is kept very current. As a stage director, Duncan incorporates songs that are popular amongst the adolescents at the time when they see the play, such as *Blame*

by Calvin Harris featuring John Newman (Duncan, *The Makeover* 2014b: 17' 11"), which used to be a big success in the winter of 2014, the time where the play was mainly staged. The interviewed actor explains that Duncan gives them "a lot of freedom [...] to bring [...] own experience 'cause obviously [their] age is slightly closer to the audience's than his" (Capaldi 2015: 38-40). This is underlined by the fact that the British movie *Love Actually*, which Duncan incorporated into the script and which is from 2003 and therefore not part of today's global youth culture anymore, was replaced by Tom saying: "I thought it would be cosy to watch *Fifty Shades of Grey*" (Duncan, *The Makeover* 2014b: 08' 53"), in the live performance in March 2015, which was released only a few weeks before. As it can be seen, Duncan incorporated several cultural products in this play that are mainly consumed by adolescents and tries to adapt them to recent developments in the global youth culture.

The author tried to imitate youth language, such as *bro'*, *dude*, *jeez*, *slob* or *She is out of your league*. It has been discussed in subchapter 2.3 that a distinct adolescent language plays an important role in defining youth culture, as adolescent norms and values are discussed in a language only intelligible by this age-group (Schwartz & Merten 1967: 457). The play gives some insights into English youth language but is not too authentic in this respect. On the one hand, the text does not comprehensively represent youth language which, assuming that language and culture are interrelated, raises the question whether youth culture is portrayed properly. On the other hand, the target audience of the Schooltours are English language learners who mostly learn Standard English. Therefore, they might have difficulties understanding the content of the play, if youth slang language was too dominant. Duncan (2015: 519-521) explains: "I am conscious of the language that I use [...], so I always go for clarity". The author says that he tries to represent youth language to an extent because, in his opinion, his play should be "a teaching exercise: 'This is how we speak in England!'" (Duncan 2015: 27). He (2015: 75) is aware that he can only do that "[a]s much as reasonably possible". Therefore, he can only put in "young people's common phrases" (Duncan 2015: 78). Duncan's utterance *This is how we speak in England!* is problematic considering the fact that there is no homogenous



English language due to regional variations. It should be highlighted that the language Duncan represents in his plays is only one variety of English.

However, not only youth language is a significant component of youth culture, also a set of shared values is an important part. The *Jugend-Wertestudie* 'youth value study' by Heinzlmaier and Ikrath (2012: 31-32) revealed the increasing importance of family and friends amongst the 16 to 24 year old Austrians, whereas in the total population these values are decreasing. In scene 3, Ali, explaining the relationship between herself and the boys, says that "It felt – cosy; we were all living away from home for the first time; it was easy to be homesick. We became a family" (Duncan, *The Makeover* 2014a: 12). This passage clearly represents that family and simultaneously, a feeling of security are significant values of today's adolescents, whereby it is not relevant who provides them with this security, friends or the family. Heinzlmaier and Ikrath (2012: 31-32) confirm this statement by explaining that the traditional mental picture of the nuclear family is broadened nowadays and friends and pets belong to one's family as well. Another value which occurs within the play is trust. In the end, when Ali and Harry realise Tom's betrayal, they decide to end the friendship with him. Harry announces: "I'm glad she's left you, you two-faced, back-stabbing bastard!" (Duncan, *The Makeover* 2014a: 36). It should be stressed that these values might be shared by adults as well. According to Capaldi (2015: 254-257), Duncan included universal values on purpose, as "he works from a very kind of solid base up" so that "everyone can relate to it".

The characters develop throughout the play and while the plot is continuously progressing, products and behaviours typical for a global youth culture decrease. Instead of watching *Transformers*, Harry visits the opera and wants to enjoy it (Duncan, *The Makeover* 2014a: 34). In general, the opera *Rigoletto*, Harry's behaviour as well as his clothes in scene 8 provide a sharp contrast to the cultural elements presented previously in the play. This passage strongly represents adult culture as opposed to youth culture. Ali and Harry begin to recognise the value of an honest, adult relationship and Harry manages to organise his life properly. One reason for this mixture of adult culture and youth culture might be that the story deals with university students who are in-between the process of developing from an adolescent to an adult. The author of the play (2015: 626-628) clearly states that

he wants that “the cultures within it belong to the stories”, as “they have to [...] reflect any sort of reality”. Considering the characters’ phase of life from a psychological perspective, it can be said that they are, according to Arnett (2004: 14), in the middle of the period of emerging adulthood, which includes the ages between 18 and 25. One “distinctive feature of emerging adulthood is that it is an age of feeling in-between, not adolescent but not fully adult either” (Arnett 2004: 15). Therefore, it is reasonable that the play reflects this transition from an adolescent to an adult by presenting cultural elements of the adolescents’ as well as of the adults’ *Lebenswelt*. However, considering the difference in age between the protagonists and the learners and the different phases of life, it can be argued that in this respect the characters belong to a different culture than the students. Consequently, it might be difficult for the students to find a relation to the cultures involved in the play.

Additionally, there are several cultural products, practices and processes, which are not relevant for the learner. Most of them are British national particularities or cultural products which are not part of a global youth culture. The interview with the impresario of the Vienna English Theatre has revealed that in general, most of the Schooltours productions for the 16 to 18 year olds are adapted versions of British canonical literature, such as Shakespeare or, in this case, George Bernard Shaw (Schafranek 2015: 67-68). Therefore, during the interview with Schafranek, the question arose, why the Schooltours do not present adaptations of texts originally written for young adults, as they might appeal to them even more. Schafranek (2015: 110- 120) explains that first of all, she has the impression that the demand on the teacher’s part is higher for English classics. Secondly, “there might also be an issue with rights with using contemporary [...] literature because [...] Shakespeare and Wilde are in public domain”, which means that the author has been dead for at least one hundred years, according to Schafranek (2015: 121). Therefore, the theatre is not charged for the rights anymore. While it is comprehensible that the theatre has to consider this financial aspect, it might be the case that a younger generation of teachers would appreciate contemporary plays that are based on young adult literature. Schafranek also presents an example of a Schooltours production which

shows that it is indeed meaningful to incorporate texts originally written for adolescents. She (2015: 129-139) states:

[O]ne contemporary play we're doing, [...] it's called *Virgins* by John Retallack and it's a very contemporary play written for young audiences, which [...] I decided to put [...] on for the senior tour because it deals with [...] sexually transmitted disease and with [...] generation conflict. [...] [T]he feedback we got from schools who went, the teachers said, they never had such enthusiastic reactions from the students of that age range, the 16 to 18 year olds, with any of our plays before.

For addressing the adolescent audience and thus for fostering intercultural learning, in the future it will be significant to incorporate plays that are based on young adult literature, instead of adapting English classics. However, it should be stressed that Duncan tries to modify canonical literature in such a way that his play “engages young people at any particular time” (Duncan 2015: 284). In the case of *The Makeover*, the author considered the age and the nationality of the learners and wrote an explanation of the unknown items into the footnotes. An example would be “fresher’s week” with the footnote: “the opening week of the first term at college or university” (Duncan, *The Makeover* 2014a: 8). The explanation of *fresher’s week* is necessary for the audience in order to grasp the meaning of the text, as first of all Austrian universities do not have a fresher’s week, therefore it is not part of the students’ national culture. Secondly, the readers are not at university yet and thus this cultural practice is not part of their culture. Another example is that Duncan explains that *Wayne’s World*, which is probably unknown to most of the students due to their age, is a US comedy from 1992 (Duncan, *The Makeover* 2014a: 13). While all these items are described in the footnotes, they cannot be considered as being part of a global youth culture. On the one hand, it is clear that all these aspects are incorporated as they are part of the Anglo-American culture, which is important for the theatre to present, according to Schafranek (2015: 78). On the other hand, it is questionable if the students can relate to them. While *Transformers* and Harry Potter catch their attention, Vivienne Westwood and Oscar Wilde will probably not. During the interview with the author, the question comes up: “Why did you choose to include several famous British people? ‘Cause, [...] most of the students don’t know Vivienne Westwood”. Duncan answers: “When they don’t know something, they hopefully google it. Every story has its different depth. There have to be things in

there they don't know, so they think about it. Not getting it straight away, that's the point. Otherwise, it's boring" (Duncan 2015: 669-673). So, according to the author, although all these aspects mentioned above are not part of the target audience's cultures, he incorporates them in order to increase the learners' interest as well as their learning process. Considering Duncan's opinion as well as the fact that one's own cultures are a significant fundament for intercultural learning, the question then arises where the line can be drawn between the incorporation of one's own cultural elements and foreign ones.

Regarding intercultural learning, Byram and Cain (1998: 36-37) argue in support of materials that involve the students' culture in general, their society and their cultural life. The script as well as the live performance do not present global youth culture predominantly. Nevertheless, the learners might relate to the play, as it deals with issues relevant to the target audience, such as relationships and friendship. Moreover, the piece of drama discusses the insecurity about how to present oneself, what to wear or how one wants to be, which is one major psychological aspect of the adolescents' life. The utterance by Ali in the first scene of *The Makeover* "It's more about finding your place in the world" (Duncan, *The Makeover* 2014a: 7) is an excellent example of what engages adolescent learners of English. Therefore, it can be said that owing to the consideration of the students' interests and life events, as well as the incorporation of several cultural elements, which are significant for the learners, the script as well as the live performance provide a solid basis for intercultural learning and language learning in general.

Besides the live performance and the script, the Vienna English Theatre offers worksheets<sup>23</sup> for discussing the play in greater detail. By analysing these provided tasks and questions with regard to youth culture and *Lebenswelt*, it can be estimated in how far the worksheets support intercultural learning. Task 10 asks the learner "how important [it is], according to Ali, to have a boyfriend (or girlfriend)" when attending university (Milne-Skinner & Leitner 2014: 142). This question deals with Ali's attitude, which is clearly stated in the play. The learners' too might be animated to reflect upon their opinion concerning this issue. In other words, this question is

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<sup>23</sup> Note that the worksheets can be found in Appendix II of this diploma thesis and the number after the colon refers to the page number in this document.

concerned with whether it is a cultural norm in the character's culture as well as in the learner's youth culture to have a boyfriend or a girlfriend. Sexual relationships are generally relevant in this life phase. The author of the play, who is asked during the interview how he knows what values adolescents have today, supports this by answering: "[A]ctually what drives a 16 to 18 year old is [...] something to do with sex" (Duncan 2015: 570-571). Therefore, he tries to incorporate this issue into his plays. Task 22 deals with this topic as well by asking: "Can love at first sight really happen, do you think?" (Milne-Skinner & Leitner 2014: 142). In addition to the cultural norm of adolescents or emerging adults of having a boyfriend/girlfriend, task 18 of the worksheets asks the learners to suggest proper background music for scene 3 of the play (Milne-Skinner & Leitner 2014: 142). It has already been discussed in subchapter 2.3 that adolescents distinguish themselves from other adolescents as well as from adult culture through styles, through which norms and values are expressed (Barsch 2000: 241). Similarly, Duncan explains in the interview that a 16 year old Austrian and a 16 year old English person share the same global youth culture but "within that there's factions" (Duncan 2015: 489). Different styles in music are one demonstrative example for factions within youth culture. Therefore, through task 18, different students in one EFL classroom will represent different styles and thus local youth culture. The same can be said for task 87 at the end of the worksheets, where the learners should "design costumes for each of the characters in [the] play" (Milne-Skinner & Leitner 2014: 147). One's style of clothing is also an expression of one's cultural background. Provided that the learners present their results in class, these two tasks are interculturally interesting, as they demonstrate the cultural richness and diversity within a global youth culture. Task 38 discusses the cultural norm of handshaking (Milne-Skinner & Leitner 2014: 143). The question "What do you think is important in a handshake?" again considers youth culture. Within this task the learner is asked to express his/her opinion, which is based on his/her cultural background. Therefore, the answer to this question will be influenced by the learner's youth culture. Similarly to the dissociation through different tastes of music and clothing, adolescents often highlight their affinity to one particular cultural grouping through various interpretations of a handshake, including *high-five* or *fist-bump*. This task encourages the learners to reflect upon and express their cultural norms, which

might differ from those of their colleagues and especially from those of adults. This issue is highly interesting in terms of intercultural awareness and thus will also be examined in greater detail in subchapter 4.5. Besides the norm of handshaking, the two values that are addressed within the worksheets are friendship and trust, which are significant values for adolescents, as already discussed in the beginning of this subchapter. Task 58 asks the students if “it [was] fair of Tom (and Gina) to ‘set up’ Harry”, which in other words addresses the learners’ value orientation and moral principles regarding friendship (Milne-Skinner & Leitner 2014: 144). Consequently, within this task the obvious consideration of youth culture is recognisable.

To sum it up, this section of the qualitative analysis has shown that the Schooltours and their play *The Makeover* consider the culture as well as the *Lebenswelt* of their target audience only to a certain extent. It is positive that the play under consideration presents future prospects regarding the learners’ next phase of life, which will be emerging adulthood, and therefore, takes into account cultural aspects beyond that of youth culture. The following subchapter 4.3 will analyse in how far the Schooltours reach one of the key objectives of the intercultural classroom, which is the reinforcement of the Self.

### 4.3 The representation and the reinforcement of the Self

It has been revealed in this diploma thesis that the Self is a dynamic entity which is continuously developing through social experiences, such as communication. Thus, the often-suggested idea that adolescents should establish a stable identity is not reasonable. Therefore, the preferred expression in this paper is to reinforce the Self, which refers to an increased awareness of the changeable nature of identity and the establishment of well-elaborated values and attitudes. As a strengthened Self might support an open attitude towards the Other, the reinforcement has been defined as one major objective of the intercultural classroom. Subchapter 3.2 has presented several possibilities to strengthen the identity within the English language learning classroom, such as the practice of self-reflection skills, the incorporation of new and challenging tasks as well as the increased consideration of different perspectives in order to reflect upon own values and beliefs. This section of the qualitative analysis will discuss how the Self is represented in the play as well as in the worksheets, if

the Schooltours support the students in establishing an awareness of the variability of the Self and how the identity is reinforced through participating in the Schooltours.

Regarding the consideration of the Self, the author's note at the beginning of the script gives insight into the attitude and the idea behind the play. The author uses the English proverb "A leopard cannot change its spots" in order to discuss the question if it is "possible to change your inner self" respectively "if it is possible to change others" (Duncan, *The Makeover* 2014a: 3). As the author does not give an answer right away, a self-reflection process might be initiated through reading these thoughts. It might be helpful, if these complex questions about the development of one's own identity were discussed in class or in small groups within the class in order to intensify self-reflection. At the end of the author's note, Duncan gives his answer to these questions and thereby supports Mead's (1991) idea of a dynamic Self that is constantly developing through social interaction. Generally, it can be said that the author's attitude concerning the variability of the identity is a significant and contemporary starting point for writing a play about the search for the Self. While Duncan's opinion is recognisable between the lines, he leaves room for one's own thoughts and ideas, which enables self-reflection. Duncan admits during the interview that he chose the *Pygmalion* motif by George Bernard Shaw for this Schooltours play mainly because he is very interested in questions, such as "Can you actually change? How does somebody change? [...] [W]hat you can do to yourself to change yourself" (Duncan 2015: 403-405). Consequently, his play *The Makeover* discusses these questions and tries to address the Self as well as its reinforcement.

In order to be able to analyse if *The Makeover* supports the reinforcement of the students' Self, it is helpful to discuss its general representation within the script as well as the live performance. It can be said that within the play the Self is represented as a dynamic entity. Harry changes his identity deliberately and consciously because of Gina. He adapts his values and his attitudes. However, he and Ali, who initiated this development, realise that this forced personality is not what he wishes to be. Therefore, Ali mentions "I had never wanted Harry to change at all. I liked him just the way he was" (Duncan, *The Makeover* 2014a: 32). Although in the end Harry turns away from both Gina and Tom, and the audience might get the initial

impression that he is the 'old'<sup>24</sup> Harry again, he altered his identity. "[H]e read the books and went to the lectures because that was what he wanted to do" (Duncan, *The Makeover* 2014a: 36). This means that, even though subconsciously, Ali as well as Gina influenced Harry's Self. Thus, the play exactly reflects Mead's argument that with every social interaction one's identity is equipped with a new facet. With respect to intercultural learning, it is highly significant that the students become aware of the fact that the Self is variable and that through every encounter with the Other the Self is altered. However, for a 17-year-old learner of English it might be extremely challenging to establish this awareness just by reading the text or watching the play. For this purpose, the worksheets might be useful, which will be examined hereafter. Moreover, input by the teacher and discussions within the class would be supportive in order to increase the awareness of the variability of one's identity. Although the plotline as such presents a changing identity in Harry, according to the actor, the main message of the play should be "You don't have to [...] change [...] yourself to present you to someone else and particularly not for [...] a romantic relationship" (Capaldi 2015: 266-267). On the one hand, the Schooltours try to mediate the value *stay true to yourself*, which is an important issue regarding an adolescent audience and its emotional and psychological condition. On the other hand, the story clearly depicts a change in the protagonist's Self. There is a contradiction between the actor's interpretation of the play and the actual portrayal of identity. This fact could cause an arising conflict within the learners' understanding of the complex issue. In addition to this contradiction, it is problematic to categorise the Self into *the old* and *the new*, which occurs several times within the play, for example in "Do you really believe you can design a new me?" or "I thought he'd eventually be his old self" (Duncan, *The Makeover* 2014a: 28-29). Considering the fact that the Self is a dynamic and constantly changing entity equipped with new dimensions, it is difficult to determine the boundaries between the old Self and the new one. While the meaning of *old* and *new* is clear within the play, this categorisation conveys the impression of the definite and immediate exchangeability of the whole identity. In reality, the Self is influenced by every experience and social encounter and as a result is slightly transformed. Generally, it

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<sup>24</sup> Note that the categorisation into an old and a new identity will be discussed in greater detail within the following section.



should be clarified within the classroom that in reality the development of the Self happens subconsciously and steadily as opposed to the idea that through a single interaction the whole identity is exchanged. To sum it up, within the script as well as the performance, identity is partly represented as a varying entity. However, owing to the difficulty of this abstract subject matter as well as some simplified categorisations and utterances within the play, it may be challenging for adolescent learners of English to become aware of the variability of the Self and thus to reinforce the Self without the support of the teacher.

Even though the awareness of the variability of the Self is an important aspect of an reinforced identity, presented theory has shown that self-reflection skills, the establishment of a well-elaborated value orientation as well as the ability to consider the counter perspective are also valuable in order to develop a strong Self and thus to be able to face the Other in an open way. In the end, *The Makeover* presents Harry as a perfect example of someone whose identity has been strengthened. He experiences Gina's attitudes and principles, which leads to a self-reflection process and to the development of, and the adherence to, an elaborated set of values. Following the theoretical work of the psychologist Marcia (1966: 557), it can be said that at the end of the play Harry reaches the state of the achieved identity, which is a proper result of the reinforcement process. Whilst Harry is represented as an illustration of a strengthened Self, it is questionable whether the learners' identity will be reinforced through reading the script and watching the play. It has already been discussed at the beginning of this subchapter that the author's note in the booklet of *The Makeover* might encourage the learners to think about their own Self, their values, attitudes and beliefs. The play as such also leaves room for interpretation and reflection. The actor who portrays Harry mentions that, with regard to self-reflection, this play is an exception, as it does not present all the answers right away. Capaldi (2015: 291-293) says: "[T]he audience has to meet us half way. They have to think about themselves and have to invest". Therefore, although there are no passages within the actual play which would stimulate a self-reflection process, such as rhetorical questions, the whole plot and the issues dealt within it may enhance the learners' reflection skills. However, this development might necessitate the teacher's support in terms of guided questions. The

impresario of the Vienna English Theatre deliberately chooses topics for the 16 to 18 year old target group which are “challenging intellectually for debate within the classroom” (Schafranek 2015: 57-58). By reading the text and watching the play the basis for reflection is provided. The actual development of this skill must happen within the classroom.

In addition to the ability to reflect upon the Self, one key element of a reinforced identity is a profound set of values. Although the play might suggest a certain value orientation to the adolescent audience and might support them in the process of finding proper moral principles, the learners will probably not completely develop a well-elaborated set of values and responsible behaviour, as suggested by Marcia (1966) in his theory on the achieved identity, neither through the play nor in the EFL classroom in general. However, the most important aspect of this presentation of certain values within the Schooltours is that the learners are encouraged to reflect upon their value orientation and discover certain moral principles.

While the script and the live performance alone do not foster the reinforcement of the Self immensely, the worksheets provide more material for the learners with respect to this significant objective of the intercultural classroom. The first page of the worksheet is dedicated to a personal quiz, where the learners are asked to think about their self-esteem (Milne-Skinner & Leitner 2014: 140-141). The task clearly encourages the adolescents to reflect upon their identity and supports the development of self-awareness. While the setup of the task is reasonable considering the age of the learners as well as the importance of practicing self-reflection within the classroom, the comments within the scoring section are problematic. By adding up the points, the learner can calculate his/her self-esteem score. For a low result, the worksheet says: “Your self-esteem has taken a beating. Have you considered talking with a trusted friend for some guidance and support? A makeover is a must”. While the first part of the comment is a suitable recommendation, the second utterance that a makeover is necessary is inappropriate. For the second highest score as well as for the highest, the creators of this task also incorporated the makeover theme in “Try a makeover” and “You hardly need a makeover”. While the advice given within the scoring section is generally useful, the creators should have omitted the utterances which include the

makeover, as at this age the self-confidence and one's own identity are sensitive issues. Therefore, it is precarious to suggest a change in personality to someone. All in all, it is not necessary to include the makeover theme because the degree of self-reflection involved, the comments and the task in general are also highly valuable for intercultural learning without it. The teacher, however, needs to be aware of the sensitivity of this task and should not discuss the answers respectively the scoring within the class. Another opportunity for reflecting upon the Self offers task 14, even though in a more humorous way, by asking if the learner is a *morning lark* or a *night owl* regarding studying (Milne-Skinner & Leitner 2014: 142).

Besides these self-reflection tasks, the worksheets provide useful material for practicing the consideration of other perspectives. Task 4 and task 39 aim at practicing the active adoption of another perspective by asking the learner to act out a specific part of the play (Milne-Skinner & Leitner 2014: 142-143). Consequently, the learner must slip into different roles and must be able to relate to various opinions, attitudes, beliefs and desires. In contrast to that, tasks 9, 10 and 72 want the student to mentally put himself/herself in the shoes of the characters, in these cases into Ali's and Harry's (Milne-Skinner & Leitner 2014: 142 & 145). The worksheets ask "How does [Ali] feel at the end of the interview, and why?", "How important might it be, according to Ali, to have a boyfriend (or a girlfriend) when you first come up to university or college?" and "How do you think Harry feels when he is betrayed by Gina?". All three questions require a high degree of empathy and the skill to understand the Other and its point of view. All five tasks are highly valuable for intercultural learning, as according to Albrecht (1997b: 120), the consideration of other perspectives creates a distance to one's own, which generally leads to a better understanding of the Other.

Another issue which also occurs within the play but which is discussed in greater detail within the worksheets is, if the clothes someone wears influence the identity. Tasks 32, 33, 34, 61 and 88 aim at this topic by asking the student for example "Can clothes really 'make the man' do you think?" or "Is it really true that 'What you see in the mirror changes the way you see yourself?' (Milne-Skinner & Leitner 2014: 143-148). These tasks are important for debates within the class, as they address the question of what constitutes the Self. During the interview the author says that

he thinks that a different appearance subconsciously influences the personality, as “[t]he reaction, you would get from people would make you change. [...] And the more that you look in the mirror, the more you will respond to what this is [...], which is sort of what I’m playing with in *The Makeover*” (Duncan 2015: 432-439). His opinion reflects exactly what is referred to by the theoretical literature. As already mentioned in the previous chapter 3, in his essay “Le stade de miroir” Lacan (1949) postulated the idea that the Self is constructed through the reflection of the Other. It is actually the reaction of the social environment that equips the Self with a new facet, not the clothes as such. As the appearance plays a vital role in the life of the adolescents and as clothes are often seen as an expression of the identity or the affinity to a certain group and thus to a particular culture, the question, what effect they actually have, is interesting in terms of the representation of the Self. These tasks in the worksheets not only support the students in reflecting upon the influences on the identity but also provide another possibility for self-reflection. The question “Is the way you dress really an expression of how you feel inside? In what way?” encourages the learner to think about the correlation between emotion and appearance. Task 88 presents several quotes by well-known individuals, which focus on the relationship between clothes and identity from various angles (Milne-Skinner & Leitner 2014: 147-148). As the learners are asked to discuss these statements critically, this activity is in so far significant as it practises the consideration of different perspectives which might lead to a reconsideration of their own beliefs and thus to a strengthening of the Self, according to Bredella (1999: 91).

Additionally, tasks 46, 73 and 75 require the contemplation of Gina’s and Harry’s values by asking what they actually want, which creates a distance to one’s own value orientation as well (Milne-Skinner & Leitner 2014: 144-145). While some of the statements of task 88 might be intellectually too challenging or too abstract for the students in order to be able to discuss them meaningfully, such as “I like to dress egos. If you haven’t got an ego today, you can forget it”, the three activities with connection to the play are more suitable for examining different perspectives and value orientations, as the script can be used as reference and support for discussing these questions. Another slightly difficult task is activity 91, which asks the learners

to explore “how characters have changed or been changed” in various canonical works of Anglo-American literature (Milne-Skinner & Leitner 2014: 149). On the one hand, the task is reasonable to a certain extent, as it demonstrates a certain variability and diversification regarding the identity, which establishes an awareness that the Self is a dynamic entity. On the other hand, it might be extremely challenging for the students to work through the actual texts by Shakespeare, Wilde or Shaw, or at least through the Internet, in such a way that they really receive a profound overview of the characters’ development. Moreover, it will be a very time-consuming task.

All in all, the representation of the Self, its influence and its changeability are important topics in *The Makeover*. While the script as well as the live performance are responsible for representing the Self as a dynamic and multifaceted variable, the reinforcement of the learner’s identity is happening through the worksheets for the most part. Several self-reflection tasks as well as role-plays and activities that require the consideration of various perspectives support the learner in strengthening the Self. However, some activities should be improved with respect to delicate subject matters and level of difficulty. It remains questionable, if the target audience of the Schooltours actually establishes an awareness of the variability of the Self in order to be able to encounter the Other with an open attitude and to accept the otherness of the Other. Although *The Makeover* presents examples for a profound value orientation, it is highly unrealistic that the learners will develop a well-elaborated set of values, which is one major requirement for a strong identity, through watching a Schooltours play. The following subchapter 4.4 will analyse in how far the Schooltours and their play *The Makeover* reduce the fear of the Other.

#### 4.4 An opportunity to encounter the Other

Throughout this diploma thesis, the Other has been defined as a foreign entity that is constituted in comparison to the Self. Theoretical literature, such as Spivak (1984), Said (2003 [1978]) and Thomas-Olalde and Velho (2011), have revealed that the relationship between the Self and the Other is dominated by certain power relations through which the Other becomes the inferior variable. This thesis has shown that there is a subconscious fear of the Other owing to various reasons.

Regarding intercultural learning, it is strictly necessary to reduce this anxiety of the Other in order to establish tolerance and acceptance as well as to guarantee an unbiased communication. This part of the qualitative analysis examines if, and to what extent, the Vienna English Theatre's Schooltours and their latest play *The Makeover* support the learner in the reduction of the fear of the Other and thus in the development of a profound intercultural communicative competence. With regard to this significant objective, the following section is going to address whether racism, social foreignness, cultural foreignness, power relations between the Self and the Other and moral concepts are discussed within the play and the worksheets as well as whether the Schooltours help to establish an awareness of the subjectivity which dominates the categorisation of the Other.

First of all, the Schooltours production as such challenges the students in terms of the Other. Considering the fact that while watching a Schooltours play, an Austrian learner of English has to face a foreign language as well as people from a, probably, unfamiliar country, the Other is an important factor in this respect. In other words, for the stated reasons alone, the acceptance of the Other is subconsciously practised. Consequently, through the Schooltours production cultural foreignness, which has been described by Hammerschmidt (1997: 67) as the unfamiliarity of language, traditions and values, is presented. Social foreignness, which is the disparity in lifestyles, might be an issue as well. Before and after the show the actors talk to the students. This might lead to a situation through which the students may recognise a difference in lifestyle. The discussion of cultural foreignness as well as social foreignness is one key element of reducing the fear of the Other and thus of intercultural learning. However, the actual debate about unfamiliar traditions, languages, values and lifestyles must happen within the classroom in the form of a conversation between teacher and students. One possibility would be to discuss how the learners experienced the foreign language or if they noticed any difference while talking to the actors. Generally, the conversation with the actors before and after the show might reduce the feeling of cultural and social foreignness and could make the Other familiar on various levels. The impresario (2015: 189-191) of the theatre states: "[O]ur actors they go and mingle with the students and talk to them. That's very important [...] to lose the barrier between yourself and the language".

The actor remarks that “you make friends very quickly with them and then [...] the show is a much more relaxed and open experience” (Capaldi 2015: 50-51). This is supported by the impresario of the Vienna English Theatre, who feels confident that the Schooltours generally foster the establishment of tolerance amongst the target audience, as they are constantly confronted with different instances of foreignness. She (2015: 275-277) mentions that “[i]t’s interesting then how also the actors get approached by the students [...] if there is content in the play which is challenging in that way or if we have coloured actors on tour”. Interestingly, Schafranek (2015: 280) says that “there is a certain curiousness but not a rejection”, which is an ideal starting point for intercultural learning. This curiousness, which Schafranek describes, might derive from a positive perception of the Other which consequently can lead to an idealisation that has been defined as exoticism by Albrecht (1997: 89-91) as well as by Fennes and Hapgood (1997: 7). Capaldi (2015: 59-61) also mentions this openness by stating that “they’re [...] really nice and really kind of welcoming, and really [...] happy to talk to you and have a joke and have a laugh, even if they’ve met you 30 seconds before”. According to the impresario as well as one actor of the Schooltours, during their productions the Austrian learners of English do not show consequences of the subconscious fear of the Other. Nevertheless, the reduction of the anxiety of the Other should be one integral part of intercultural learning, as the Vienna English Theatre, its programme and its employees are only one form of the Other the learners will meet. Intercultural learning, however, should prepare them for an open encounter with the Other in all kinds of forms.

So far, it has only been analysed in how far the Schooltours programme as such facilitates the reduction of the fear of the Other. However, especially with regard to racism, the contents of the enacted plays might be valuable for meeting the objective as well. The play that is examined in greater detail within this diploma thesis does not discuss racism within its actual plotline. However, the drama for the Upper Secondary from the year 2013/2014 *Pitch Black* addressed exactly this topic. Schafranek (2015: 90) states that it was even “one of the big hits of the recent years”. The author of this play was also Clive Duncan, who set it on a football pitch, as in Britain “racism still is pretty massive in football, which [for him] was an interesting

want-to-do” (Duncan 2015: 362-363). The reference to *Pitch Black* serves as evidence that, although *The Makeover* does not deal with racism within its actual plotline, the Schooltours in general address this, for intercultural learning, highly important issue. As *Pitch Black* is not the main subject of this analysis, this paper will not go into further detail concerning this play. For deeper insight into the discussion of racism through a Schooltours play, additional research on *Pitch Black* could be done.

The following passage will now closely examine *The Makeover* and its contribution to the reduction of the fear of the Other. It has already been pointed out that the discussion of racism, which is one element of the whole objective, cannot be identified owing to the plot of the play. However, several possibilities emerge through working with the drama as well as the worksheets, to discuss cultural foreignness as well as social foreignness and thus to make the Other familiar. As it has already been explained, cultural foreignness between the learners and the play occurs on the level of language. In most of the cases, English is not the mother tongue of the target audience and therefore an unfamiliar variable. The worksheets contain a number of tasks that support the students in their language learning process. By establishing communicative competence, which is one main objective of the intercultural classroom and which will be discussed in greater detail soon, the fear of the language as being the Other might be largely reduced. Considering the traditions and values presented within the play, it should be stressed that many of them, which might be unfamiliar to the audience, are typical of the Anglo-American cultural area, such as the fresher’s week (Duncan, *The Makeover* 2014a: 8). The objection could be raised that most of the cultural traditions of the US or the UK are not really foreign to the learners, as a lot of them occur in English movies or books, like the graduation gown Ali and Harry are wearing (Duncan, *The Makeover* 2014a: 36-37). Moreover, Duncan explains the typical English traditions in the footnotes, for example *a gown* is “a special piece of clothing, usually long and loose, worn on formal occasions, such as a graduation” (Duncan, *The Makeover* 2014a: 6). Additionally, through the live performance a number of these aspects are actually demonstrated on stage, such as the presentation of the graduation scene at the beginning of the play (Duncan, *The Makeover* 2014b: 0’ 00”-01’ 38”). This means



that a considerable part of national cultural foreignness, which arises through the play, is immediately decreased through watching the play and reading the booklet. Cultural foreignness regarding the age-group presented within the play can be identified in so far, as the audience and the characters belong to a different age-group. The protagonists and the learners are clearly in a different phase of life, which means that they are part of a different culture in this respect. In terms of gender, there might be a feeling of foreignness between the female audience and the male characters as well as between the male learners and the female characters. However, as the sexes are not portrayed through clichés but rather neutral and equal, the opposed sex might not be considered as the Other in the sense of an inferior and unknown entity.

In contrast to cultural foreignness, which only occurs between the audience and the play, social foreignness is also discussed within the plotline of *The Makeover*. In this case, Gina and especially her parents are presented as being the Other mainly contrasting Harry because of a different social class and lifestyle. Although the reader does not receive background information on the social class of Harry, Ali and Tom, it can be assumed that they are members of the middle class, as they share a “scruffy student flat” (Duncan, *The Makeover* 2014a: 5), nevertheless they can afford to attend university, which is rather expensive in the UK. In contrast, Gina’s parents seem to belong to the upper middle class or upper class, as Gina explains: “My father works in banking. His main interest in life is to make more money than anyone else” (Duncan, *The Makeover* 2014a: 32). During the live performance, the strong contrast between Gina, her parents and the other three characters is demonstrated via a difference in clothing. While the same actor, who plays Gina, is playing the journalist in the first scene and wears a sweater, jeans and trainers, similar to Tom, Ali and Harry, she later wears a blazer and high-heeled boots when assuming the role of Gina in Scene 4 (Duncan, *The Makeover* 2014b: 12’ 40”). The worksheets provide material for analysing social foreignness within the plotline of the drama, such as task 25, which asks the learner “Which stark contrasts can you identify between Gina and Harry?” or tasks 64 to 70, which discuss the role of Gina and Mr. and Mrs. Bennett as socially being the Other (Milne-Skinner & Leitner 2014: 143-144). The roles of who is presented as the Other in terms of social foreignness change

throughout the play. While in the fourth scene, where Harry meets Gina, he is categorised as the Other by Gina, as she treats him as the inferior subject signalled by laughing at him (Duncan, *The Makeover* 2014a: 14), in the end of the play Gina is presented as the Other, as her lifestyle is rejected by the other characters. As it can be seen, there are certain instances within the play where power relations are noticeable. Subchapter 3.3 has revealed that the recognition of the power relations involved in the relationship between the Self and the Other is one element of intercultural communicative competence. Ideally, this recognition should then lead to an awareness that the acceptance of one's own identity does not necessarily imply the depreciation of the Other. However, it might be extremely challenging for adolescent learners to recognise a superiority of the Self as well as an inferiority of the Other on their own by reading the script of *The Makeover* or watching the live performance. One reason for this is that the general identification of power relations is intellectually a difficult subject matter. In addition, the play as such, does not offer the ideal content for discussing power relations. For this purpose, different plotlines might be more suitable. Examples from the Schooltours, which could be analysed with respect to power relations, would be plays that discuss ethnical issues, such as *Pitch Black* or gender issues, such as *Pretty Shrewd*, which, according to Duncan (2015: 334-335), deals with gender politics. While it might be difficult for the students to recognise the power relations within the drama, the creators of the worksheets of *The Makeover* managed to incorporate a task which highlights the superiority or inferiority of certain characters. Task 2 asks the learners to draw a sociogram in order to portray "the social inter-relationships of the various characters" (Milne-Skinner & Leitner 2014: 141-142). Besides the indication of different forms of relationships, such as love or rejection, the learners should also demonstrate "who is socially superior". This visualisation of the relationships between the characters is an appropriate method to support the learners in recognising the power relations within *The Makeover*. Moreover, task 53 draws the learners' attention to the social superiority of Harry over Tom in Scene 7 by asking "How does Harry exercise class 'one-upmanship' feeling socially superior over Tom?" (Milne-Skinner & Leitner 2014: 144).

Social foreignness is not only recognisable within the plotline of the play but might also be an issue between the audience and the drama. However, in how far a disparity in social class as well as in lifestyle exists, is individually determined. To put it another way, it is dependent on the social status of every single student what he/she considers as being socially foreign. It could be assumed that for an audience in the countryside, the lifestyle and the social class of Mr. and Mrs. Bennett seem disconcerting, whereas in the urban areas there might be students amongst the audience that are familiar with going to the opera with their parents. However, these are only speculations which probably could be confirmed through further research on the students' point of view. Considering the intercultural classroom, social foreignness can be discussed after watching the play or reading the script within a teacher-student conversation or within a group work. The results might be interesting because of the individuality that is involved in the perception of social foreignness. The discussion of social as well as of cultural foreignness is in so far significant as it makes certain aspects familiar, thus reduces the fear of the Other and leads to the establishment of tolerance. Through the live performance, some of these foreign aspects are demonstrated in a humorous way, which slightly reduces the unfamiliarity as well. An example of this would be the portrayal of Mr. and Mrs. Bennett (Duncan, *The Makeover* 2014b: 48' 27"). Within the discussion of social foreignness and the individuality involved in its perception, the teacher might be able to address the general subjectivity which lies in the categorisation of the Other. In other words, with sufficient effort on the part of the teacher, the learners might become aware that it depends on the context and the subjective perspective what is considered to be the Other. However, it cannot be said that *The Makeover* alone fosters the awareness of the subjectivity of the Other. It only provides the intercultural classroom with material for discussing this issue.

It has already been mentioned at the beginning of this subchapter that the examination of different moral concepts is a key element of reducing the fear of the Other, as it leads to the acceptance of various perspectives and values and thus to the toleration of the Other. Various sections of this thesis have already examined the occurrence of different moral principles within the play as well as their discussion within the worksheets. Therefore, this part of the diploma thesis will not go into

detail about this subject matter again. In general, it can be said that the play presents various value orientations and the worksheets contain several tasks that asks the learners to examine the principles of the characters, such as task 73 “What did Harry really want” or task 75 “In the end, Harry seems to be the only one with any moral principles. Do you agree?” (Milne-Skinner & Leitner 2014: 145).

To sum it up, the objective of reducing the fear of the Other is only partly fulfilled by the Schooltours, its play *The Makeover* and the provided worksheets. The analysis has shown that cultural foreignness on the language, the age and the national level emerges through reading the script and watching the live performance. The footnotes, the live performance and the worksheets support the reduction of cultural foreignness. Moreover, social foreignness as well as existing power relations can be identified within the plotline of *The Makeover*. In this case, the worksheets provide valuable material for discussing this complex issue within the intercultural classroom. While the play discusses social foreignness and offers profound material for examining cultural foreignness and power relations, it does not help to establish an awareness of the subjectivity of the concept of the Other. In this case the teacher has to invest extra effort, if he/she wants to discuss this issue with his/her class. The play also does not thematise racism owing to its plot. However, it has been revealed within this subchapter that in the past the Schooltours staged a play in which racism was the main theme. Therefore, it can be concluded that the Vienna English Theatre generally addresses such important subject matters.

#### 4.5 A contribution to the establishment of critical intercultural awareness

On the basis of English as a lingua franca, Baker (2012) introduced the concept of intercultural awareness and thereby extended Byram’s (1989) idea of critical cultural awareness. Contrary to Byram’s model, the concept of intercultural awareness does not only describe the ability to interpret cultural perspectives, practices and products on a national level, but also the comprehension that there are meaning differences depending on age, gender or social class. This model considers culture as a dynamic entity that serves as a resource for communication.

For the EFL classroom, Baker (2012: 68-69) suggests various methods for supporting the establishment of intercultural awareness. In this subchapter, Baker's suggestions will serve as a basis for analysing how far the Vienna English Theatre's Schooltours and their play *The Makeover* contribute to the development of a critical intercultural awareness. For this purpose, this section will analyse the occurrence of stereotypes and the provided possibilities to examine and move beyond these as well as the opportunities for face-to-face intercultural communication with non-locals. Additionally, it is significant to examine if images of the students' own cultures are presented and to what extent the audience is encouraged to identify them. In how far the learners are supported to recognise and critically evaluate cultural images, icons and cultural products, such as public characters, architecture or songs will be subject of discussion as well. Moreover, the analysis will try to reveal if *The Makeover* creates an awareness for the multifacetedness of culture.

Baker (2012: 69) sees a face-to-face conversation with non-locals, where English as a lingua franca is used as the basis, as one key component of establishing intercultural awareness. The Schooltours production as such provides an opportunity for learners of English to engage in a conversation of this nature, as the actors, who usually have a different mother tongue than the learners, try to talk to them before and after the show. Owing to the fact that the interlocutors belong to a different age-group and are at different point in their life, the cultures involved in this intercultural communication are diverse. It might be argued that there are usually only a few national cultures involved. In the case of *The Makeover*, all four actors as well as the writer and stage director of the play are of English origin. Considering the fact that the Schooltours have many productions in the rural areas of Austria, it is important to mention that in these areas the audience is mainly a homogeneous group in terms of national culture, as the percentage of people with migrant background is rather low. However, owing to the recent developments in Europe, intercultural communication between the actors and the learners will probably become more diverse regarding nationality, religion as well as social status. In addition, the regional diversity on the part of the actors is high, as probably most of them are from different parts of the UK. Generally, it can be said that the

Schooltours provide opportunities for intercultural encounters and thus for intercultural communication.

In addition, the Schooltours offer the opportunity for discussing and evaluating two cultural products, namely a theatre play as well as a written text. However, all the Schooltours plays are inner circle cultural products and are mainly based on inner circle literature, which is clearly rejected by Baker's (2012) model of intercultural awareness. The scholar (2012: 68) highlights the significance of not exclusively discussing literature produced in the inner circle, which, according to Kachru (cited in Quirk & Widdowson 1985: 12-15), refers to the US, the UK, Ireland, Canada, Australia and New Zealand. It is clear that the play, as such, must be an inner circle cultural product, as it is produced by a British author and acted out by British actors. During the interviews, it became evident that the Vienna English Theatre only uses inner circle literature as the basis for their plays. The author and the stage director of *The Makeover* explains that the theatre prescribes which types of plays they want him to write (Duncan 2015: 301-303). He (2015: 304-308) states that "it used to be: 'Can we have a Shakespeare? Can we have an adaption of a Shakespeare?' 'Cause one of the things they're thinking about is: 'What sells it to schools?' So, they're always on the lookout for English classics." This is confirmed by the impresario of the theatre who admits that it is relatively important for her that there are certain references to canonical literature, partly because she sees the Schooltours as "cultural [...] training" and especially because she has "the impression that the teachers like to use that kind of literature" (Schafranek 2015: 109-110). In connection to this, she (2015: 114-116) explains: "[F]or example when we do *The Canterville Ghost* for our English tour, we get like 30 percent more bookings than with a new play". Therefore, it can be concluded that the constant incorporation or adaption of inner circle literature is due to a greater market on part of the schools. While it is commendable that the theatre adapts the Schooltours programme to the teachers' demand, the argument of providing 'cultural training' is flawed, as the teaching of culture does not only consist of the presentation of inner circle cultural products. Schafranek (2015: 99-101) points out that for the theatre "it doesn't have to be British but [...] written in the original language", so in the case of the Vienna English Theatre in English language. Following Schafranek's argument that the

teachers prefer Shakespeare, Wilde or Dickens, it must be concluded that first an intercultural awareness needs to be established amongst the Austrian teaching staff in order to be able to support their students in reaching this highly important objective. However, it should be stressed that a new generation of Austrian teachers receives a university education that strongly considers outer circle literature, the role of English as a lingua franca as well as the implication of its international importance on language teaching. This might result in a body of young teachers that appreciate a Schooltours play based on outer circle literature. Consequently, in the future the Vienna English Theatre may try to base their Schooltours plays on Nigerian or Indian literature. Considering *The Makeover* in particular, it can be said that this very recent Schooltours play is based again on an inner circle comedy, which is *Pygmalion* by George Bernard Shaw, an Irish playwright. The cultural products as well as icons within the play are, with a few exceptions, mainly British, such as Vivienne Westwood, Charles Dickens, Graham Greene, Love Actually, JK Rowling or Harry Potter. In addition, there are several references to British literature, for instance, “Gina is the type of person who knows the price of everything but the value of nothing”, which is based on a quotation from Oscar Wilde’s *Lady Windermere’s Fan* (Duncan, *The Makeover* 2014a: 36). During the interview, Duncan explains that the theatre wants him to incorporate aspects which come from a British text, so the audience “get[s] into it further” (Duncan 2015: 330). Indeed, the worksheets support the learner in examining these British cultural products in order to expand their knowledge on them. Examples would be task 21 “Listen to *Bohemian Rhapsody* by Queen” or task 42 “Find out about Zadie Smith (Milne-Skinner & Leitner 2014: 142-143). Why might Gina be especially interested in having Zadie Smith give a lecture?”. However, the learners are overexposed to British authors, literature or music. Task 16 presents a quote by the famous British author Emily Brontë from her work *Wuthering Heights*, which is not properly connected to the plotline of *The Makeover* and which is not valuable for working with the play, except for introducing another British author’s piece of literature (Milne-Skinner & Leitner 2014: 142). All in all, in the analysis of *The Makeover* and the associated worksheets a strong focus on inner circle culture and literature could be identified.

It has been highlighted repeatedly that a discussion of the multi-layered nature of the term culture is significant for intercultural awareness. Through intercultural learning, it should become clear that culture consists of little c elements, which include shared values, beliefs and attitudes as well as of big C components, such as literature, art or artefacts. It is important to recognise that these aspects are not only shared on a national level but also on the level of age-groups, gender, region, religion or social class. Within the script as well as the live performance of *The Makeover* several facets of culture are presented. It has already been revealed in this qualitative analysis that elements of youth culture as well as of adult culture are incorporated. Examples would be various values, such as friendship or family as well as behaviours and products, like going to the opera, trying out different relationships or styles or *Harry Potter* as a cultural product. With the portrayal of the Bennetts being opposed to Harry, the play discusses different social classes and their cultures. While the drama addresses the differences between the cultures of various age-groups and social classes, it ignores religious or regional dependencies. It has already been discussed throughout this subchapter that it mainly depicts British national culture. The limitation of portraying only youth, adult, British national culture as well as the culture of two different social classes is meaningful to a certain extent, as the author of *The Makeover* argues that “the cultures within it belong to the stories and they have to [...] reflect any sort of reality” (Duncan 2015: 626-628). In the play under consideration, the characters presented are between the phase of adolescence and adulthood, which legitimises the display of youth as well as adult culture. Moreover, the play is clearly set in Great Britain and the two male characters study English literature, which generally explains the incorporation of British cultural behaviours and products. However, the play is strongly limited on inner circle cultural products, which is not ideal in terms of the establishment of intercultural awareness. The analysis of the worksheets with regard to the discussion of the heterogeneity of the term culture has shown that the tasks are extremely focused on teaching culture, or “culture training” according to Schafranek (2015: 79), in the sense of culture with a big C. This means that there are many activities which focus on the examination of cultural products but only a limited number which discuss little c components, such as behaviours or values. Task 15 asks the learner to “[o]ffer short biographical sketches of each of the fashion



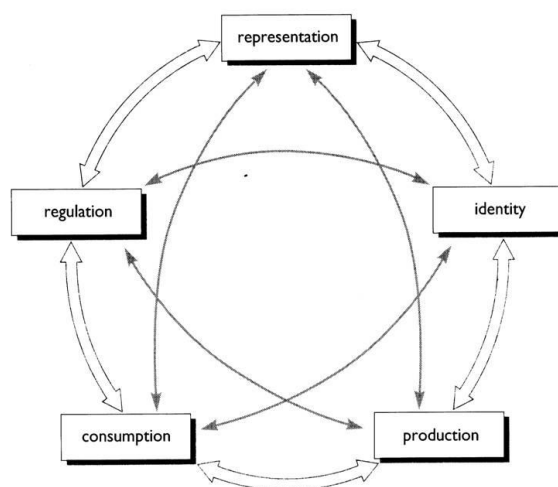
designers mentioned by Harry” (Milne-Skinner & Leitner 2014: 142). Additionally, task 51 offers the opportunity to “analyse the cover and list of contents of a copy of Vogue magazine” and task 91 wants the learner to examine British canonical literature (Milne-Skinner & Leitner 2014: 144 & 149). Tasks 6, 16, 21, 42, 47, 87, and 90 all focus on cultural products (Milne-Skinner & Leitner 2014: 142-149). There are only a few tasks dealing with little c elements, such as task 38 which asks: “How important is a handshake when you first meet someone? What do you think is important in a handshake?” or task 44 “How useful is Ali’s training in social etiquette, do you think? Produce a list of practical do’s and don’ts”, which both address cultural norms (Milne-Skinner & Leitner 2014: 143). Tasks 46, 63 as well as 64 discuss the value orientation of the Bennett family (Milne-Skinner & Leitner 2014: 144). In addition, certain youth values are discussed through the worksheets, such as the importance of a relationship and trust examined in task 10 and task 58 (Milne-Skinner & Leitner 2014: 142 & 144). Owing to the strong focus on big C elements of culture and the fact that the worksheets as well as the play only present different elements of culture but do not actively discuss this variety, the awareness for the intricacy of culture is not established comprehensively through working with the play. However, the teacher could use the play and some tasks of the worksheets as basis for discussing the various facets of the term culture with his/her class.

According to Byram (1989: 101) as well as Baker (2012: 68) it is important to create the ability of critically evaluating cultural images, symbols, products or practices. One task of the worksheets that supports the learner in developing this skill is task 51 which asks the student to “[a]nalyse the cover and list of contents of a copy of Vogue magazine” with the help of the AIDA-formula<sup>25</sup> (Milne-Skinner & Leitner 2014: 144). The advantage of this task is that it offers the learner the possibility to methodically break down a cultural product into its parts and analyse each component in greater detail. Regarding the establishment of intercultural awareness, it would be even more effective to ask the learners to analyse the cover according to the circuit of culture, which is depicted in Figure 3 below (Du Gay *et al.*

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<sup>25</sup> The AIDA formula is a method for analysing advertisements by identifying how the cultural product under consideration catches the attention (A) of the consumer, how it stimulates the interest (I), how it creates desire (D) and how it leads to action (A).

1999 [1997]: 3). It is a useful method to analyse a cultural text or product, such as an advertisement or an object.



**Figure 3: The circuit of culture (Du Gay *et al.* 1999 [1997]: 3)**

As Figure 3 shows, the circuit of culture consists of five interrelated elements, which are representation, identity, production, consumption and regulation. In the case of task 51 of the worksheets, the students could analyse the front page of the Vogue magazine culturally through exploring “how it is represented, what social identities are associated with it, how it is produced and consumed and what mechanisms regulate its distribution and use” (Du Gay 1999 [1997]: 3). It may be argued that the analysis according to the circuit of culture might be too complex for learners of English. However, if the teacher explains the circuit with an example, which he/she probably has to do with the AIDA formula as well due to a possible unfamiliarity within the class, and supports the learners in their analysis, the impact on the development of an ability to critically evaluate cultural texts and artefacts will be significant.

Baker (2012) regards the ability to examine how well the images of own cultures are presented as being another key element of intercultural awareness. In the case of *The Makeover*, the learners could definitely examine how well youth culture is presented within the play. Images of different social classes as well as the presentation of gender might be interesting as well. While the play as such presents sufficient instances to discuss several of one’s own cultures, especially youth culture, it would be the teacher’s task to support the learners in establishing the ability of

analysing the role of their own cultures within *The Makeover*, as the worksheets do not provide input in this respect.

In addition, the AHS curriculum considers “[d]ie vorurteilsfreie Beleuchtung kultureller Stereotypen” (Bundesministerium für Bildung und Frauen 2004a: 1) as an integral part of intercultural communicative competence. According to Baker (2012: 66) it is not only significant to address stereotypes but to be able to “move beyond these”. In subchapter 3.4 of this diploma thesis stereotype has been defined as an oversimplified idea regarding a certain religion, race, gender, age, social class or nationality that characterises a person or a situation. Although theory suggests a discussion of stereotypes, the author of *The Makeover* holds the opinion that stereotypes should not be incorporated in literature because they “last about ten years and disappear”, so most of them “aren’t real” (Duncan 2015: 171–176). Indeed, *The Makeover* contains only a few stereotypes, such as the “scruffy student flat” (Duncan, *The Makeover* 2014a: 5), which fosters the largely shared idea of untidy and messy university students. The stereotype of the setting of the play is intensified through its exaggerated demonstration in the live performance (Duncan, *The Makeover* 2014b: 04’ 09”). The approach to this stereotype is a perfect exemplification of Baker’s idea, as it is not simply incorporated but also discussed through task 3 in the worksheets by asking the learner to “describe what a ‘scruffy student flat’ might look like” (Milne-Skinner & Leitner 2014: 142). The completion of this task and its discussion within the classroom might lead to the awareness of a scruffy student flat being a stereotype that is not necessarily true. Besides the setting, the portrayal of Mr. and Mrs. Bennett is highly stereotypical as well. They are presented as superficial, cold-hearted achievers and thus depict a commonly shared picture of the upper class (Duncan, *The Makeover* 2014a: 32–34). Duncan (2015: 180–182) explains that there is “stereotyping in types of characters. You can get horrible teachers and you can get nice teachers [...] And they are recognisable characters”. In other words, what Duncan is trying to say is that he exaggerates the depiction of the characters within his plays in order to create memorable and strong protagonists. Another stereotype which emerges but which is not discussed in greater detail is Tom’s assumption that relationships and love are women’s business. When he asks Ali “Can’t you talk to him?” and Ali replies “He’s your friend”,

Tom answers: “You’re a woman. Explain to him, from your point of view why Gina is not the slightest bit interested in him. Put him out of his misery” (Duncan, *The Makeover* 2014a: 16). Throughout the play, Ali takes care of Harry’s relationship. It can be said that with Ali managing Harry’s love life, Duncan incorporated a gender stereotype. However, except for the scruffy student flat, none of the other stereotypes are discussed in the worksheets. Therefore, the students are not able to, according to Baker (2012: 66), “move beyond” these without the support of the teacher, who would need to address them within the classroom.

All in all, an extreme focus on inner circle cultural products can be identified in the Schooltours, their play and the worksheets. Moreover, the learners are overexposed to especially British cultural products and icons, whereby the multi-layered nature of the term culture does not become evident. In addition, as there are not many stereotypes incorporated due to the attitude of the writer of the play, *The Makeover* only offers a few possibilities to examine common stereotypes. Generally, the production provides an amount of material to establish critical intercultural awareness within the intercultural classroom. However, the actual development of this knowledge can only happen with enough effort on the part of the teacher. It can be concluded that *The Makeover* alone does not reach this significant objective of intercultural learning. By working with the play and by discussing the instances analysed within this subchapter in depth, the teacher can support his/her students to establish a critical intercultural awareness.

#### 4.6 The presentation and the development of communicative competence

Chapter 3 of this diploma thesis has already discussed the huge importance of a profound communicative language ability for intercultural communicative competence. Moreover, Bredella and Delanoy (1999: 16-17) stressed that being able to communicate is the prevailing aim of every language learning classroom. This is supported by the author of *The Makeover* as well as by the impresario of the Vienna English Theatre, who both agree that a language should be acquired in order to be able to actively communicate (Duncan 2015: 50 & Schafranek 2015: 248). Subchapter 3.5 introduced four key components of communicative language ability,

which are psychophysiological mechanisms, language competence, strategic competence as well as fluency. However, it has already been clarified that strategic competence will not be analysed, as, according to Hedge (2000: 53), theory does not offer sufficient suggestions yet for developing strategic competence comprehensively. Thus, this section of the qualitative analysis will examine to what extent the Vienna English Theatre Schooltours support the learners in the development of fluency, language competence and psychophysiological mechanisms.

On the Schooltours' homepage the Vienna English Theatre promotes: "Ausschließlich Native Speakers [-] Wir casten unsere Schauspieler direkt in London und sind die einzige Schultournee [sic] die ausschließlich Native Speakers verwendet" (*Vienna's English Theatre Schooltours*). During the interview, the question "[A]s a native speaker of English do you feel you have greater potential to present the English language [...]" is answered by the interviewed actor with: "Well, obviously it comes much more naturally to me being a native speaker. [...] I think it is important to get [...] people actually from [...] England to come out and do these plays" (Capaldi 2015: 72-79). Similarly to the theatre, which considers the native speaker as a perfect role model for language learning, Capaldi thinks that he, as a native speaker, presents a higher degree of authenticity on the stage than a non-native speaker. As Hedge (2000: 67) describes, authenticity is important to a certain extent for establishing communicative language ability. Therefore, Capaldi's argument regarding the incorporation of native speakers in the Schooltours is reasonable. However, considering the great international importance of English, the native speaker is not the ideal role model for language teaching and learning. As opposed to the native speaker model, Kramsch (1998b: 27) argues for an EFL classroom that is orientated towards the intercultural speaker. Thus, the Vienna English Theatre's advertisement for the employment of exclusively native speakers is rather obsolete and does not correspond to the contemporary idea of language teaching.

The term psychophysiological mechanisms refers to visual, auditory and articulatory procedures in the brain, which are necessary for processing verbal as well as non-verbal information (Bachman 1990: 107). As these processes happen

automatically within the brain, they cannot be established actively. However, they can be elaborated through practice. The Schooltours programme offers another possibility, besides the traditional EFL classroom, to refine the psychophysiological mechanisms. Through listening to English as well as watching a live performance for approximately 55 minutes, auditory as well visual processes in the brain are stimulated. The interviewed actor of *The Makeover* explains that talking to the learners before the play is “very important [...] particularly for working in the second language because you have to take a while to get your ear attuned to English. [...] [T]hey start to hear the English and they get into that and they get their ear going” (Capaldi 2015: 45-49). Through hearing the actors talking English, the auditory processes in the brain are activated. If the learners are confident enough to actively speak to the actors, their articulatory processes will be stimulated as well.

The other three elements of communicative competence are presented within the scripts as well as the live performances of the Schooltours. In other words, the Schooltours plays are a representation, specifically, an example of actual communication in English, whereas the focus lies on spoken interaction. The author of *The Makeover* explains that

[w]ith the grammar, what I’m trying to do is probably write in a way that people talk. So therefore, it’s often bad grammar because it’s the way that people say things. [...] I am sort of writing colloquially than [...] grammatically. [...] I try and use proper punctuation in the script ‘cause I’m aware that the script is gonna be read. So, I try and get the punctuation correct. [...] I will get simple grammar correct. [...] I always keep in the forefront of my brain that actually this is, maybe not in all cases but in most cases, a teaching exercise: ‘This is how we speak in England!’. So, it is fairly representative (Duncan 2015: 4-28).

Through reading the script and watching the live performance, the learners get insight into colloquial English as well as into the rules of spoken interaction. This is in so far significant, as with the colloquial language the Schooltours plays present a certain reality and a communicative form which might be useful in spoken intercultural interactions. However, with regard to linguistic competence, Duncan’s approach might not be beneficial. Considering fluency as well as language competence, which consists of linguistic, discourse, illocutionary and sociolinguistic competence, the script and the live performance of *The Makeover* provide the

learner with a number of examples. However, the essential aspect of intercultural communicative competence is to actually develop one's own communicative language ability. In other words, although the booklet and the performance demonstrate English colloquial language and certainly support the awareness for all the key aspects of this significant objective, the learners might not actively improve their communicative skills. For this purpose, the worksheets may be highly valuable. The following analysis of *The Makeover* will provide insight into the portrayal of communicative language ability as well as into the relevance of the worksheets regarding the improvement of this objective on the part of the learners.

Fluency is only recognisable within spoken communication. It is clear that the live performance presents more or less fluent speech, as the actors' mother tongue is English and as they will "be able to respond with reasonable speed" (Hedge 2000: 56). However, in a theatre production the actors repeatedly practise the same text, which means that the fluency in their speech is due to memorisation and thus does not represent spontaneous speech production within a conversation. An example for fluent speech from the actual performance, amongst various others, would be Ali talking about having regrets concerning the makeover (Duncan, *The Makeover* 2014b: 45' 57"). Hedge (2000: 55) stresses the importance of teaching language in the form of chunks, as, according to her, "they can be retrieved quickly from memory, [thus] they will help learners to produce the language more fluently". The worksheets provide the learners with activities through which such lexical phrases are taught. An example would be task 30, which presents phrases with the word *fall*, such as "to fall for someone" or "to fall in love" (Milne-Skinner & Leitner 2014: 143). Task 84 asks the students to relate certain English idioms to the play under consideration, for instance "to turn over a new leaf" (Milne-Skinner & Leitner 2014: 146). These idioms are useful with regard to colloquial conversations, as they are often used in everyday language. In addition to the teaching of chunks, the worksheets contain activities, where the learners are asked to act out a certain scene from the play, such as task 4: "Act out the opening part of Scene 1" (Milne-Skinner & Leitner 2014: 142). While the practice of spoken interaction is generally valuable for improving fluency, a role-play where the text is already fully given is not beneficial. Hedge (2000: 55) highlights that it is important that "students will

determine the content of what they say in interaction with other students” in order to develop fluency. Instead of re-enacting scene by scene, it would be more effective to improvise. An example would be to ask the student to invent an alternative beginning or ending for the play and act it out.

While a fluent conversation can only be presented via the live performance, important elements of language competence are also demonstrated through passages within the booklet. One component of language competence is linguistic competence, which refers to the development of accurate spelling, grammar and pronunciation as well as a rich vocabulary. While it is obvious that the script presents correct English spelling, the author of *The Makeover* (2015: 24) admits that concerning grammar, he “will get simple grammar correct” but often the grammatical constructions are not accurate, as he wants to portray real conversations in English. This is supported by the actor (2015: 161-163) who states that “it’s very important to have that [...] understanding of [...] the way we [...] misuse” the language. While the learners are provided with correct spelling and punctuation, in some passages the grammar deviates from the rules they might have learnt in the EFL classroom. An example from the script would be “What if I were to give you a makeover?” (Duncan, *The Makeover* 2014a: 17). Certainly, the students have learnt to build this if-sentence as follows: *What if I gave you a makeover?* Within the worksheets, there is only one exercise that deals with the development of grammatical accuracy. Task 48 asks the learner to build phrases using the gerund (Milne-Skinner & Leitner 2014: 144). If the gerund is an unfamiliar form to the learners, this task will be in so far effective as the new form is presented in a context within the script in “diving in the Seychelles” (Duncan, *The Makeover* 2014a: 27) and then practiced through repetition within the task. Hedge (2000: 166) argues that for learning a new grammatical item, it is important “to encourage students to use the forms in expressing their own content”. This aim is accomplished by the worksheets, as the learner should develop his/her own ideas by using the gerund. However, in general it can be said that the development of grammatical accuracy is not in the focus of the Schooltours and their play. In contrast to that, the enlargement of the vocabulary is fostered in various ways. Firstly, it is evident that the script as well as the live performance present words and phrases that are unknown to the learners.



While the degree of unfamiliarity regarding the vocabulary might vary from student to student due to differences in proficiency, within his play Duncan tries to explain expressions which, according to him, might be unknown to a majority of Austrian learners. He (2015: 514-517) explains: “So, what I will try and do is, there are some words I’ll put in and if I think: ‘This is a difficult word.’ I put in [...] an explanation straight away [...]. I’ll use a word and get another character say: ‘What do you mean?’. So, they’ll say it in another way”. An example of this direct explanation would be Tom saying: “He’s ok, but a real slob. Never washes up, never tidies up, [...] leaves his underwear all over the place...” (Duncan, *The Makeover* 2014a: 8). Although the learners might not know the term *slob*, the explanation follows immediately. This is a useful method regarding vocabulary learning, as contextualisation as well as the construction of word networks is an essential part for acquiring new vocabulary (Hedge 2000: 120-122). In addition to the explanations, which are given directly in the running text, footnotes in the booklet provide further information on unfamiliar words and phrases. There are several activities in the worksheets requiring the use of a monolingual dictionary, such as tasks 1, 24 or 30 (Milne-Skinner & Leitner 2014: 141 & 143). The incorporation of a monolingual dictionary in order to expand the vocabulary knowledge of the learners has been suggested by Hedge (2000: 130) as well. However, one precondition would be that the learners have access to a monolingual dictionary in the class or via the Internet, which should not be a major problem considering the fact that most of the students have smartphones and many Austrian schools have a laptop in class as well. The worksheets support the learners in the encounter of various English idioms and expressions, for instance task 12: “An idiom in English runs: ‘Two’s company; three’s a crowd’. How might this apply to the triangular relationship in this scene?” or task 14: “When it comes to studying, are you more a *morning lark* or a *night owl*?” (Milne-Skinner & Leitner 2014: 142). The advantage of these tasks is that the learners have to find out what these expressions mean in order to accomplish the exercises. Simultaneously, the new word or phrase is put into context and the students have to work with it. Besides grammar, spelling and vocabulary, pronunciation is one integral component of linguistic competence as well. The correct pronunciation is only demonstrated in the live performance, whereby, the actors use the standard accent, RP, for reasons of clarity (Capaldi 2015: 144). It is positive that the students

are exposed to accurate English pronunciation. However, in order to develop their own pronunciation skills, practice material is required. Unfortunately, the worksheets do not provide meaningful tasks in this respect. Task 69 only asks the learner to articulate different names (Milne-Skinner & Leitner 2014: 144). If pronunciation should be improved, the teacher has the possibility to take the booklet as the basis for a reading exercise or a role-play where the focus is on pronunciation. Generally, it can be said that regarding linguistic competence, the Schooltours' priority is clearly on the expansion of the learners' vocabulary.

The second major component of language competence is discourse competence, which refers to the knowledge of cohesive devices as well as of discourse markers. Within the actual play, the occurrence of a variation of cohesive devices is limited. The conversation is mainly linked through repetition and pronouns. An example would be "HARRY: Gina is ... a dream. ALI: Exactly! She's a dream." (Duncan, *The Makeover* 2014a: 16). Only a restricted number of adverbs that are used particularly for linking could have been identified, such as in "HARRY: However you want to say it...." (Duncan, *The Makeover* 2014a: 11) or "HARRY: Then ... there is no hope." (Duncan, *The Makeover* 2014a: 17). One reason for the limited number of special cohesive devices might be that Duncan tried to imitate colloquial English youth language, where the usage of rather sophisticated linking devices, such as *nonetheless*, *thus* or *in contrast* is generally low. Furthermore, the worksheets do not offer possibilities to practise the usage of cohesive devices. Discourse markers which are necessary for maintaining a conversation could be identified within the script as well as the live performance. An example for initiating a conversation is presented when Harry is meeting Mr. and Mrs. Bennett: "MRS BENNETT: You must be Gary. HARRY: Harry. Pleased to meet you, Mrs Bennett." (Duncan, *The Makeover* 2014a: 33). Moreover, tag questions are used in order to check information, such as in "ALI: She noticed you, didn't she?". However, similarly to the presentation of cohesive devices, the play does not give enough insight into the proper initiation of a conversation in English. It does not present ways of polite interruption, such as *May I come in here?* or how to close a conversation appropriately. The worksheets contain one task where discourse competence is practised, which is task 5:

Analyse closely, how the student handles the interview. Identify the various stages: seeking permission to interview; thanking for that; setting the scene; inviting the interviewee to comment; confirming; clarifying; challenging; digging deeper; cross-checking; explaining what will happen after the interview; quoting; rounding off (Milne-Skinner & Leitner 2014: 142).

This exercise helps the learner to identify various stages of a conversation or, to be more precise, of an interview. All in all, discourse competence can only be developed or improved to a limited extent.

Language competence not only consists of linguistic and discourse competence but also of pragmatic competence. It is clear that the play, like every written or spoken text, contains pragmatic conventions and portrays how to use the appropriate register, including cultural references, such as “*He has the jacket on back to front and walks like Frankenstein’s monster*” (Duncan, *The Makeover* 2014a: 18 & Duncan, *The Makeover* 2014b: 24’ 40”) and gives examples of telling jokes, uttering requests and expressing feelings. As Duncan (2015: 510-513) explains during the interview, “what interested me in *The Makeover*, they got lots of verbal jokes. [...] [T]here were [...] lots of witticisms put in and the response was great”. Hedge (2000: 56) highlights the significance of stress, intonation and emotive tones for understanding pragmatic conventions. Therefore, the live performance is an essential aspect regarding the development of pragmatic competence. This is confirmed by Capaldi, who (2015: 197-205) states that

if you have a text joke [...] very early on and you make this joke and there is no reaction it’s because [...] either you [...] didn’t hit the joke right or you didn’t make it clear to the audience [...]. And maybe the next language joke that you have you slow it down, you indicate it a bit more [...]. In that way, they [...] get the most out of it, which is nice.

Through stress and through the adaptation of the actors’ voices, the relationship between a grammatical form and its function is indicated, so the learners will understand what a joke, a request or a warning is. Examples from the live performance would be the indication of irony in scene 2 (Duncan, *The Makeover* 2014b: 05’ 25” - 05’ 50”) or the passage in scene 5 that plays with gender relations and contains a lot of witticism (Duncan, *The Makeover* 2014b: 18’ 40”). In general, a Schooltours play is an excellent training for understanding emotive tones, which is

one main element of pragmatic competence, according to Hedge (2000: 56). The worksheets contain some activities where pragmatic competence is practised in particular. Task 5 has already been discussed with regard to discourse competence but similarly also fosters pragmatic competence through asking the learners to analyse the interview between the student and Ali in greater detail, which obviously consists of various pragmatic conventions (Milne-Skinner & Leitner 2014: 142). Task 13 expects the learner to identify sarcasm and irony within one particular passage of the play (Milne-Skinner & Leitner 2014: 142). Within tasks 21, 56, 89 and 90 cultural references are discussed in order to support the learners in understanding these (Milne-Skinner & Leitner 2014: 142-149). However, the worksheets do not foster the awareness of the appropriate register or different language varieties concerning social class or geographical background.

So far, the focus has been on the Schooltours contribution to particular sub-competences of communicative language ability. However, Hedge (2000) as well as Paulston (1992) suggest several methods for the overall improvement of communicative competence. Paulston (1992), for example, argues for the incorporation of role-plays into the EFL classroom. The worksheets of *The Makeover* offer several opportunities for acting out particular scenes of the play, such as task 4 or task 39 (Milne-Skinner & Leitner 2014: 142-143). However, it has already been discussed throughout this section that the exact re-enactment of whole scenes is not beneficial for developing fluency. In this case, the teacher could ask the learners to act out improvised versions of the play. Hedge (2000: 58-60) emphasises the value of opinion, reasoning and information-gap activities. Opinion-gap activities for example, involve discussions, where the interlocutors must express preferences, attitudes and feelings as well as story completion tasks (Hedge 2000: 59). Task 88 in the worksheets is an adequate example for such an activity, as it asks the learners to critically discuss various statements about fashion and identity (Milne-Skinner & Leitner 2014: 147-148). Within this task, the learner can express his/her attitude as well as overall opinion regarding a given quotation and discuss it with a partner or within a group, such as a quote by Fay Weldon, a British author and playwright: "Every time you open your wardrobe, you look at your clothes and you wonder what you are going to wear. What you are really saying is: 'Who am I going to be today?'".

In addition, task 85 as well as 86 ask the students to discuss various statements (Milne-Skinner & Leitner 2014: 146-147). Information-gap activity refers to the “transfer of a given information from one person to another-or from one form to another” (Hedge 2000: 58). Task 1 is an information-gap activity, where the learner has to locate particular information in the dictionary in order to complete the table on the worksheets (Milne-Skinner & Leitner 2014: 141). Task 6 can also be considered as such an activity, as it asks the student to “[f]ind out about Vivienne Westwood and how she is connected here in Austria” (Milne-Skinner & Leitner 2014: 142). Assuming that the learner will search for the information on the Internet, he/she must be able to critically select information provided online in order to complete this task. Task 2 and task 82 both present information-gap activities as well (Milne-Skinner & Leitner 2014: 141-142 & 146). Within both exercises, the learner has to obtain information from the play in order to create a diagram that depicts the relationship between the characters as well as one that represents the plotline. The third type of activity Hedge (2000) suggests for the development of communicative competence is a reasoning-gap activity, “which involves deriving some new information from given information through processes of inference, deduction [or] practical reasoning” (Hedge 2000: 59). In contrast to information-gap activities, in reasoning-gap activities “the information to be conveyed is not identical with that initially comprehended”. An example for this kind of exercise would be task 42 in the worksheets, which wants the learner to “[f]ind out about Zadie Smith” and to recognise the relationship between her biography and Gina’s interest in her (Milne-Skinner & Leitner 2014: 143). Through searching for details about Zadie Smith on the Internet, the student receives different information he/she has to recall in order to satisfactorily answer the question. Task 21 “Listen to *Bohemian Rhapsody* by Queen. How might it be suitable for this scene?”, whereby *this scene* refers to scene 3 of the play, represents a suitable reasoning-activity as well (Milne-Skinner & Leitner 2014: 142). Through listening to the song, the student obtains information and through deduction is able to answer the question within the task.

In summary, it can be said that although the individual components of communicative language ability are not extensively practised independently, apart

from a strong focus on linguistic competence, the worksheets provide a number of effective and valuable tasks which support the improvement of communicative competence in general. Various opinion-gap, information-gap as well as reasoning-gap activities could be identified through the analysis of the worksheets, which foster the comprehensive development of communicative competence.

## 5. Conclusion

In a world of increasing globalisation as well as migration, intercultural communicative competence has become a necessary requirement for open and respectful conversations between various cultures. The Austrian AHS and BHS curriculum, as well as the Council of Europe, address the importance of incorporating intercultural learning into the educational setting, especially into the foreign language learning classroom. Throughout the last decade many scholars have revealed the value of drama pedagogy for foreign language learning, through which this particular genre has become significant for English language teaching. Therefore, this diploma thesis has analysed one of Austria's most significant contributors to drama pedagogy, the Vienna English Theatre's Schooltours, and their active contribution to intercultural learning. As part of this research, the paper has defined intercultural learning and in connection with this has discussed the term culture and its interrelation with language. The intercultural speaker, superseding the native speaker, has been defined as the ideal role model for the EFL classroom. It has been clarified that the validity of the native speaker concept for language teaching has been called into question due to its ambiguity and its limited usefulness for the EFL classroom. Furthermore, the incorporation of the learners' cultures as well as *Lebenswelt* has been determined as the basis for language learning in general and intercultural learning in particular.

Through the consideration of theoretical literature as well as the AHS, respectively the BHS curriculum, this diploma thesis has defined four key objectives which have built the framework for the qualitative analysis. The first objective is the reinforcement of the Self, which involves self-reflection, the establishment of a profound value orientation as well as the ability to distance oneself from one's own values and beliefs through the consideration of foreign perspectives. The second objective is the reduction of the fear of the Other, which can be reached through the discussion of racism, social and cultural foreignness and different moral concepts. The establishment of the awareness of the subjectivity which lies in the definition of the Other as well as of the power relations between the Self and the Other are a major part of this objective as well. While the establishment of a critical intercultural awareness is the third objective, the development of an effective communicative

language ability has been defined as being the fourth key aim of the intercultural classroom.

The qualitative analysis has revealed that the genre of drama in general is valuable for intercultural learning, as watching and especially performing drama opens up a possible third place for the learners where their own cultures and the foreign cultures encounter each other. It has shown that drama as a third place offers a possibility to experience various perspectives, to distance oneself from one's own values and beliefs and to reflect upon one's own cultures and foreign ones which eventually might lead to a strengthening of the Self as well as an acceptance of the Other. Moreover, drama is an ideal medium to discuss stereotypes as well as various cultural values, practices and attitudes and thus establish a critical intercultural awareness. Therefore, performing as well as experiencing drama as a spectator should occupy a greater part of the curriculum for foreign languages.

The analysis has shown that the Schooltours managed to incorporate cultural products and values relevant to an adolescent audience as well as youth language into their play, which means that various aspects of the target group's culture and *Lebenswelt* are considered. Thus, in general *The Makeover* provides a profound fundament for intercultural learning. While the author and stage director succeeded in the modification of a, for today's adolescents, outdated and probably unfamiliar, English canonical piece of literature in such a way that the play might address the *Lebenswelt* of today's youth, it may be an important step for the Schooltours to increase the staging of original versions or adaptations of modern young adult literature in order to reach a wider audience.

Additionally, the representation of the Self as a dynamic identity that changes through every social interaction has been identified within the live performance as well as the booklet of *The Makeover*. The play presents a character whose identity is strengthened while the story is proceeding, whereas the worksheets in particular support the reinforcement of the learners' identity due to various opportunities to reflect upon the Self. In general, it has been revealed that the worksheets as well as the teacher, offering a comprehensive post-processing of the play, are necessary variables for reaching the objective of the reinforcement of the Self. Considering the



learners' identity, the theatre should be more careful with the choice of the activities for their worksheets, as for the students some of them might be too challenging on an emotional as well as a cognitive level.

It has been shown that the worksheets are of similar importance for the fulfilment of the third objective, which is the reduction of the fear of the Other. While the whole Schooltours production as well as its play *The Makeover* in particular offer the learners several opportunities to encounter the Other on various levels, the worksheets are highly meaningful for establishing an awareness of the power relations involved in the categorisation of the Self versus the Other. Although racism has not been thematised within the plotline of *The Makeover*, previous plays of the Schooltours dealt with this topic, which leads to the conclusion that racism and thus also the Other will probably be discussed even more through further plays in the future.

The qualitative analysis has depicted that the fourth objective of the intercultural classroom, which is the establishment of a critical intercultural awareness, is not comprehensively fulfilled by the Schooltours and their play. On the one hand, the study has demonstrated that the Schooltours provide the audience with face-to-face intercultural communication and material for the possible establishment of intercultural awareness. On the other hand, the production strongly focuses on inner circle cultural products, more precisely on British products, images and icons through which the multifacetedness of the term culture does not become evident. While the learners' cultures are partly represented within the play under consideration, an ability for critically evaluating these can only develop with enough support on the teacher's part.

With regard to the development of an effective communicative language ability, the research has displayed a strong focus on vocabulary acquisition and colloquial spoken interaction. In addition, the Schooltours present an opportunity for developing pragmatic competence, fluency as well as the psychophysiological mechanisms in the brain. In contrast to pragmatics, other aspects of language competence, such as discourse competence or grammatical accuracy are not practiced through *The Makeover*. While the analysis has shown that the booklet, the

live performance and the worksheets foster the individual components of communicative language ability only to a limited extent, the worksheets provide the learners with a number of opinion-gap, reasoning-gap and information-gap activities in order to improve their communicative competence holistically.

Considering the results of the qualitative analysis as well as the theoretical framework established within this diploma thesis, it can be said that the Schooltours and their play *The Makeover* have the potential to provide a solid basis for the development of intercultural communicative competence. However, the booklet as well as the live performance alone can only contribute restrictedly to intercultural learning. In this case, the worksheets as well as the effort on the part of the teacher are indispensable variables for reaching the objectives of the intercultural classroom. Additionally, it can be remarked that an increased intercultural awareness amongst the Austrian AHS and BHS teachers and an effective cooperation between the Vienna English Theatre and the schools are necessary requirements in order to guarantee a better consideration of the curriculum, respectively the competences involved as well as the teaching methodology. While it is comprehensible that the theatre acts according to the demand of the market, it is advisable to shift the focus from presenting references to canonical literature and inner circle literature to modern and outer circle products, which might lead to more success in the future with respect to intercultural learning. A new generation of teachers as well as a reformation of the curriculum is changing the needs of the market. It might be helpful to observe English lessons and talk to teachers in order to become familiar with the actual situation in Austria's schools. The theatre may also try to acknowledge the significant role of cultural studies for foreign language teaching and might broaden its understanding of the term culture. In other words the production should stop to consider culture in the sense of *Landeskunde* and start to recognise culture as a multi-layered complex phenomenon.

In order to gain further insight into the contribution of the Vienna English Theatre's Schooltours to intercultural learning, it might be interesting and valuable to study the teachers' as well as the learners' perspective in this respect. Furthermore, information on the actual learning effect which might result from experiencing a Schooltours play can be relevant as well. As this diploma thesis only presents an

analysis of one Schooltours production for the Upper Secondary, the examination of various plays for different age groups would enlarge the understanding of the Schooltours contribution to intercultural learning.

To revisit the quotation by the Council of Europe (2008) stated at the beginning of this thesis, the Vienna English Theatre, its Schooltours in cooperation with Austria's schools have the potential to support Austrian adolescents in becoming part of a "vibrant and open society without discrimination, benefiting us all, marked by the inclusion of all residents in full respect of their human rights".

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## 7. Appendix I – Transcripts guided interviews<sup>26</sup>

I ... Interviewer      X ... Interviewee

### 7.1 Guided interview protocol with Capaldi Robbie (actor)

I: So, my first question is a general one. Erm, why do you participate in the Schooltours?

5 X: Erm, I got (.) e:r I got offered the job by e:r the audition by Clive and and I I've known Clive quite a few years now (.) and I found out that he wrote it and was directing it, so I thought it would be a really good fun experience and one of my friends did it (.) two years ago (.) they did the tour and so I (.) as soon as I got offered it I (.) I went to them and said: 'What it's like?' and they just said: 'You'll have the best time (.) there. So, do it, do it, do it!' I was sold, so e:r yeah. Do you mean specifically why I why I'm performing for schools or?

10 I: Yeah yeah, also.

15 X: E:r I think you get there is a lot of energy you get from e:r a young audience, er which is very nice and they're very honest (.) with their opinions. I feel like adults they (.) they feel like they have to react a certain way to play because the: the kind of social constraints of it (.) that they (.) like if you go to the opera, you have to (.) clap for (.) half an hour. Whereas with children, if they don't like it, they won't clap. @@ (4) Yeah, and so there is that that honest reaction is very nice e:r and very (.) exciting to: to work with. Yeah.

I: Okay, good. A:nd e:rm as an actor, how do you try to reach the young audience? So, how do you do you (.) do you do something specifically to reach them?

20 X: Yeah, you can e:rm personally I I I find that having a very high energy character and performance helps and if you let the energy drop, they their attention will go: (.) straight away back to their phones, to their friends, everything. E:r so yeah, you have to keep the energy, keep the e:r pace (.) going at the right speed (.) but they also (.) they respond very well to: e:r to honest moments on the stage. And you find  
25 actually the: the times when they they're quite and very intend (.) are the scenes, where (.) there is a lot of tension or the emotions are running high and they (.) they really <un>x<un> onto that, which is nice and it's really (.) it's a good moment, when you feel e:r their full attention is with you and you're not doing something funny or something <un>xx<un>. They are watching the more serious scene, I think. But yeah,

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<sup>26</sup> Note that for the transcripts the VOICE transcription conventions were used. (see: [https://www.univie.ac.at/voice/page/documents/VOICE\\_mark-up\\_conventions\\_v2-1.pdf](https://www.univie.ac.at/voice/page/documents/VOICE_mark-up_conventions_v2-1.pdf))

30 I think e:r (1) I think and also (.) it is very helpful with the writing of this piece but it's (.) e:r Clive understands his audience very well. He's written a play that they will (.) relate to and there's reference in that, they get the jokes and he understands humour so well as a writer and as a director. So, THAT has really helped grab the audience.

35 I: Yeah, so there are really jokes in there (.) that also (.) that are jokes in the youth, (.) at the moment, so things they they are talking about.

X: Yeah, yeah references. So *Fifty Shades of Grey* or Shia LaBeouf things like this. E:rm, yeah so there are kind of (1) and and he gives us a lot of freedom to: to bring our own experience 'cause obviously our age is slightly closer to the audience's than  
40 his. So, he's quite open to us saying in the rehearsals that maybe maybe we change this to that and they'll get it more and and even during the performance we can do that, which is nice.

I: That's good, that's good. And how important is the interaction with the audience? Because I saw you: erm talking to them before the play:.

45 X: E:r in the beginning it's very important e:r and (.) particularly for working in the (.) second (.) language because you have to (.) take a while to get your ear attuned to English. And so, if we talk to them while I come in, even if they're not talking directly to us, they're two rows behind, they start to hear the English and they get into that and they get their ear (.) going and then when we start the play, they're  
50 with us from the beginning. You also, you you e:r you make friends very quickly with them and then then the show is a much more (.) relaxed and open experience. Whereas, if you hide backstage and they they come in and you come out, at the beginning there is always a bit of e:r they take a bit of time to get onto you:r rhythm. E:r so yeah, I I really like it and (.) you get to meet the Austrian (.) the Austrian youth  
55 and find out what they like, what they don't like.

I: So, the interaction is important for the for you that the students are into the play, so that they're really with you.

X: Yeah, yeah. I think it's good to get them on your on your side from the beginning and that's nice. But also (.) they're they've been really (.) nice and really kind of  
60 welcoming, and really (.) they're very happy to talk to you and have a joke and have a laugh, even if they've met you 30 seconds before.

I: Yeah, yeah because I think the Austrian students they haven't the possibility to talk English a lot, just in school with the teacher but it's not the same to speak to (.) it's much more cooler to speak, I think, to a British. So, we a:re watching English  
65 films and movies but you hardly can speak to somebody. Maybe, in Vienna its more but when you are from the countryside, nobody speaks English @@.

**X:** Yeah, and I suppose a lot of the films that you watch are American.

**I:** Yeah, most of them. It's very difficult to find British films.

**X:** That's why I think Vienna's English Theatre is so successful because they provide something you can't so much find on the Internet, that theatre and English people coming to perform. It's like this.

**I:** Mhm. So:, as a native speaker of English do you feel you have greater potential to present the English language than for example a non-native?

**X:** Well, obviously it comes much more naturally to me being a native speaker, I think. If you asked me to perform in German @@, it would be terrible. The rehearsal time would be months and months for me to (.) get there and even then people wouldn't believe that I was @ that I was Engli- er er German in a context. But e:rm yeah, and I I I think it is important to get, like you say, to get people actually from (.) from England to come out and do these plays. I'm sure I'm sure you could find hundreds of actors in Austria or in Germany who speak such good English that they could to this play fine.

**I:** Yeah, this is the reason why I I aksed.

**X:** But I think it's then second-hand (.) knowledge. They they've learnt their English from TV and things like this, so maybe their English accent is not the same.

**I:** So it's not that authentic or?

**X:** Yeah yeah, I think it is (.) not so much.

**I:** Do you think also that you present something (.) different because you're native? I don't know you present the British (1) culture or I don't know?

**X:** Yeah, I do. I think we are, we will be different to e:r to e:r to the Austrians of the same age group and things like this 'cause we have different music and references. Everything is the same but there is a e:r like the (.) e:r people mostly listen to different things in England than they do here. And there's different er cultural icons in England than there are here. And so e:r yeah some of the references we found would work in England and not so much here and vice versa that they get things that (.) they maybe wouldn't get so much in England. That's very interesting that that just because of the culture (.) people respond differently to the play.

**I:** Mhm, so there is a difference for you in the culture between the nations?

**X:** Of course, yeah. But I I think (.) I think particularly fo:r for where I grew up and the people (1) yeah it's (.) we dress differently, we do things but obviously I'm a little bit older than the the students we are performing to now, so maybe I'm part of a

different cultural value than theirs. There is obviously a lot of cross over between and they understand the same Justin Bieber, One Direction, things like this. You make a joke about these and they all react the same way erm which is great. But then, I feel like er I feel like here because it's a foreign language production for them, they're very they're very er (.) attentive and they listen and they're very open with the with their (.) attention and their response, whereas in England I found with audience performing in schools, I found they're a bit more laid back on it because they know English.

I: It's not special.

110 X: Yeah, I think it's not that special to them.

I: Maybe, if you did something in French or something, they would be more attentive.

X: Yeah, because you have to I suppose. 'Cause otherwise you would miss the joke.

I: Yeah. They were really attentive today. So, I looked around because you know (.) teacher @@ I always I always watched if they play with the phone but nobody did. 115 They were REALLY attentive all the time. And I think it's also because it's only 60 minutes or 55 minutes. If it were longer, they would not, so it the attention would drop

X: It's it's harder to keep their attention but then you (.) you write and you play a different play. If it's a longer one, you've got to: yeah you have a bit more time to (.) 120 to capture them. Whereas with this it's only an hour and you have to have them (.) scene one they have to be with you and if they're not with you, then you struggle for a few scenes to kind of get them to (.) put the phone away by presenting them something that is more interesting than what they've got and than their texting and people they're talking to. It's fun, it's a good challenge. Yeah, yeah.

125 I: And er, do you use erm do you pay attention to your accent? So, do you really try to speak Standard British or (1) extra British because they want to hear it?

X: It's not so much about being extra British but the articulation is something that Clive is really focused on in our rehearsal. Because if you if you have certain accents in England, you you drop the ends of words and things like this and it changes the sound of the word entirely. So, the point where (.) if it if you were not a native 130 English speaker, you wouldn't understand what people are saying. And so it's not yeah it's about really making sure that you're telling the story (.) to the audience that you've got. And if they need you to be (.) very well articulated and (.) and talk maybe a little bit slower, then that's where you have to meet them, so that they can enjoy the play. E:r, the level of English here is fantastic and we've really (.) we were 135 worried at the beginning before we came out that everything have to be very slow and very kind of erm spelled out for them, very obvious. But they actually they

understand it so well. I mean, most of them have read the play a few times and worked on it in class, so they know the story and they know the characters and so  
140 they're quite happy to (.) to keep up with the e:r with maybe a faster pace.

I: So, with the accent, it's more about clarity then about presenting something British.

X: Yeah. Because because there is no British accent so much, there's a lot of different accents. And so we have a Standard accent called RP.

145 I: Yeah, we we learn it at university. It's so difficult to learn @@. <Interruption by the waiter> RP is what we also get in the schoolbooks when we listen to something.

X: For me it's not so: so big a jump. My my natural accent is a lot (.) closer to RP than some people's.

150 I: E:r do you think slang (.) language, so the youth slang like bro' or something like that is important to reach the young audience?

X: Yes, I think it is but also (.) it makes the play, it brings the play into the modern the modern times. I mean, we don't they don't go too far with it and the usage of it is quite understand- even if you don't know what that word is, you understand the context. Most of them, they know: they know all the slang that we use really in the  
155 play from America and from England and things like this. And I I like it, it makes it makes the characters feel a lot younger and it brings them in on a on a level with the audience much more.

I: E:r and I also think e:r they need more the slang or colloquial language than: (1) I don't know the the language from from the books to to communicate effectively.  
160 When you come to England you have e:r and you only have to school English =

X: = yeah, it's not like people speak today. Yes, yes, it's very important to have that that understanding of (.) of the way we we change the language (.) almost the way we misuse it. The way we use it wrong @ in England to: to talk to each other and then we would throw you if you didn't know those (.) those new rules, we created.  
165 But the slang in England changes SO fast. It's very (.) it's very quickly.

I: It's the same here. I I don't understand some of the words the 16-year olds say and I'm only 22. @@ What does that mean?

X: Yeah, yeah. It's not e:r and certain words, they change their meaning every few months or few weeks. That's the Twitter age.

170 I: Yeah, I think I think it's important to get to know the colloquial English. And also that grammar is not <interrupted by the waiter> e:r that grammar is not so important ALL the time.

175 **X:** It's that thing you have to understand the rules to break them in the right way @@ in the right time. So yeah, you have to go through the process of learning all the rules and learning how to speak perfect English and then going thinking: 'Ah, that's where they use that word and they put the word *like* in every five seconds in a sentence.' And things like that.

180 **I:** Because I think e:rm as a student you have the fear when you come to England, they don't understand you because (.) you don't know when to use (.) present perfect tense in every case. And I think that's not e:r and in this play I think or when you watch a play like this or read the text, you see it's just about communication, it's just about understanding the other and not about grammatical rules or if you have forgotten the s at the end of a verb.

185 **X:** Absolutely, yeah. When you travel abroad it's, like you say, all about communication. We we we've come to Austria, we spend four and a half months here and even if I meet people who speak no English and my German is very small, you get by because you can just communicate and use the little vocabulary that you have to indicate all everything that you you need to say about the cup of coffee or beer that you want.

190 **I:** So, do you have the feeling that the students understand the: the sayings or the the colloquial language?

**X:** Yeah! I mean, like I said before, young audiences are very open with their response. If they don't understand, they won't they won't laugh at it, they won't react to it.

195 **I:** So, you immediately notice it.

**X:** Immediately, you know. And e:r and we as as performers we: we have to judge our performance on the audience. So, maybe if you if you have a text joke a language joke very early on and you make this joke and there is no reaction it's because you didn't make it =

200 **I:** =clear to them.

205 **X:** Yeah, either you (.) you didn't hit the joke right or you didn't make it clear to the audience and you have to judge which. And maybe the next language joke that you have you slow it down, you indicate it a bit more and if they get it then, you go: 'Okay there's that is that's where that's where their level of English is and that's how I will work for.' In that way, they they get the most out of it (.), which is nice. Yes, it's that. But luckily with with jokes you get that instant (.) reaction to whether or not you've been understood. E:r yeah, so that's where it's a very nice indicator for us.

I: So is it y-, just e:r out of interest, is it your first time with the Schooltours or have you done it before?

210 X: E:r it's my first time with Vienna English Theatre's Schooltours yes. Er, I've done previous Schooltours and performing e:r for young people <1>in England<1>.

I: <1>But not in Vienna.<1>

X: In England, in England. Erm, yeah, so this is my first time, first time I'm here. Very nice. Having a wonderful time.

215 I: Good. E:r, so what potential does Drama have for mediating culture? Do you think you can

X: O:h, that's a good one. And I try and give you a sophisticated answer. E:rm I think what Drama lets you do is see: see a lot of e:r facets a lot of different examples of people of a character's life of how are they with their friends, how are they out in  
220 town, when they're angry, when they're sad things like this. Which maybe, if you go to a country and meet people, you don't get to see that. You get the you you talk to them in cafes and bars things like this. You get you get one one facet of that, whereas Drama lets you kind of (2) peak into somebody's life and see a whole range of er different situations that are in. And how their their language that they use changes,  
225 how their humour will change and how their interaction changes, which is very interesting. It gives you a much broader understanding of people, I think, through Drama. Erm and it's also (.) because it's good fun, it keeps your attention a lot easier, I find, than maybe sitting with a textbook. Some people can do that, and they sit and they just learn. But I find that I always learnt best when I was being engaged, when  
230 someone was (.) was talking to me and and showing me something doing something on a stage that was or in a classroom that I could really react to and respond to and it was (.) not predictable and I couldn't I couldn't just read ahead down the page and find what they're really gonna do. It was it was very in the moment and if you'd missed it, it was gone @ but but you you have to constantly be focused and engaged,  
235 which I think is very good for (.) for theatre, particularly in a foreign language and things like this. You have to really listen and really concentrate in a way that maybe, you don't manage so much in a classroom. Is that sophisticated enough of an answer?

I: Yeah, yeah. It's good. So: it's more about seeing (.) different face- facets of people?  
240 Emotions, different emotions?

X: I think fo:r (2) for in terms of emotions e:r communicating (.) culture that's that's I think a good way. And because it's LIVE theatre, it's not a, let's say, recorded TV programme, it's always (.) we can keep it current and if we maybe have to change change little moments of the play to respond to something (1) a film that's just been  
245 released or e:r a video a video that's on the Internet and stuff like this, we we could

do that within the performance. And so, within that six months the play doesn't get (.) out of date. It's always it can always be on the cutting edge and that's nice.

I: And erm what do you think is the culture you mediate? Is it more youth culture? Or do you want to show British culture? This is Britain, this is the UK or is it more:  
250 'This is today's youth or these are our values!' or 'The values in Britain are the same than the values in Austria.'

X: Yeah, well I think the values the values are pretty are very universal particular the ones that we tackle within this play. I think that's on on [first name]. He's picked e:r he's picked a story that everyone can relate to. He's a teenager who has fallen in  
255 love and and that insecurity about (.) about what you wear and how you see and how you (.) portray yourself to other people is something that we can all understand. Er, he works from a very kind of solid base up to then on top of that we can add the culture things like this and underneath that all there is a story that we understand and on top there is a new culture we're experiencing and maybe we see (.) we hear  
260 a different accent, we hear a different language things like that. Yeah, there is a lot of layers to it, which is nice (2) and and it makes it more interesting for us to play as well @.

I: Erm:, how does *The Makeover* so the the play as such helps students think about their own identity? Do you think they go home and think about: 'Can I change?'

X: Yeah, I hope they do. And I think the (.) I hope the message that they take away is: 'You don't have to you don't have to change your- yourself (.) to (.) present you to someone else and particularly not for e:r a romantic relationship. That actually you need to find someone, who is gonna like you for you and you like them for them.' And this is what we see with Harry and Ali throughout the play. And it's about (.) it's  
270 about recognising what's (.) what's in front of you (.) what actually (1) what actually is going on around you, which is Harry is just quite blinked at the beginning. He sees Gina and it's all Gina, it's all Gina, it's all Gina (.) er and it isn't until that's completely fallen apart that he sees (.) actually it was all about Ali the whole time. Erm (.) yeah, and to see that (2) to start to understand a more adult relationship is good for for  
275 younger audiences to see this kind of this romance. And it's it's dealt with it in a jokey way and it's quite it's funny but at the same time there is a (.) this is this is message that we've all (1) a lot of us has been through, where you (.) you like someone who doesn't notice you and you suddenly you find out that somebody somebody you never even thought YOU never noticed likes you and you go: 'Uh, why  
280 didn't I notice that? There are a wonderful person and I thought we'd just be friends!' and things like this. So, it's a very yeah it's a story that happened a lot in people's life er yeah and to to play it on stage is great fun 'cause people you hear people go: 'Oh yeah that. I I recognise that. That's happened to me!' That's a very nice feeling.



I: So, there's a message you want to convey obviously or there is not ONE message.  
285 There's a lot of messages.

X: Yeah, I think there's a lot of messages. And I think but one of the things I really like about *The Makeover* is that's not about the message. E:r a lot of times when you perform in schools, you you're dealing with subjects like like (2) drink-driving or something like this or drugs or alcohol or sex and relationships and it becomes (.)  
290 very focused on pushing that that message of: 'Don't drink and drive!' and that's all the play is about that. Whereas, this the message isn't there and you have to (.) the audience has to meet us half way. They have to think about themselves and have to invest and we're not gonna we're not just telling them: 'Don't change! Look at the people that are blabla! Be sensitive to each other! E:r, be a good friend! Don't er don't  
295 er set your don't be er go behind your friend's back!' and things like this. It's just there and we hope that they they really understand and they take away.

I: So everyone takes home (.) his or her own message from that or should take home.

X: Obviously the messages will be similar but er and that makes it a much more personal experience (.) rather than (.) making sure that everyone gets the same  
300 message. 'Cause it will not apply to everyone in the same way.

I: Yeah, that's true. The last one. E:r because I'm writing more about intercultural learning, which involves gaining cultural awareness, erm acquiring effective communication skills and reducing the fear of something unknown or somebody. So, it's about e:r the whole idea of intercultural learning is that in the end the student  
305 is able to acquire er English language a:nd understand the culture in such a way that he can communicate. So, um: do you think the Schooltours facilitate this kind of learning? So like: 'Oh I understand them and they're not different from myself.'

X: I think if you can sit for an hour and listen to native speakers speaking their own language. Yes, maybe they are performing it to you but if you can sit there and  
310 understand that for an hour that's gonna make you feel the next time you go to listen to something English. The next time, you gonna be: you gonna have a head start on that and you gonna be relaxed and you gonna your ear will will attune to it much faster 'cause the more you hear the more the better get at listening to it. And hopefully, I think, it would give you a lot of confidence to be able to say: 'Well, I  
315 understood all of that play. So, I must understand if I go to England and talk to English people, I will hopefully understand them better.' And I think it is about confidence 'cause that allows you to be open with communication.

I: Yeah, of course. Mhm. To reduce the fear or take you the fear of coming to England and: 'Oh, I don't know anybody and the people seem so weird.' @@ But erm I think  
320 it helps for the students to see that there are young actors, they are from Britain, they are not really: they are nice guys. They're talking to us er in front er er before

before the play. I think that helps (2) because 16 year olds they are quite (.) they aren't really confident with themselves.

**X:** I I was we've all been 16 at one point and as long as you remember what it's like.  
325 And yeah sometimes you go go to the audience and you talk to someone who's so shy they don't wanna talk back to you. But that's okay, maybe their friend next to them (1) comes in to to rescue them and and will talk to you and and what what winds happening is that person who is shy sits next to their friend who's talking to you and they they still listening to the English and they hear that and maybe they  
330 come out of the show going: 'Well, I didn't need to be so scared 'cause I understood everything he said to my friend and I understood everything that he said back. Next time I'll be the one who talks.'

**I:** So, do you think e:r it helps Austrian learners of English to (.) see how people from Britain are or (.) people from different countries are?

**X:** I don't know if I can answer that not not being @ a young person from Austria er. I I would hope so and I think er the times that I've seen performances in other languages e:r not not as part of school but otherwise that has (2) yeah it has (1) boosted my confidence slightly and my my the knowledge that you have and I think sometimes you forget how much you know and and particularly if you've been  
340 learning a subject for er quite a long time (2) e:r and you're always you maybe focused on something very difficult some grammar and something like this and and you go: 'Oh, I don't understand, I don't understand!' To have a refresher of everything you've actually learnt from from the beginning up to now and to er to use all that the the stuff that's maybe a bit simpler than what you're working on at the  
345 moment but to have that come back to the front of your mind gives a lot more confidence to go forward to go home: 'I know this much and now I'm just I'm working forwards to increase my understanding.'

**I:** Okay, that was it. Thank you very much.

## 7.2 Guided interview protocol with Duncan Clive (author & stage director)

**I:** My diploma thesis deals with the Schooltours and their contribution to intercultural learning. So, I will ask you some general questions about your play and some about culture, language and learning.

**X:** With the grammar, what I'm trying to do is (.) probably write in a way that people  
5 talk. So therefore, it's often (.) bad grammar (.) because it's the way that people say things. I: put a break on that a little. I don't write totally truthfully and I'm also aware

that sometimes I'm out of date (.) just because erm:: colloquialisms change (.) not even with generations but year by year.

I: Year by year, yes.

- 10 X: Erm, and sometimes I am sort of, I am aware that I'm slightly out of date. Some things I look at and (3) I have to change and take out (.) sort of English sayings. I remember I had a long (.), I don't think it's in *The Makeover*. It's in a: it's in a previous play that I wrote and I had a long speak with [first name] about it 'cause we still use it. We have a saying in England, if if you being hypocritical we say: 'That's the case of the cat, the the cat', oh no, 'that's the that's the case of the cattle calling the pot black'. E:rm (2), and it's a very very old saying, so, if you're imaging the days were people cook by fire, so all the utensils are black. So, that's the case of the cattle calling the pot black. Er, WE know say: 'Cattle pot black'. A:nd so, I put in cattle pot black and we still actually use it and young people go: 'Cattle pot black'. And er [first name] 20 said: 'What's this?' @@@ and I explained. And (.) I think we (.) cut it in the end. So:, (.) I'm I am sort of writing colloquially (.) than (.) than grammatically. Erm, I try and use proper punctuation in the script 'cause I'm aware that the script is gonna be read. So, I try and get the punctuation (.) correct. E:rm:, I do try and get simple, well no, I will get simple (.) grammar correct, e:rm. It's a it's a bit of a balance but you do 25 keep in your head of why you're writing the play (.) for those things. And I (.) and I always keep in the forefront of my brain that actually this is, maybe not in all cases but in most cases, a teaching exercise: 'This is how we speak in England!'. So, it is fairly representative.

- I: Okay, yeah, so you you think erm (.) the students should erm see how people speak 30 in England. That it's not always like Shakespeare or I don't know like erm erm.

X: Well no, that's why, 'cause otherwise they would remain in Shakespeare and of course, it's it's not. E:rm, and (1) I found, I mean when I was learning French (2), which we start to learn languages far too late in England. We start learning lang- a foreign language at about eleven (1) the age of eleven.

- 35 I: We start with the age of ten in Austria.

X: Oh, I thought you started earlier?

I: Erm:, yeah, maybe erm yeah maybe today the students start earlier but I learnt English with ten.

X: Oh, did you?

- 40 I: Yes, maybe today they learn it in kindergarten or

X: Yeah, we start with eleven. I think that is too late 'cause kids at five should be learning, as soon as you go to school, just little words. Well, yeah, I mean. BUT (.) I learnt a very formal French (1). And I spoke grammatical French. And then of course (1) and the problem is, they don't teach accents, so I was speaking French with a  
45 broad Yorkshire accent, so nobody could understand me, what I said anyway. However, even if I did, what what was fun for me in France is to find out: 'Oh, this is what we say.' Learning the slang words, learning the swear words was GREAT fun @@ and of course we should be we should be learning the dirty language first, 'cause it's like: 'Oh really? How do you say that?' But, erm:, we should be learning the  
50 colloquial (1) 'cause if, what is language for? And language is to communicate and some people are gonna become linguists but if you're talking about a class of 30 children (.), two will become linguist, the rest might go: 'Oh, I've learnt French, I'm going to go to France. I've learnt German, I'm gonna go to Germany.' E:rm, they would maybe start to use it instead of I was, you know, I was actually quite bored  
55 learning French (1) 'cause you live in fear of getting it wrong, if you just learning it learning classical the classical language. But also 'cause the language changes. I mean, we have words in England that are the reverse of what they mean. Er, hot means cool. 'Hey that's really hot'. But hot is actually quite a cold er is er old word. And kids at the moment are using words: 'Oh that's that's sick!' (.) Now, sick (.) in  
60 my growing up sick is actually vomit. Wa:, sick. And we used to use it, if you said something to me that was rea:lly (.) poor taste, I'd go: 'That is so sick!' NOW, you can go: 'Hey, look at my phone!' And I'll go: '<1> That's so sick! <1>'

I: <1> That's so sick! <1>

X: I don't know where it's come from but it's the reverse of what it means. For a  
65 while we used to say: 'Hey that's wicked.' And wicked is, it it went went from cool, hot, <2> wicked, sick <2>.

I: <2> wicked, sick <2>.

X: Who knows what it will be tomorrow. But it's it changes rapidly with influences coming from America:, and all sorts of places. So:, we should be representing that.  
70 And so I'm happy to put those in even though (.) because what happens is, if they repeat a play of mine, they will send me the script and say: 'Do you want to make any changes?' And If I'd used a particular word that is now dead, I'll change it.

I: Okay. So you really try to erm: (.) in your play and in your script you try to represent the language of the of today's youth.

75 X: As much, as reasonably (.) possible because if I did, I mean we have a culture in England that is sort of, I mean white people use it, but it is actually BLACK talk. And, you know, I don't understand a word of it. So: it's it's it's yeah to an extent. But

common phra- certainly common phrases and young people's common phrases, I will put in. Yeah.

80 **I:** Mhm. So: erm:, what do you think should learners of English (.) know about British culture, what is important to know about English culture? For you (.) in your play? Or (.) what do you think is essential to know? When I am an Austrian learner of English, what should I know about English culture?

**X:** Erm:: (5)

85 **I:** Or is there English culture as such?

**X:** I don't think, it's about. No, I don't think you can talk about Austrian culture or (.) English culture or German culture or French culture. What we can talk about is YOUTH culture, which is different 'cause my. Okay, I'm English. My culture is different from the actors that you've just seen. Why? 'Cause I'm a whole lot I'm old  
90 enough to be their Dad. So:, the things I love and value (.) isn't gonna be the same as theirs. So, I don't and I actually think (.) if you take (1) if you take a: 16 year old Austrian (.) and put him with a 16 year old e:rm (1) er English person, they're gonna be exactly the same. They're gonna like the same things, they're gonna be into the same things. Might be a different band but it will be a symbol of music and it might  
95 be a German band that the Austrian kid likes but it's gonna sound like (.) you know. Maybe, you're into Grunge or maybe you into (.) more folky-based music but these things travel so much because of the Internet and I think we have a universal culture (2) amongst the different ages. And I think culture, I THINK culture is more (.) age-bound.

100 **I:** Age-bound and not nationality (.) bound.

**X:** No, I mean there IS influence. I think there is but I think (.) it's it's huge. I mean, what we are seeing at the moment e:r young young Muslims being radicalised. Well, and I mean and you sort of think: 'How does that happen?' And, you know, if you look at what's been happening in France and we've got it in England as well but I  
105 think it's (.) it's to do with the fact of who: it's to do with religious teaching. What we found (.) in (.) Britain is that lots of Imams are British. They're imported. So of course (.) kids (.) it must be difficult if you are from a different culture like that and you are growing up looking at that British culture but if you ARE religious and you're getting this religious teaching from somebody who doesn't know anything about the culture  
110 that you're growing up in, then you got two disparat two VERY different things to look at as a young person. And if you ARE religious and really go for that and you believe in God whole-heartedly, you will go the way of the Imam. And if the Imam has no understanding of British culture (.) then that Imam will say: 'But this is evil! And if you wanna be good follow this path.' So, you follow this path and you will  
115 shove off (.) all the bands that you like and the music and the things you've been

doing. Erm, that is why we're getting such radicalisation and that's happening in France as well. Erm, so we have that big, big split. I mean I grew up at a time in in the UK where we would get lots of immigrations from Pakistan (1). And it was interesting there because there was lots of (.) kids my age who I knew 'cause I was growing up with (.) who were going: 'Wo:w, these bands are great!' and stuff like that. And people smoking and, you know, in England big drinking culture and of course if you're Muslim you are not supposed to drink (.) a:nd but (.) lots of my friends being almost disowned by their parents because they were going: 'But I'm British!' And their parents were going: 'No, no you are Muslim.' It's like: 'No, but I'm British.' A:nd you know some good friends of mine (.) stopped speaking to their parents, you know, they moved out and (.) two good friends of mine I was at Drama school with, he was (.) became a very well-known actor in Britain [first name] [last name] and his wife [first name] who is English (.) parents cut him off 'cause she was English not erm=

130 I: =<3> Pakistani <3>

X: <3> Pakistani <3>. So, (.) but but it's funny. We've gone a different route know. So:, culture is an odd thing, yeah.

I: Yeah, and I think also in Britain the (1) it is, Britain is highly multicultural, everywhere, I think, where you go. Erm e:r, and we Austrians are not used to this (1) high multicultural environment, I think. So, it's erm: but it becomes more and more important in schools (.) to: a:m teach this (.) interculturality and multiculturalism that British Britain or that British is not British as such with the boundaries of just drinking tea and and all these stereotypes (.) but that there are also different cultures, different nationalities and everyone =

140 X: = yeah, there's different cultures to be celebrated. Erm: yeah. I mean, the sad thing is, (.) in Britain at the moment we are quite racist. And that racism is growing, I mean, erm I think (.) the racism is mo:re now than when I: was young back in the 70s. E:rm, (.) and what we we've got this wonderful, crazy political party called [org1], I don't know if you ever heard of it, run by this [first name] [last name]. And he is racist. He doesn't want ANYbody to come into the country, although he claims: 'No, no. It's not a right wing party.' But they ARE. And we have this thing, we're talking about immigration at the moment 'cause we got a general election coming up and it's a misnomer. We cannot (.) if we stopped immigrants coming in, (.) our country would (.) 'cause it's the immigrants who do all the terrible jobs. The white British won't do those jobs. They'd rather be unemployed. But also erm there a:re more (.) British people in Europe claiming benefits (.) than there are @ immigrants in Britain, you know, cattle pot black. E:rm so:, we've got this big thing about immigration and it's like (.) and lots of people talking: 'What it is to be British? Well, what is it to be British?' Is it the red telephone box, is it the (.) warm beer that we drink, is it tea?

155 Well, you go into people's houses and most people in Britain are AMERICAN. They

eat doughnuts now. They they watch crap TV. They listen to American music. And you go: 'So, hang on. Where is the Cricket, where is the warm beer? And also that thing of (.) this notion of Britain is from, I don't know, probably a ten year period in the 1930s. Go back a hundred years and we wouldn't recognise Britain. And it's really but I actually think it's just racism, it's fear. We want to hang on to (.) this. Er but it's false, it's all false.

I: So, you don't think a:m that these British stereotypes or rather clichés should have much place in (.) in (.) for example in school or in schoolbooks, in Austrian schoolbooks. Because in Austria you always have London and so on.

165 X: No, no because, as you said, they are all clichés. And, you know, the the bowler-hatted gentleman. I mean, when I was at drama school, when I went to drama school in the 1970s, I used to see them. And went: 'Oh my god, they exist!' And I used to see people with their rolled-up umbrellas and their bowler hat. Er, five years later they were gone. They didn't exist. I don't you don't see anybody wearing a bowler hat in  
170 London anymore. If you do, you go: 'Oh my god! Somebody from the past!' So, all these stereotypes last about ten years? and disappear. It's fashion. It's all based on fashion. So, I used to wear flared trousers. <un>xxxxxxx<un>. It was great at that time @@@@.

I: Yeah, because I noticed in your play (.) erm there are not many stereotypes about  
175 England and about Britain.

X: No, 'cause stereotypes aren't real.

I: And I, I just noticed this and I wanted to know if you do this erm on purpose or just, yeah okay. That's interesting.

X: Yeah, it's false. You are not gonna getting away with it. I mean, there are I think  
180 the stereotyping in types of characters. You can get horrible teachers and you can get nice teachers and you can get totally ineffective. Well, THERE is stereotypes. But interestingly, they are at every school. @@@ And they are recognisable characters. So, I would say that there are stereotypes and not clichés.

I: Okay, so there is a difference between stereotypes and clichés, of course. Okay,  
185 mhm. And, a:m, what overall potential does drama have for mediating culture, for you. Is there a potential in

X: How do you mean? What do you mean by MEDIATE?

I: Erm erm::, how can I explain? Er:m (1) Do you think that erm especially (.) drama is a good erm: is a good medium for (.) transporting culture to (1) to the audience?  
190 Is there some potential especially in drama to (.) because you have a stage and you have your erm costumes and (2) or maybe erm is it easier?

X: I well yeah well YES. But I think what it does, yeah well. (1) Drama is fantastic fo:r  
 (1) discussing issues. (2) Culturally, I think what it's good for (.) is to: (1) remove  
 fear. E:rm that said (.) I think European culture (3) is actually more or less the same.  
 195 I like coffee, you like coffee. The difference is, your coffee here is much better than  
 our coffee back in England. And the way it is served in these beautiful little cups is  
 different 'cause we don't do that in England. And maybe that's where the culture  
 comes. The way that you pay a waiter here is different than the way you pay a waiter  
 in England. Erm, you know, it's funny just walking the actors 'round, it's the first time  
 200 in Austria. So, I'm going things like: 'That yellow thing there is a post box.' THAT'S  
 culture. But I think (.) young people's values are the same. So, I think (.) I suppose  
 what's happening here with Vienna's English Theatre (1) is young people sitting  
 watching a play that is an English play. (2) All they're really going is (.) hopefully,  
 they're going: 'Oh, they're like us! They're exactly the same! Oh, I recognise that.'  
 205 That might turn people on to:, you know(.): 'People in the UK are OKAY'. Erm and  
 hopefully that would happen vice versa. Because it is, (.) you know, you get to a  
 certain age and it is like, you know (1): 'We're going to France, how exciting!' or 'We  
 got a lot of French people here, how exciting!' But I suppose, if you're young that can  
 be a worry. And depending on who you being listening to, you will listen to the  
 210 clichés. You know, that French people, you know, all have moustaches and eat a lot  
 of sausages and all that and and that is bad (.) that is bad but e:rm (2) I think people  
 (1) people are actually very <un>xx<un> about the wide world and that just comes  
 from a fear. So, I think that cultural exchange (.) just actually makes people more  
 friendly and more tolerant. I mean, yeah, I think what is shocking in my lifetime (.) I  
 215 grew up, I was born ten years after the Second World War. And when you think  
 about it, it is shocking that Europe could be at war and then there is this idea that,  
 you know, it will not happen again, so we have the European Union. Fantastic! Which  
 Britain is tryna get out of and erm and I hope that we don't come out of it. However,  
 in my lifetime, there HAS been a war in Europe and you know, what was happening  
 220 in Yugoslavia (1) it's frightening. And you know, that really was pause for thought  
 for me because (.) people turned against each other and you go (.) it makes you think  
 about: 'Can this happen here in your own country?' And you go: 'My god, it can!' And  
 the people you've been living next door to for the past 15 years, you are suddenly  
 fighting to or killing. I find that totally shocking. And we have it too easy in the West.  
 225 We rest on, we feel it safe until it <claps> all explodes and you suddenly find that  
 there are lots of people who hate each other because of religion. I find that most  
 distressing and I can't comprehend it. Erm, however, it happens and it is it certainly  
 happened in my lifetime in in in Croatia and in the former Yugoslavia. Erm: so,  
 therefore the important thing about swapping cultures, I think, is really important.  
 230 'Cause there is no reason, why erm the Austrian people shouldn't hate young British  
 people. It doesn't have to be based on religion. I think racism at the moment (.) is  
 based on (.) religion. Although, I don't know how it is here, I mean, the big the big  
 racist thing for us in Britain at the moment is Romanians. That was whipped up by  
 the press and it was a joke. BUT racism is such that people can't see by. What



235 happened was (.) it was a point last year it was a certain date, where Romanians, because they are now part of the EU, will now come to Britain. And it's like: 'There's gonna be hundreds of thousands!' So, the press.

I: In Austria, that's with the Turkish people. So, everyone is against (.) the Turkish and they are taking our jobs and they are erm: Muslims. That's a real problem. Even  
240 erm: on the countryside. Because I'm from the countryside, from a village and there is also, there is a LOT of fear (.) much more than in Vienna. So the people are fearing, especially the older ones.

X: That's right. Ohohoh! Erm, but it doesn't really, really exist. That fear is unfounded. So:, it is about, you know, anything different.

245 I: Yeah. So, erm: with drama you try or it is erm: I think it could be easier with drama and with plays because it's erm: that (1) people understand each other? That (.) the Austrian, for example, the Austrian erm: students see the British (.) and am the British on stage and say: 'Okay, they are not (.) really different from myself and they have the same values and beliefs and (.) erm:

250 X: I mean, I suppose, I enjoy writing more the older plays than for the younger groups. And the reason why is 'cause Vienna are now very happy to get into issues. Because there is er (2). Have you read [first name] [last name]? Do you know [last name]? Okay. [last name] was a Latin-American, who: worked with people using drama and theatre. And he:: started off working with Russian er erm erm with South  
255 American revolutionists and he was employed to teach them English. Now, these people were (.) politically engaged but they (.) couldn't read or write, they hadn't been to school and that was one of the reasons why they were revolting because it's they were the poor peasants. And how to teach them English? He FOUND that if (.) if you started to talk politics <pu:ch> they were <un>xx<un>. So, he taught them (.)  
260 politics <4> in English <4>.

I: <4> in English <4>. Okay.

X: And would then hold discussions. But of course these discussions would get heated but they wanted to know the words. They didn't need cup, saucer, spoon. 'Oh, I can't remember!' But if you gonna be talking about political issues, now they're  
265 engaged. And I suppose, why I enjoy writing for the older section because if you can actually start to talk about things that interest them er that age-group, then they will be engaged more. So, that is where drama can can be useful. So, let's actually talk about, you know. I would like to get into stronger stuff. Interesting, we put it on the shelf. We just been working on a play about suicide.

270 I: Yeah, yeah. You y- you said it last time. Mhm.

X: Yeah, we put it on the shelf for the moment just because sort of what's happening in the house. But I mean, that's quite an interesting one that hopefully the schools would be engaged in and going: 'Well, you know, we don't have suicide at this school but.' You know, suicide is, I don't know about here, but we (.) suicide is taboo in  
 275 Britain. You don't talk about it and erm (1) but maybe talking about young people's issues and stuff like that, THAT is what will get people engaged in the language. Erm (.) 'cause it is like: 'This is outrageous (.), what I'm watching here. This is wrong!' or 'This is right. No, I really agree with that character. How can he say that to her? That's disgraceful.' That's, you know, if you can get that interest that is what Drama can be  
 280 useful for. Whether it's teaching about the issues or whether it's teaching a language. 'Cause it's like: 'What did he call her? Why why? What does that mean?'

I: So, controversial things and <5>things that <5>

X: <5>Yeah, controversial things <5> that <un>xx<un> engage. You know, what engages young people at any particular time.

285 I: And erm, what instructions do you get from the theatre? So, (1) because you said you are talking about erm you are talking about erm

X: Yeah, the instructions are a mixture o::f

I: For writing a play

X: They're sort of writing (1) instructions but there're also (.) you've also got the  
 290 practical ones, which are an aid to: creativity. But the practical ones being: 'You've got four actors.' and 'The set has to be in the back of a va:n.' and 'It's got to be no more than 55 minutes.' But, you know, and you can go <un>xxx<un>. But all of that is actually quite creative 'cause some of the themes can be quite big and you go: 'I need so many people in this play.' And that makes you write in a certain way, 'cause  
 295 you've only got four actors and you think: 'I need Moms and Dads in this.' So, you (.) so you've got to think: 'Certain characters (3) I'm gonna need two older actors, so I can have more (.) older characters 'cause that's who they play. And these two play the younger characters.' And you can have as many characters as you like as long as it's not gonna get confusing. Erm, what I find very difficult is actually just writing a  
 300 play for four people. That's how *The Makeover* is and they don't change it and it's quite unusual @@@. That was, that was a new one for me. But the theatre sort of do say (.) they sort of (.) dictate, no they don't dictate but they do say (2): 'We would like a play about this. We would like a play about that.' And they're all getting sort of wide 'cause it used to be: 'Can we have a Shakespeare? Can we have an adaptation  
 305 of a Shakespeare?' 'Cause I've done quite a few of those. E:rm, o:r I did an adaptation I've done an adaptation of *The Canterville Ghost* and then an adaptation o:f of of of *The Picture of Dorian Grey*. 'Cause one of the things they're thinking about is: 'What sells it to schools?' So, they're always on the lookout for (.) English classics. But they

310 have now started, I mean, this year we've been talking about this play on suicide but also about selfie-culture. E:rm, so they they ARE now looking at issues.

I: So, it's erm the theatre who er which says that erm: English literature for example should have a place (.) in in your play. It's not your ideas?

X: Sometimes, I mean it has been in the past.

315 I: Or do you think English literature is important? Because there are some Shakespearian references in the (.) in the play (.) in *The Makeover*.

X: Is there?

I: Yeah, some intertextuality. There are some (.) little sentences in it.

320 X: Yeah, yeah. I mean, I do sort of try an:d (1) I do add that (.) because it i:s it is, I mean, one of the things that (2). We (.) we were talking about, we've been discussing this ideas about selfies and stuff like that and I came up with this idea which I now ditched. But the idea was, I wanted four people to be running for student president at a school. And they had to put on (.) a four minute musical and we couldn't on what that was gonna be because I wanted it to be about Narcissus and 'No no no <un>xx<un> it's gotta be something British.' 'Oh, Frankenstein! That is the ultimate selfie.' And they were: 'Oh no no no, the kids won't be interested. It won't work, it won't work.' And now, I was running out of ideas 'cause I had to reflect this idea of selfies. I mean, I went through Shakespeare and Shakespeare doesn't get into any of that and stuff like that but the theatre is very insistent that that form of musical HAS to be something that is very British or coming from a British text. So, people could go: 'So, what is that?' And maybe get into it further. So, there is a (.) there is er: some of that in it. And the way sometimes I <un>xx<un> up ideas: 'Hey I got this great idea, what about?' E:rm (.) and the theatre would go: 'Oh, yeah, yeah, yeah, I like that!' And sometimes it's the theatre saying: 'It would be great, if we could do this about.' I mean (.) the play I wrote for them the year before last called *Pretty Shrewd*, 335 which is about sexual politics or gender poli- not sexual politics, GENDER politics. And that is actually based on *The Taming of the Shrew* very, very, very loosely but I did sort of go through Taming. When I do an adaptation of a Shakespeare, I go through. I go through that scene and that scene and that scene. I wrote a play eight years ago called *Romy and Julian*.

340 I: I, I saw it, yeah. @@

X: Okay. That is (.), more or less, (.) scene by scene *Romy and Juliette*, *Romeo and Juliette*. And the same things. I had to condense it obviously but it i:s (.), you know, it it is sort of going through that. I mean, obviously it's a comedy, so you don't get the deaths and all that er but, you know, but <un>x<un> the balcony scene and things 345 like that and I followed it. I looked in it and go: 'What can I keep here?' Erm, and I

sort of hoped that anybody went: 'Uh, what is *Romeo and Juliette* all about?' or watched it and went: 'Oh, actually, yeah, yeah I get that? It's it's all connected up.' Erm:, and I've done one on: erm:: we did *Othello*. And (.) which is about racism and I set that on a football pitch (1) because, don't know how it is in Austria, but in Britain  
 350 (.) there's <un>x<un> TWO black managers, black football managers. I don't know, if you're into football? Well e:rm, and I was shocked 'cause I rang rang up a black friend, who's big football fan, and I went: '[first name] how many black managers are there?' and he went: 'Och, don't start! There are TWO and they're in the lower leagues. Why aren't there any in the top league?' And (.) he go: 'Yeah, oh my god.  
 355 Why there are so: many black players in Britain.' What does a footballer do when he gets 35? They give up. So, you either become a TV pundit (1) talking about it or you go into coaching. Now, lots of black footballer (.) do go into coaching and they don't get anywhere. Why? 'Cause they're black. And racism in football is massive. In Britain. I mean the black players get such crap from (.) the crowd. As soon as as soon  
 360 as they get to the ball, it's people throw bananas at them. It's horrid. And and they go yeah that's how it is. And we got this big thing called <un>xxx<un> in Britain. No racism. And yeah, football is about putting the player off. (2) But it yes racism still is pretty (.) massive in football, which is why this was an interesting want-to-do.

I: With *Othello*? Okay. Erm: so erm, why did you choose to base *The Makeover* on  
 365 *Pygmalion*? Especially on this one.

X: Okay, that came about 'cause *The Makeover* comes from two different sources. And it started off by:: the theatre saying to me: 'Have you read the play Neil LaBute's *The Shape of Things*?' and I went: 'No, I don't know but I'll go and read.' and I went: 'Okay.' 'It's sort of the Pygmalion story and we would like to do something on that.'  
 370 So, I read *The Shape of Things* and it's a brilliant play and it's a version, it is a Pygmalion version. And briefly *The Shape of Things* is a:ll about this young female artist, who meets this guy who. The first scene is set at this (.) this art gallery and he's erm: the guy with the pink cap who is erm the museum (.) he's sort of a guard at the museum. And this girl steps over the barrier and gets right close to the picture.  
 375 And he: 'Oh, could you, can you come back?' and she says: 'No.' and he go: 'Oh, please!' and she starts talking and he goes: 'No, no this isn't my fulltime job, I'm at the university.' and she: 'Oh, so am I. What do you studying?' 'I'm reading English.' and stuff like that and she go: 'I'm studying art and all that.' 'Please, please step back.' 'Well, no!' 'Well, it's just everybody thinks: she's gonna deface it, if you do that.' and  
 380 she goes: 'Oh, I am.' 'Why do you wanna deface it?' 'Well, because it's erm, it needs defacing, this is.' 'You do realise that it costs millions, please, I wanna finish my shift.' That's the first scene. The next scene they are together. They are now an item. And all the way through the play (.) his friends are going: 'Oh, that's a new jacket. What's happened to your old jacket?' 'Cause blablabla.' 'Oh well, you know'. She is changing  
 385 him. And he has his hair cut and (.) they meet this other couple who are his friends. This other couple hate her. They don't like her, like: 'Why you going out with her?'

“Cause it’s fantastic.’ Anyway, it’s the night of her: she has to give it’s her thesis and she is going to give this lecture on what her thesis has been about and he has decided that he is going to watch this lecture. And he’s decided that afterwards he’s going to  
 390 propose to her. And her lecture is all about: ‘I have done an instillation and my instillation is (.) this man. When I met him it’s like this and that and.’ And it’s just like (1), yeah. It is pretty shocking. And he just goes: ‘But we slept together. Erm, do you not love me?’ ‘No, of course I don’t love you.’ ‘But we’ve been together for the past six.’ ‘Yeah, yeah, yeah.’ ‘And I was gonna propose to you.’ ‘Oh no, come on please  
 395 blablabla.’ And erm, she gets the <un>x<un>. It’s like, this is a brilliant art instillation. Of course, he is just devastated. And it’s it’s a shock. It’s quite a shocking play ‘cause you don’t suspect any of this until you are read it and you’re going: ‘Oh my god.’ And then I went: ‘Ah::, it’s great!’ And I looked at that and then I looked at *Pygmalion* (.) e:r and sort of based it on that. And in a way that’s sort of what it’s  
 400 about. I always like, I always believe in the female protagonist ‘cause it’s not enough of them. So I’m very happy to write for women, I suppose than writing for men. And it’s nice to flip ideas. Erm:, but I’m also interested, being an actor myself, of this idea of: ‘Can you actually change? How does somebody change?’ Erm, a:nd you know when when (.) when an actor is on stage, are they somebody else? Or are they  
 405 themselves? M: and what you can do to yourself (.) to change yourself. I love mask work. I’ve done a lot of mask work and something I found very early on and I still talk about it in the play. When I was at drama school in fir:st year, I grew my hair and I grew my beard and when I got back (.) for the second year after the summer holiday, I remember @@ one of my tutors going: You look like Jesus. And I got this  
 410 very long hair, golden hair that came down and this big beard. And I was (.) very: ‘Hey man!’ very laid back and all that. And one night @, it was a Saturday night, and I (1) I was in my the flat I shared in London. I was the only person in the flat. And I realised, I was probably the ONLY person in London on a Saturday night not out enjoying themselves and got nowhere to go and it’s like, you know: ‘Got no friends  
 415 and blablabla.’ And I reached for the scissors and started and cut the beard off, shaped and then looked silly ‘cause I had this long hair. So: erm, got the scissors and of course you cut your own hair. @@@@ Didn’t work. And I in those days you got this razor <un>x<un> and I got closer and closer and closer to the skull. And it @@ was just this really short hair and I looked into the mirror and said: ‘Oh my god this  
 420 looks ridiculous, I need I need to get to find the barbers. And in those days, nothing was open on a Sunday. And I go into college on a Monday with this really shocking haircut, no beard and everybody just went: ‘Oh my god!’ I noticed a change in myself and I stopped wearing long <un>x<un> clothes. I stopped wearing the flared trousers (.) and for some reason, it wasn’t conscious, it was subconsciously, I started  
 425 to wear tight jeans and I bought a leather jacket. And my energy changed because you are what you see in the mirror. And interesting, I’ve just been running a Drama school, I’ve given up now but I used to say to the boys: ‘Can you cut that hair? Can you shave your head for me please?’ And the women, I used to say: ‘Please, stop wearing make-up.’ ‘Cause women are changing their mask all the time. Hair up. Hair

430 down. Blokes don't. And if you came (.) to: my Drama school with short hair, I'd asked you to grow it long and if you came with long hair, I'd asked you to cut it. And I keep on going: 'When do you cut your hair?'. The reaction, you would get from people would make you change. How long does that last? Or have you changed? Or are you the same person but people treat you differently. Erm:: but you are your  
435 face. And I often wonder, what would happen, if, hope it doesn't happen to either of us, but somebody who is in an accident in a fire and their face changes. And you look in the mirror and you're seeing something slightly different. But you are:, you are this. And the more that you look in the mirror, the more you will respond to what this is. Ah, which is sort of what I'm playing with in *The Makeover* that she thinks,  
440 she can change him about changing his hair and changing the way that he dresses. Yes, she can but does he change?

I: Does he change really, in all respects. Yeah.

X: But I think that's interesting for that particular age group because it's what happens, I think, somewhere between 16 and 18 is, you do make changes because  
445 you you respect your parents, respect your parents, respect your parents and then you go: 'Sod it no.! I do that.' 'Cause you've suddenly found somebody and and=

I: = yeah, because you're searching for your (.) identity. You're searching for: What do I want to be? or What should I be? What do my parents want me to be? or that's difficult.

450 X: That's right and often you're aware at that point that what you are doing is because that's (.) been expected of you. You going to university 'cause your Mum and Dad want you to go to university and even possibly you're doing a subject to please your parents, when actually (.) you'd rather done something else.

I: But also what society is expecting from you again.

455 X: Yeah, yeah, I mean, I ran away to join the theatre 'cause I couldn't stand what society was expecting me to do. So, yeah that was my escape. Er:, but it is but we are crucially (.) wrapped up in fashion. I mean, I can remember just lusting after a [first name] [last name] shirt and I couldn't afford one 'cause they were expensive and I don't know if they still do, they used to have that pleats down the back and they were  
460 <un>xx<un> in there and you go: 'Oh, my god.' And I can remember buying (.) one that was a look-alike and it wasn't a [first name] [last name] and I think I'd only been wearing it out for five minutes when somebody went: 'That's not [first name] [last name]! @@@ And it's all about labels and (.) the right thing and if you're not wearing the right thing, you laughed at and (.) A pain! It is painful. And, you know, I've I've  
465 had an fantastic life. I love my life but that age group, I would not want to do twelve to eighteen again. (1) Eighteen, anything up to twelve, then eighteen onwards, I'll repeat absolutely everything.

I: Yeah, it's difficult!

X: That bit is just so; 'cause your hormones are jumping around as well and all that.  
470 But you tryna find out who you are. I'd say you rely on clothes, the way that you dress. (1) You know, in my day people who wanted to be different suddenly all looked like David Bowie and you go: 'Why do you dress like that?' 'Cause I wanna be individual.' 'But there's five of you sitting there?' @@@ And what is individual? So, I used to make a fact of wearing crap clothes 'cause people, you know, used to  
475 buy clothes from second hand stores and (.) in those days that wasn't cool at all. And it was (.) and I had to be different, I couldn't afford to look like everybody else, which is what I desperately wanted to do. I didn't have the money. My parents were the type of people going: 'No, how much for a shirt? No, that's ridiculous. Here is this!' @@ And so I got a Saturday job and what did I spend my money on? [Org2], a pair  
480 of [org2]. Bought my bought my first pair of [org2] myself 'cause my parents were going: 'You are not spending', in those days, 3 pounds, what is five euros 'on a pair of [org2].' @@ 'No, no 'cause you can you can buy them for 2 euros'. E:r you know, buy jeans down the market. So, I spent my first wages on a pair of [org2]. Erm:, but I would get into things, I I bought a lot of things from army stores. Big flowing coats  
485 and things like that and I dressed out of my time just because people would look and think: 'What did you do? You look like a tramp!' Yeah. Em:, and it is that sort of individuality and I think that's an important culture thing but (.) but you can you could <un>x<un> left a group of Austrian (.) students to Britain. They wouldn't tell the difference <un>xx<un> alike. But within that there's factions. There's factions.  
490 It's about: 'What, you are wearing that?' There's always been factions. And it gets down to: 'Are these turn up or are they rolled up? Is it one inch or is it a quarter an inch? You're not cool 'cause that's half an inch and mine's quarter inch.' @@@. That's ridiculous, isn't it? (1) But hugely important.

I: Yeah, it's ridiculous. But in this age group it's very important.

495 X: Very important, yeah yeah.

I: Erm:. Yeah, okay. @ And just another question. In how far do you write with your (.) target group in mind? So with Austrian learners of English. Do you think: 'Okay, they are Austrian learners of English. They are not so into English.'?

I: No, I actually write, I was really pleased (.) watching *The Makeover* becau:se they  
500 (1) I saw two shows that's all. I'm gonna go and see it again next week. Both those two shows the first show [first name] said to me: 'Look, I'm sorry, these kids are really, this is a bit like an East End school.' Which is not actually, I mean, the the worst you get in Austria, the kids in Austria are SO: polite. The worst you get here is, you see some kids who English isn't (.) of interest to so they switch of, they get out  
505 film and of course, teachers go: 'Oh, this is embarrassing.' Now, in England they would just, they would just pick up the cup and throw it. Yeah, I mean, East End

school, they would kill you. They would kill you. I mean, I've done shows, you know, I did, I remember doing a youth club tour back in the: erm: nineteen late, no early 1980s and even then it was you learn to dodge the flying book. Whatever it was, they  
 510 were throwing at you, if they didn't like it. Here, they are so polite. But what interested me in *The Makeover* was, they got lots of verbal jokes. I try and write very visually. Erm:,, but with something like *The Makeover* there were sort of lots of witticisms put in and the response was great. And the 16 to 18 year olds level of English is really, really good. So, what I will try and do is, there are some words I'll  
 515 put in and if I think: 'This is a difficult word.' I put in the ex- I put in an explanation straight away erm erm you know. I'll use a word and get another character say: 'What do you mean?'. So, they'll say it in another way. So the idea is that they might go: 'I don't know the word and I don't have to look it up.' 'Cause if you carry on reading, it's like: 'Oh, yeah, yeah. I, I'll get it.' So, I am conscious (.) of the language  
 520 that I use. Erm:, and I try and to make it, I mean, clarity is hugely important erm, so I always go for clarity but I will also go for the visual as well 'cause theatre isn't just about words. It is about watching. Erm: and it's the mixture of those two that will allow (.) the student in (.) to watch it. Erm: (2) but I underestimated (.) for *The Makeover* the level of English 'cause it isn't just about: 'Do I understand the words?'  
 525 It is about understanding the ideas that are going on. 'Cause you can (.) if you thinking: 'I'm not getting this.' then you are not seeing any further than the words. But (.) most of the students got to a point where they're understanding English well enough to get beyond that and just listen and watch and then (.) then they get it. I mean, 'cause there's a lot in *The Makeover* that sort of plays sort of with gender  
 530 politics and there's a bit were and I purposely got a very boorish boyfriend who is: 'Hello, Darling.' And you know. He he says (.) something, I can't remember what it is but something like: 'Yes of course, you can do the washing up.' I mean all the women in the audience would go: 'Ha:!' With the actress playing it who goes (.) oh no I think it's er: something about: 'I love you. ' Or or whatever and he doesn't say it and yeah  
 535 and he sort of says: 'Of course I do.' And the girls all get it and they go: 'Ha:!' And that's actually, you know, really good going. So, but I am aware of is this acceptable or what am I using here, is that maybe sentence too complicated, so I go back and revise. Let's make this as plain as possible.

I: Okay, so then how do you know what their values, what the youth's values are  
 540 today? So (1), what do you know about their values and beliefs?

X: 'Cause they are exactly the same values and beliefs I held when I was eighteen. They don't change really, I mean, I we're interested in the same things. It's just that, you know, bands change and (.) we've now got all this <pointing towards the smartphones>. There is a slight change, I think, with all this and that is erm young  
 545 people are losing their independence. Erm:, they rely on their fam- I mean it sort of makes family closer. I mean when I sort of (.) said goodbye to my parents and went down to London to go to Drama school erm (.) I reluctantly spoke to my parents once



a week on the phone erm. The reluctance was from my parents as well 'cause phone calls were expensive and it was like: 'How you're doing?' 'Very well.' 'Okay, good, good, good, goodbye. We won't spend too much money. I'll be seeing you in a few weeks, anyway.' I would see my parents once every three months. I'd go home. And everyone <un>xx<un> I had to e:rm but of course that came before we had these horrible things <pointing towards the smartphones on the table>. You could get lost, nobody knew, where you are and that was okay. E:rm, people might not see you for three or four days and nobody go <un>x<un>. You can't go now for a day with that switched off because people.

I: No my mother just calls me five times a day when I'm not =

X: =she would call the police, if that is switched off.

I: Yeah, she would @@@

560 X: Yeah, or she would send somebody. Are you alright. She'd want to know what's going on. And you know my students er at the drama school I was running, they would come out of class, first thing they do the phone comes out. <Tschk tschk tschk>. And the terrible thing about that is now that class is now lost. 'Cause they would coming out of that classroom reflecting. Is that good? Or talking to somebody. 565 'What do you think of that class? Blablabla.' Nah, tschk! 'What text have I got?' And the fact that the phone is going off in the pocket and its vibrating and they think: 'Oh, that's my boyfriend. Does he still love me?' They're not in the class okay. But that that thing of you can't you can't go for a walk anymore. You can't get away from anything anymore. Erm, people need their parents much more than I ever did. So 570 <un>x<un> that element is being <un>x<un>. But actually what drives a 16 to 18 year old is is something to do with sex. It is that thing of (1): 'Look at that person over there!' <Gadoi::ng!> 'Ah, they don't like me!' or 'I'm worthless.' 'What am I gonna do?' Finding your individuality. All that is <un>xx<un> pain. Those values are the same. But m- (.) some young people believe hugely in justice and and want to do 575 something about it. Other people don't care.

I: But it's the same in all generations.

X: It's the same in all generations, I think. And what you got to do is package it in: today's packaging, whatever that is. Erm, where I start to struggle now is the technology. 'Cause I refuse to be on Facebook and I don't understand what Facebook 580 is all about 'cause I'm frightened of it and (.) erm I am seeing what it's doing and the Facebook generation are gonna regret it soon. They gonna get: 'Oh my god, why did I.' Er::.. Erm(,), but but at some point Facebook will be defunct and will be something equally as destructive. So, and (.) but they're just human values that young people have. And the great thing about 16 to 18 year olds is they believe they experiencing 585 it the first time. It's new to them. It's never happened before. And so what's

happening with their parents 'cause young people often turn to their parents and go: 'You! Blabla.' But, you know, Mick Jagger is 70. He was (.) he was the bogeyman in England of (.) lock up your daughters. Here is Mick Jagger. This is disgusting. Watching Mick Jagger on TV, parents were going: 'Don't watch! This is a terrible, terrible thing.' And now you've got (.) people my age going: 'What's this on television.' And I can hear my father in my voice going: 'What's this, is that a boy or a girl? I can't blablabla.' And of course eighteen year olds are going: 'This is all new.' And of course they're parents (.) they're parents who said that but now they turned into their parents. It's funny. It a:ll goes on. So, I suppose, I can tap into it because I've been there and I can still remember.

**I:** And do you try to <interrupted by a person, asking something> E:rm, do you try to picture erm er er to portray a certain (.) society, a certain picture of society, a certain picture of a (.) of a youth culture?

**X:** No::, no:: I think the society I try and portray is the society of the story. So, if it's about racism, so with *Othello*, *Pitch Black* it was called, the society was football. Erm, with *The Makeover* the society was erm:: was university and (.) what I would perceive to be a university flat 'cause it all takes place in the flat of the two boys. Erm and it's that. And that is kind of strange, people are thrown together at university and I don't know how you do it here in Austria, but in the UK erm: (.) I mean it is not quite true 'cause some people live out and but usually you are in halls of residence (.) but often halls of residence can be a big flat. My daughter was in a big flat and they mix you up on purpose. So, you don't get people usually doing the same things. So, you could be studying English and then your flat mate is a physicist (.) and the idea is to cross fertilise and all that but you can be in a house with six people (.) that you've never met before and sometimes it's it would be all females, sometimes it's mixed (.) thing. And and of course young people it's not just er: 'What are you studying.' It's (.): 'What are you eating?'

**I:** @ You're vegetarian @@!

**X:** You're vegetarian. What, vegetarian, oh my god! And it's the way of: 'Oh, what are you wearing? Where did you get that from?' And in a way, that's what university is all about. And that thing of (.) meeting people, coping for the first time, I mean. I can remember, I was smart enough to get my mother before I left home to teach me to cook. But she didn't. She taught I got her to teach (1) she taught me how to bake, so I could make pastry and stuff. I couldn't cook and I used to, you know, I used to eat the most boring meals 'cause it was quicker for myself and all that. But sharing a, (.) but because it was drama school, there weren't any <un>xxxx<un>. Pretty quick, I was sharing a house with all these different cultures. There was couple of Americans living in the house and (.) people smoking drugs and never come across any of that before, you know. And I came from a drinking culture not a dope culture and it was a:ll that going on and listening to strange music and going: 'Oh::.' And and trying to

survive in the middle of all that. So, that's what that culture is all about, so the cultures within it belong to the stories and they have to be to (.) to reflect any sort of reality I think. (3) 'Cause there is yeah 'cause you see within the youth culture, there's many. And a 17 year old will have their friends and they will go off (.) to (.)

630 listen to certain they will go to certain clubs because they play certain music and they wouldn't go to THAT club over there 'cause it plays THAT type of music and they don't like those people. And certainly in my growing up there was, you know, and it change rapidly erm. I just miss the hippy area, era er but I dress sort of like hippyish and then the erm the the e:r reverse of that, which was a big shocking thing

635 and it happened at my school was the skinhead. And all these kids suddenly arrived one day and they were wearing the trousers up, their big boots and their skinheads and it was like: 'Ah!' This was so ugly. And that sort of diverged into sort of the smart boy, who very dapper and stuff like that. And but you know, I saw that <un>x<un> and rockers in Britain and you know back in the early sixties, you know, going down

640 to Brighton on the scooters, on the motorbike and wearing the leatherjacket or wearing suits and stuff like that. Within culture you've got divisions (.) e:rm and cultures always (.) break up and I suppose if you want to have, you know, what you can do and I suppose that's what Romy and Julian was all about and it was, you know, in in school uniform, they could fall in love and then <un>x<un>: 'Oh my god, what

645 are you dressed in? What, you are listening to Nirvana?' <Kkk> 'That's good music.' 'And it's like: How can we be in love? That's ridiculous, we've got different things.' And it's. Can they transcend that? And it's Romy and Julian and of course they DO because, you know, certain th-. We can change 'cause often what we jump into, is what we've been our circumstances. You might like certain music 'cause if you got

650 older brothers and sisters, they did, so it's what you do. Or or it's just the particular area that you're growing up in and then of course the great thing about getting older is you meet different things and suddenly go: 'Oh, my god. Jazz! Wow, I thought that was for old people but this is great! Or you suddenly find classical music 'cause somebody takes you to the opera and you go: 'Oh, my god.' Erm: but there is a time

655 and there there are factions (.) but blame me that's how Romeo and Juliette starts off, 500 years ago. It's still the same, we just dress differently. But we still do the same things, you know. And it can be religion, it can be music, it can be all sorts of things. But I think it's this need of human race to clan up. We are part of this clan, we are part of this clan. Erm, that's always gonna happen. Divisions. I think we look for

660 it. (.) We look for it. I think we're just naturally fearful and have to blame somebody else 'cause we don't want to be. There's always a joke in the theatre of you're always aware that there is one actor who is the dope, the idiot and you get into company and the joke is: 'There isn't a joke in this company. It must be me!' @@@ And we're always worried about that. Who is it? Who is it? So, (.) as a young person we feel safe

665 when we're great. For us to feel great, somebody must not feel great, (.) so we will create that. So, those people who like that music are (.) terrible 'cause that's naff, that's awful, that's crap. And that's surpression in a way. But we do it and it's horrible.

670 I: Why did you choose to include several famous British people? 'Cause I guess, most of the students don't know Vivienne Westwood or

X: When they don't know something, they hopefully google it. Every story has its different depth. There have to be things in there they don't know, so they think about it. Not getting it straight away, that's the point. Otherwise, it's boring.

675 I: In general, do you think the Schooltours and your play facilitate intercultural learning, which involves gaining cultural awareness, acquiring effective communicative skills and reducing the fear from something, somebody unknown, other, different? So, the whole idea about intercultural learning is that in the end the student is able to acquire another person's language and understand the culture in such a way that the communication is most efficient.

680 X: To an extent, although I think, culturally it is probably limited. I think there are two cultural points. One is that it will re-affirm what the student already knows about UK life and UK people. I think there is little cultural difference between an Austrian 18 year old and their UK counterpart. Of course, the Austrian student might not know this, although given that both country's are heavily influenced by  
685 the USA - especially when it comes to youth culture - they might have some idea - especially as the world shrinks further by social networking, YouTube and other internet tools. So, upon watching a Schooltours play, hopefully they will recognise certain elements, possibly even themselves if the play focuses on themes concerning young people. The second point is that it helps to dispel the cultural cliché, which all  
690 countries suffer from, all people in the US chew gum, eat hamburgers and carry a gun. This is important as it helps to reduce racism accepting the clichés is passive racism. The points work together of course. Because of these two points - then yes it does reduce the fear of the unknown/a different culture. The students watches the play and understands/recognises that nothing in front of them is wildly different  
695 from what they might know already. I don't set out to write "British" plays. I set out to write something which will engage an audience of that age group. Sometimes a British well known text is used and adapted - Shakespeare and Oscar Wilde for example, although I would say that themes which the target audience can relate to is a better way at engaging the student. A strong part to it all is the English language.  
700 I have always found that the Austrian student has better command of English than the British student will have with any language they might be happen to be learning. However, even if your English isn't that good, you should still be able to follow the story of what is going on in front of you. A student will grow in confidence if they are engaging in a story not in their first language. It also helps the student to learn  
705 that speaking a different language is about focusing on more than just the words as they are being spoken. But let's not get too excited here - a play will last around 50 minutes. It happens on a tiny set without lights for atmosphere and little stage trickery. Even if it is a very exciting story, with an innovative staging and four of the best actors in the world - it is still only a small part of the student's day. It will stay

710 with the student a little longer than a traditional class, but it won't stay in the  
students' minds for long. But the good thing about Schooltours is that they visit  
schools annually with three different age group plays. It is therefore possible for  
some students to watch three English plays - this will have a bit of a cumulative  
effect, as sitting in front of play two the student may well recall the first play the saw  
715 especially if they liked it and so on. In summary, then, it goes a little way facilitate  
intercultural learning which has other positive outcomes.

I: Okay! So, I think we are done. Thank you very much.

### 7.3 Guided interview protocol with Schafranek Julia (impresario)

I: My first question is er what is er the point of organising the Schooltours. So, why  
do you organise them?

X: E:rm, (2) okay (2) the Schooltours (.) Are you are you interested in er historical  
context like (.) how did the Schooltours start o:r are you interested in an answer just  
5 regarding the situation today and why we are <un>xx<un> Schooltours today? Why  
they were originally started?

I: E:rm, I mean it it's also interesting why they started but what is the main aim of  
the Schooltours today?

X: I think the the erm: one of the major points is WHY it did originally start. So:, when  
10 my parents started Vienna's English Theatre over 50 years ago (.), they mainly  
aimed at the American tourists in Vienna. So:, in the summer they would hire a little  
space and erm (.) put on a show for the American tourists. (1) To their great surprise  
even (.) the first time they put on a show a lot of Viennese people came and so they  
found it very interesting that there was an interest in the LOCAL (.) people to see  
15 shows, theatre plays in the original language. Then in the second year (.) they they  
thought: 'Oh, it's such a shame to put all the work into a production but then in  
September when all the other Viennese theatres come back, they didn't have any  
space anymore where they could perform. So, they decided to: hop in a van and drive  
around Austria and knock on schools' doors to ask, if they wanted to see shows in  
20 English for the schools because in America, where my mother came from and where  
she studied and went to drama school, theatre is a VERY integral part of the  
curriculum in schools and she was very surprised to find that in Austria it's  
practically non-existing. And so that's where the idea come came from to actually  
approach schools and erm: they actually found a lot of interest from teachers, from  
25 headmasters, and so: literally they were just when they turned up they were invited  
to come and to perform for the students. This is how it all started. So, when they saw  
that there was quite some interest from the schools, they started approaching the

ministry of education and said: 'Look, we we have this we have these productions and we could tour and wouldn't that be great.' And then it took a couple of years until they found the right person in the ministry who said: 'Wow, that's great. That  
30 (.) Austria can offer (.) a tour of English language professional theatre to Austrian school children.' So this person at the ministry did not only erm discover the value of the cultural impact but also of course the the language. Erm, so basically it's to  
35 flies with one (.) swat @. Erm, that erm it's it's theatre at the school but also in English. And this also enables the teachers to enlighten their curriculum, to just have a more interesting way instead of just following the book chapter by chapter to loosen up what they were doing. And so basically this is how it all started in the first couple of years. They had one show and they toured with the one show. Then a couple of years later (1) while they got more and more acquainted with with the  
40 curriculum and teachers and students, they found that there needed to be erm a diversification in language, in in (.) the vocabulary that was used between the age ranges and that you couldn't do (.) the same play for a younger and an older age range because they just wouldn't have the vocabulary. It wasn't so much about the content in the beginning but more about the difference in the language level. So, then  
45 there were two different plays for a while and then a couple of years later it actually came to the construction that we have now that we offer three different plays for three different age levels, where now we do: distinguish at the age ranges not only by the vocabulary and the the language structure but also by the content. So, we try for the junior tour for 12 to 14 year olds. Or do you come to that later?

50 **I:** No, no, no. It's fine.

**X:** Okay, for the junior tour, the 12 to 14 year olds, the language is kept quite basic and we try to keep the subject matter relevant but still more on the entertaining, on the lighter side. For the middle tour, the 14 to 16 year olds, the language level is already a bit higher and we tend to go for (.) topics that (.) are somehow challenging  
55 for the students that, you know, concerning drugs, alcohol er er, generation conflict, erm topics like that that are dealt with. Not in erm er: (1) you know, it still it still should be entertaining but it should also be challenging intellectually for debate within the classroom. So, again here you you give the teachers material for work in the classroom, and this is also one of the one of the big secrets, I think, of the success  
60 of the Schooltours. We provide (.) a teacher erm Worksheet material free of charge for the teachers. So, that (.) they practically have no work to do because all they do is, they take there is a WIDE range of exercises for the teachers depending on what level their class is. If they are really good or not so good, there are easier and harder exercises. So, if they don't want to do much work on the show, they can choose just  
65 one exercise and if they are REALLY keen, they can do all the exercises. Erm so that we engage the teachers in erm the work that we do and we make it as easy as possible for them to take on the play and to work with the kids. And for the senior tour, for the 16 to 18 year olds, most of the time we will adapt classic plays into a

70 form that makes it more easily accessible for Austrian school children of that age range. And the French tour (.) is something that is only for the old students. Because obviously when they are younger, they their French just wouldn't be good enough.

I: So, you mentioned that you (.) choose the topics for the the upper secondary, so for the older ones, erm (.) you choose more the classic ones, so canonical literature, I would say, so references to those.

75 X: Yes, yes exactly.

I: Erm:, is it important for you that there are certain references to Shakespeare or to (.) Oscar Wilde or something like that?

80 X: Yes, yes. I think it is important because erm the point of our Schooltours is not just being part of the language training but also cultural erm training. And although I think, most schools will teach Shakespeare in the German language, I do think it's a big difference to have access to the original. So, when we adapt a Shakespeare play (2) we tried when we started doing that, we kept the original language and it was just too hard. There were there were a hand full of teachers in the whole of Austria who said: 'Oh! That was fantastic!' But 90 percent said: 'That was too hard.' So, then we we changed because we've been working for many years with the people who adapt the plays for us. A:nd so we we try and keep (.) bits, you know, we try and keep elements of the original language but then most of the dialogue is simplified. And in the worksheets we make references to the original. So:, for example erm we have er we have an Othello, a modern Othello version which is called *Pitch Black* and plays 90 in the football world, which used to be one of the big hits of the recent years. And erm, so the the story runs parallel to the original Othello. A:nd in the worksheets you would have direct references from one scene to the original. So depending on level of the class, the teacher will have the opportunity to actual study a scene from the original play in the original language, if they think their class is up to it and if they're 95 not, it's also fine, they don't have to do it because the play also stands on its own.

I: Mhm, and is it important that er these original texts erm are British texts or are written by British authors? Or is it also fine if they were, I don't know, Greek mythology in English?

100 X: No, just English language. It doesn't have to be British but er <un>xxx<un>. Basically, the whole point of Vienna's English theatre is that we show plays that are written in the original language. So, also here in the main house, we don't do Schnitzler in English. It's it's er and it's the same thing with the Schooltours that we will not have an adaptation of of er, you know, of a Schiller play or something but that is something from the original language.

105 I: Mhm. And why don't you organise performances where the original texts are for young adults. So, young adult novels for example like, I don't know, John Green for example? Why do you choose this canonical literature?

X: E:rm (5) that's an interesting question. E:rm (1) I mean one reason is that generally, when we look at the bookings that the teachers make, I have the  
110 impression that the teachers like to use that kind of literature.

I: Okay, so it's more because of the teachers.

X: No, no. I'm just, I'm actually thinking about it know. Er, for example, like one of the @ a very typical example from our French tour is EVERY time we put on *Le Petit Prince* (.) we get double the bookings than with any other show. And for example  
115 when we do *The Canterville Ghost* for our English tour, we get like 30 percent more bookings than with a new play. So, there is I think that generally I would say teachers like it, if we use classic material, with classic I don't mean ancient but Oscar Wilde like you say. E:rm (1) there might also be an issue with rights with using contemporary er literature because we can't (1) Shakespeare and Wilde are in  
120 public domain. When when a play is in public domain, you don't pay rights anymore, it's a hundred years after the author is dead. With writers that still live we couldn't say: 'Oh this is a play adapted from the book by because we would have to you couldn't do this without the knowledge and the erm the consent of the original author. So, I guess that's why we don't do it @@. Yeah, yeah. And there are for  
125 example, (.) I mean one that's that's probably also something that's relevant to your question. There are of course a lot of English written plays for a young audience (.) but although they are the right subject matters, the language is too difficult. So, these plays have the right content but we'd have to adapt the language, which we can't do because the authors won't let us. One play one contemporary play we're doing, I  
130 don't know if [first name] told you about that, is we do it again next season, it's called *Virgins* by John Retallack and it's a very contemporary play written for young audiences, which (1) I I saw it in England quite a few years ago and I decided to put it on for the senior tour because it deals with erm (.) sexually transmitted disease and with the conflict the generation conflict. It's quite a strong piece. We ha:d a lot  
135 of teachers who backed off because they just didn't want to discuss that subject matter with the students and so they didn't book the show. But the feedback we got from (.) schools who went, the teachers said, they never had such enthusiastic reactions from the students of that age range, the 16 to 18 year olds, with any of our plays before. So although, financially it wasn't great last time, they still decided to  
140 put it on next year and hopefully (.) there's maybe also a new generation of teachers coming (.) who will say: 'Oh, that would be very interesting to discuss.' Things like that.

I: Oh, I would do that.



145 **X:** Yeah, yeah. And so I decided to put it on again because it is a contemporary piece  
 where the language isn't too difficult and it deals with subject matters that are really  
 relevant to that age group and you just need teachers that don't back off and say:  
 'Uh uh, I don't want to get into that, you know.' But I think that's exactly how you  
 engage the students and then they think: 'God, you know in English, we had that we  
 saw this great play.' And and then they associate the language with that experience  
 150 and that's really what it's all about that the language is not (.) only perceived as: 'Oh,  
 I have to learn English' but 'actually, I'm watching a play. I can be part of something  
 that's alive (.) in the English language.' Erm, it's it's also a very interesting experience  
 with the erm the performing art school for children that we started five years ago  
*Showtime*, where (.) the children come over the whole school year. They come for  
 155 three hours a week and they are taught only in English by native speakers in drama,  
 dance and singing and then they give a performance on our stage at the end of the  
 school year. And what the feedback we get from the parents is that of course most  
 of the Austrian parents, they bring their children to improve their English, but what  
 the children perceive is: 'Oh, we're having fun.' And they're not like: 'Oh, I have to go  
 160 study English for three hours a week.' And I think it's a MUCH better approach to (.)  
 to be enthusiastic about the language through theatre and things like that, where it  
 comes in on a different perception level.

**I:** E:r, which role which particular role does the teacher have in the Schooltours  
 programme for you?

165 **X:** The teacher (.) it's very important (.) that the teacher is motivated <un>xxx<un>.  
 Erm, I think a lot of teachers today just, you know, there's been a lot of discussions  
 around teachers and all of that and I think a lot of teachers are quite demotivated  
 (1) to do anything that's outside of the curriculum and that's of course the DEATH  
 of all enthusiasm that can be brought over across to the children. So, I think the  
 170 biggest part that the teacher plays here is to say: '(1) I want to give my students (.)  
 the opportunity (2) to learn English, you know, through another tool and actually I  
 think it's more fun for myself to do that.' So erm, we have a lot of teachers who are  
 like that, thankfully. And erm, you know we have some who say: 'Oh, I've booked  
 your Schooltours for forty years.' And then we get calls from teachers who say: 'Oh,  
 175 I'm just new at this school and I heard you do these Schooltours.' So, generally erm  
 the the teacher has to: (5) in an ideal situation the teacher has to have that sort of  
 erm approach yeah to say: 'This is great for me and this is great for my students.' We  
 do have some teachers who book the Schooltours who think: 'Oh, I just put them into  
 the performance and go and have a cup of coffee.' That's not great. Erm, and also  
 180 these students have no idea about the play, they come in and they're like constantly  
 looking into the textbook and they have no clue what's going on. That's a shame  
 because you you miss an opportunity and erm what we also find. This is not so much  
 in Vienna but in the rural areas. For a lot of the children, they never see live theatre.  
 It's so it's not only the fact: 'Oh, we're seeing a play in English and we know

185 something about it.' But they actually see live theatre. Erm, there is a great difference  
 in the reception often of the theatre between rural areas and the large cities because  
 in the large cities the kids have everything and they are submerged with all kinds of  
 staff. Erm, (.) I still think though even in the big cities the experience of being so close  
 to a live performance and also the fact that our actors they go and mingle with the  
 190 students and talk to them. That's very important er to to lose the barrier between  
 yourself and the language. And so the teacher (1) can do a bit of preparation and  
 after work or a lot. (1) I really don't mind which (.) they do. You know, some teachers  
 prepare it to death that by the time the students come to the performance they go:  
 'I don't want to hear about it anymore.' You have to find you have to find this sort of  
 195 erm, you know, a good balance between saying: 'Okay, they are prepared but they  
 are still interested.' And then I think it's quite good it's quite good to do more work  
 after they've seen it because we have to keep the language level quite simple, it  
 doesn't, a- as you say it doesn't come of the page. So you might read it and you might  
 think: 'That's a bit boring.' Then you see the show and you like: 'WOW, I didn't.' You  
 200 know. And we SO often get that reaction from the students who say: 'I I didn't enjoy  
 the reading so much but I love the performance.' Because they suddenly see the  
 difference between something that's written on a page and what actually happens  
 in theatre. Normally, when you go to see a theatre performance you don't have that  
 (1) e:r experience of (.) just having seen the words and then seeing what how it  
 205 comes alive. So I think that's that's really a great erm a great advantage of language  
 through through theatre. Yeah, so what's also great for us erm and for the success of  
 the Schooltours is that a lot of teachers are really welcoming and friendly to our  
 actors. They're out there on the road for five, six months, you know, just the four of  
 them usually and erm it's really challenging for them to be in a strange country for  
 210 such a long time. And we have so many teachers who are so generous and they will  
 prepare lunch for them and and help them with get-ins and get-outs and things like  
 that. But of course again, there are there are great differences and in some schools  
 there's nobody there and they come and they get and they don't even say 'Hi' er  
 which is a shame but then in other schools it's great. And the actors call us and they  
 215 say: 'Oh it was so lovely there and it was so wonderful and the Austrians are just the  
 greatest people.'

**I:** @@ That's nice. Erm I also talked to one of the actors and he told me about that so  
 (.) this was quite nice to experience also for me to see how a British person lives in  
 Austria for six months and how he perceives Austria. Yeah, that was that was nice.  
 220 Erm, good. So, you also think that the worksheets afterwards or working with those  
 worksheets is important for the students.

**X:** I think so because erm once they had the experience of the live performance (1) I  
 think they are much more motivated to: (1) they should I think the teachers should  
 use the enthusiasm that the student brings from the performance (2) to engage them  
 225 in something that will stay with them for their English language learning. And so

that's why I think probably the students are more motivated afterwards and you can see that in the feedback letters we get from the students. It's adorable. I LOVE reading them because erm: it's just it's just great how much enthusiasm you can get out of them and even though they are like: 'Oh, you know, we have to write this in English now' the enthusiasm still comes through and so I yeah I do think, I mean they don't have to use our worksheets it doesn't really matter. Even if they just say: 'So, you know, can you just write a letter to the actors or to the management of Vienna's English Theatre saying how you what you liked and what you didn't like about the show.'

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235 I: Mhm, and in how far are you aware of the Austrian curriculum? Are you do you know what it says about English language teaching?

X: What do you mean?

I: Erm, how can I explain that? Yeah, do you know what the Austrian curriculum says for example those competences that are mentioned in the curriculum?

240 X: It's I looked at that like about ten years ago. And erm I also, I mean this was think 20 years ago, I I went into classrooms and set in on English lessons, so that I would get a feeling for it. And I mean at that time (2) I I thought it was that actually the level was pretty poor and also the teaching level wasn't great and I think with a new generation of teachers who: whose English is already a lot better that will also greatly improve erm what the children learn 'cause (2) I just I just had the impression in some of the some of the schools I went to at the time that English teachers would have really bad accents and from my point of view (12) one of the main things about learning a language is learning to speak it. And so if your only contact with the English language is the English teacher if you don't have anything at home, although nowadays the kids all have=

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I: =they all watch movies

X: Yes, yes. So it's different now, different than 20 years ago. But I do think it is important erm yes you have to know about the grammar and all of that but a language is to speak and to speak well erm: I can't remember where I started my sentence. Yes, my my experience I had in the classroom was that I actually thought: 'Hm, you know, e:r I I would hope there would be an improvement in the teacher training. So, that there (.) would be (.) better English (.) teachers than there were in the past.' And I do think that has improved. I do think that the younger, like you, generation of English teachers will be much better than they were 20, 30 years ago er because English just has SUCH a different standing now than what it had then. I am not like in the last couple of years I haven't looked at it again. But actually it is a good idea.

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I: Yeah, because, you know, with all those competences there are now, intercultural competence. Communication is very important now. So, we learn all about communicating and communicative language teaching and so on. And I think in the last ten years there has been a big change and yeah.

X: No, it's interesting. Yeah, yeah.

I: And intercultural learning is one of those competences, which I am erm investigating so and it also it's one of the most important in the curriculum now. So, that you respect others, understand their language but also understand their cultures.

X: But I, I do think that that's erm (1) a big part of what we do because in our plays we also try and treat subject matters in a slightly different way. Or we try and bring cultural erm references in that the children here might not have come across before and erm. It's interesting then (.) how also the actors get approached by the students, you know, if there is content in the play which is challenging in that way or if we have coloured actors on tour where we come to rural areas, where they have never seen a coloured person before. And generally the actors say that (.) they are surprised (.) how well they are received. Erm, which is good, you know that there is a certain curiousness but not a rejection. And (1) they they will also come and ask the actors saying: 'How is that for you and how do you feel about that there are no other coloured people here.' @ Erm, so I do think it's important to bring things to bring that up and challenge the children who might not be challenged with such subject matters.

I: Yeah, this brings me to my last question er which is er do you think er what overall potential does drama in general have in mediating culture and cultural values and (3) is there potential especially in drama.

X: Absolutely, absolutely. I think drama is a much undervalued tool in Austria and (2) I find it unbelievable that (1) it hasn't for decades or at least for years been integrated as a substantial maybe not substantial but as a regular part of a school curriculum. But it is the fact is KNOWN that through drama so: so many connections are made in the brain and (.) the way you present yourself and the way you debate anything. You can learn so much not only for your life for your school life but for your life life erm through drama. This is also a great experience we have at *Showtime* erm that the feedback we get from children and from parents: 'Oh, we're so glad that you started *Showtime* because the kids hadn't the possibility at school and they have so much improved their their performance when they present something at school. And the kids are saying: 'Oh, you know, I feel so much better. I have so much more confidence.' And they just learn, how to: how to speak, how to hold themselves, what impact it has on the way they stand and they speak, on what they're saying to whom erm. So the play acting, it's not so much about the lines I'm saying, it's about

what you learn behind that. About how to present yourself and how to just be more confident about actually standing in front of an audience. It's not about talent at all. The kids we have at *Showtime* we don't choose them according to talent. It's all about  
305 who wants to come and be part of this. And how they grow as an individual with the work they do there. I have to say on the other hand, that kind of development (.) does depend a lot on the teacher who teaches. So, you can (.) to build the confidence in a child (.), you really you have to be able to do that because you can do theatre work with children and you can destroy their confidence. So, I think, if drama is used  
310 as a tool in education erm the teachers should be very well trained because it's such a very great tool. And it can also of course be misused, if it's not treated correctly. But that would definitely be a big big big major plus if theatre, drama became part of the curriculum the school curriculum. And also of course what happens in drama, it enhances the teamwork. You know, it's not just about the development of the  
315 individual but how you learn by doing something that's fun that there's always time for you to shine and there's a moment where you step back and there's a moment where you can shine. And the whole is only as good as every link. So, even if you only have one line to say in a play, if you're not there to say the line, you let the others down.

320 I: Mhm, okay. I think we are done. Thank you very much for your time.

## 8. Appendix II

### Worksheets: *The Makeover*

These practical ideas for use in class are arranged in three sections: Pre-Reading Activities, While-Reading Questions and Tasks, and Follow-up/ Post-Reading Activities. The numbers run cumulatively through all three sections. We recommend that you are selective in what you use!

We would welcome feedback on how useful you find these worksheets.

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#### A. Personal Quiz before we start: How high is *your* self-esteem?

Take the quiz and find out. Decide whether or not each of the following statements applies to you.

1 = I totally disagree / 2 = I hardly ever agree / 3 = I agree sometimes

4 = I agree most of the time / 5 = I totally agree all the time

- .... A. I'm a worthwhile person – at least as good as anybody else.
- .... B. I've got a lot of good qualities.
- .... C. Overall, I think I'm a failure.
- .... D. I can do things as well as other people.
- .... E. I don't have a lot to be proud of.
- .... F. I have a positive attitude about myself.
- .... G. Overall, I'm pretty satisfied with myself.
- .... H. I wish I could have more respect for myself.
- .... I. Sometimes I feel useless.
- .... J. Sometimes I think I'm no good.

#### Scoring

Add up your points to find out your self-esteem score. Items C, E, H, I and J need to be reverse scored (that is, convert your score like this: 1 = 5, 2 = 4, 4 = 2, 5 = 1). Possible scores range from 10 to 50. The higher your score, the better your self-esteem.

10 – 20: Your self-esteem has taken a beating. Have you considered talking with a trusted friend for some guidance and support? A makeover is a must.

20 – 40: Your self-esteem could use a little boost. Try a makeover. Try developing new interests and hobbies. Take pride in every small achievement you make.

40 – 50: You're a person with a healthy sense of self-esteem. You hardly need a makeover.

Unit 9 Being Young, Free and...? in Project Resource Book 2 of  
*Meanings in Use 2*, by J. Kaiser, A. Skinner & B. Weinhofer (öbv, 2000)

## Pre-Reading Activities

1. Check in a monolingual dictionary for a **working definition** of the verb 'to make over'. You may well find it in the context of 'to make sth. over to so./sth.' Here the meaning is 'to transfer the ownership of something', as in 'He has made over the whole property to his eldest daughter'.  
But a second meaning is 'to change or improve the appearance of so./sth.'. As a noun, the title of our play, '**makeover**', it means 'a set of changes that make a person or thing look much better'.

The verb 'to make' has particular meanings when it is used as a phrasal verb. Check the meaning of the following phrasal verbs and find example sentences to reflect each meaning:

- to make up:

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- to make for:

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- to make into:

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- to make of:

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- to make off:

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- to make out:

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2. **Characters in the play**

In the course of reading the play, gradually build up a sociogram, a diagram of the social inter-relationships of the various characters. Are the relationships close or distant? Use visual motifs and arrows to show who likes/ loves whom (inclined hearts),

where there are tensions (lightning motif), who is socially superior (at the top of the diagram), and so on.

3. **Setting**

Describe what a 'scruffy student flat' might look like. Its size? Arrangement? Storage space? Appearance? Degree of order and cleanliness? And so on.

## **While-reading Questions and Tasks**

### **Scene 1 – Graduation Day**

4. Act out the opening part of Scene 1. Pay close attention to dress etiquette, movement and gesture, facial expression and tone of voice.
5. Analyse closely how the student handles the interview. Identify the various stages: seeking permission to interview; thanking for that; setting the scene ; inviting the interviewee to comment; confirming; clarifying; challenging; digging deeper; cross-checking; explaining what will happen after the interview; quoting; rounding off.
6. Find out about Vivienne Westwood and how she is connected here in Austria.
7. Ali recommends studying at university. How does she justify that? Which other reasons can you find for going on to study after school?
8. Which initial impressions do we have of Ali? Identify the parts of the text which suggest these.
9. How does she feel at the end of the interview, and why?

### **Scene 2 – First impressions**

10. How important might it be, according to Ali, to have a boyfriend (or girlfriend) when you first come up to university or college?
11. Which initial impressions do we have of Harry?
12. An idiom in English runs: "Two's company; three's a crowd". How might this apply to the triangular relationship in this scene?
13. Find examples in this scene of how Ali uses irony and even sarcasm towards Harry.
14. When it comes to studying, are you more a *morning lark* or a *night owl*?
15. Offer short biographical sketches of each of the fashion designers mentioned by Harry.
16. Quote: "A person who has not done one half of his day's work by ten o'clock runs a chance of leaving the other half undone." Emily Bronte (1814-1848), author of *Wuthering Heights*. Would you like to comment on this statement, and even discuss it?
17. So, would you want to share a flat with Harry? Why (not)?

### **Scene 3 – And Harry makes three....**

18. Suggest suitable background atmospheric music for this scene.
19. In which different ways do the actors on stage make use of the sofa as a stage prop?
20. Act out this comic scene, paying close attention to the stage directions.
21. Listen to *Bohemian Rhapsody* by Queen. How might it be suitable for this scene?

### **Scene 4 – When Harry met Gina**

22. Can love at first sight really happen, do you think? Explain why (not)?



23. What makes the first meeting of Harry and Gina so ironic? (Image projection? Mistaken identity?)
24. Note the pun (play on words) on 'date'. A date can either be a fixed day of the week or a romantic rendez-vous. What else can a 'date' be?
25. Which stark contrasts can you identify between Gina and Harry?
26. What tells us that Gina is a highly-focussed and serious student?
27. An idiom in English runs: "You've got to start somewhere in life." How does Harry now start?

### Scene 5 – Lovesick

28. How do you see the difference between love and infatuation?
29. "Wastrel? That's Shakespearean..." See the follow-up mini-project in Post- Reading Activities (no. 90).
30. The word 'fall' is often used in relation to love. What are the differences in meaning between the following phrases? Find an example sentence to reflect each meaning:
  - to fall for someone:  
\_\_\_\_\_
  - to fall in love:  
\_\_\_\_\_
  - to fall out of love:  
\_\_\_\_\_
31. How does Ali propose to change Harry?

### Scene 6 – The Makeover

32. Can clothes really 'make the man' do you think?
33. Is the way you dress really an expression of how you feel inside? In what way?
34. Is it really true that 'What you see in the mirror changes the way you see yourself'?
35. For a task relating to 'Frankenstein's monster', see the Post-Reading Activities (no.89).
36. How does Ali treat Harry when he says he wants to have fun, too?
37. What is meant by the expression 'to walk the talk'?
38. How important is a handshake when you first meet someone? What do you think is important in a handshake?
39. Act out that part of this scene where Ali shows Harry how to greet Gina.
40. What seems to be happening in the relationship between Harry and Ali?
41. To what extent is Harry interested in surface style and image?
42. Find out about Zadie Smith. Why might Gina be especially interested in having Zadie Smith give a lecture?
43. At which point in this scene does pretending become real?
44. How useful is Ali's training in social etiquette, do you think? Produce a list of practical do's and don'ts.

### Scene 7 – The Date

45. Would you care to bet with Tom that Harry 'won't last half an hour with Gina' in the Italian restaurant? Do you think the makeover will really work?

46. What does Gina's remark about J.K. Rowling getting all the film rights tell us about her character and what she is really interested in?
47. For a project on advertisements for Cartier, Mercedes Benz, Armani, and Chanel see Post-Reading Activities.
48. 'Skiing in St. Moritz, diving in the Seychelles'. Continue Harry's luxury dreams by using the gerund as in 'sipping cocktails on the balcony of the Hotel Cipriani in Venice'.
49. How does Harry 'talk the talk'? How much of the 'gift of the gab' does he really have?
50. What seems to lead to OCD? In which ways does it show itself? How can it be treated? (Mini research project).
51. Analyse the cover and list of contents of a copy of Vogue magazine (see Appendix). You might like to apply the 'AIDA'-formula to the cover, that is: In which way does the cover catch the *Attention* of the reader? How does it generate *Interest*? How does it stimulate *Desire*? And how does it encourage *Action*?
52. With reference to 'Frankenstein's monster', turn to the Post-Reading Activities (no.89).
53. How does Harry exercise class 'one-upmanship' (feeling socially superior) over Tom? Does he try to gain an advantage over Tom?

### Scene 8 – Meeting the parents

54. How believable is the turnabout in Harry's lifestyle as a student, do you think?
55. How deep and well-founded is Harry's makeover, do you think? Offer reasons for your opinion.
56. Interpret how the reference to Verdi's opera *Rigoletto* might apply to Harry? (*Tom may be implying that Harry is rather like a figure of fun and that some supernatural power – perhaps Gina's attraction and influence – might lead to his ultimate downfall.*)
57. How sincere do you think Ali is when she tells Harry he looks 'wonderful'?
58. Was it fair of Tom (and Gina) to 'set up' Harry? Why (not)?
59. In which ways have Ali, Tom and even Gina manipulated Harry?
60. To what extent was the scheme, the 'set -up', important or not for each of the four characters?
61. To what extent do you agree that design is about enhancing what exists, about improving what there is, about realising potential?
62. How valid are Gina's arguments about not 'doing romantic', do you think?
63. What does Gina believe to be a compliment?
64. Give examples of how the Bennetts are (a) only business-oriented and (b) social climbers.
65. What does Mrs Bennett's forgetting Harry's actual name tell us about her character?
66. How does Harry also play the Bennetts' game of name-dropping?
67. What tells us the Bennetts are only superficial 'culture vultures', that is, people who are very interested in music, art, theatre, etc.?
68. Imitate the gesture that Mr Bennett makes just before the opera starts.
69. Try to articulate the following names to clearly differentiate between them: Harry, Gary, Terry, Barry. Now adopt a high-pitched pseudo-aristocratic tone of voice to slide easily from one name to another without differentiating.
70. In which ways has Gina herself been conditioned by her parents' lifestyle?

71. Harry says there are two ways to go on a journey. See the Post-Reading Activities (no.87).
72. How do you think Harry feels when he is betrayed by Gina?
73. What did Harry really want?
74. In which way are Tom and Harry 'quits', according to Tom?

### Scene 9 – Happily Ever After

75. In the end, Harry seems to be the only one with any moral principles. Do you agree?
76. In Oscar Wilde's play *Lady Windermere's Fan*, Lord Darlington defines a cynic as "a man who knows the price of everything and the value of nothing". Ali uses a similar description for Gina. To what extent do you think Gina is a cynic?
77. Explain the reasons for Harry's later success at University.

## Follow-up/ Post-Reading Activities

### 78. Characterization (A)

Try and allocate these various adjectives to each of the four main characters: Ali, Gina, Harry and Tom. Any one adjective might apply to more than one character. Justify your choice of adjective by quoting from the text. You may agree to disagree with your fellow-students!

Feel free to add other adjectives that you think are appropriate!

#### Adjectives

assertive/ bohemian/ caring/ cautious/ casual/ childish/ cynical/ directive/ dishonest/ disorderly/ dynamic/ easy-going/ encouraging/ enthusiastic/ false/ flirtatious/ goal-oriented/ hard-working/ helpful/ hesitant/ highly focused/ honest/immature/ impassive/ insecure/ ironic/ keen/ laid back/ lazy/ manipulative/ methodical/ non-conformist/ obsessive/ playful/ responsible/ ruthless/ scheming/ self-confident/ serious/ sincere/ success-oriented/ static/ superficial/ supportive/ systematic/ unashamed/ .../ ...

### 79. Characterization (B)

Gina is described by Tom as a 'real tiger' (Scene 4). How do you see each of the four main characters in terms of animals? Give examples, and explain why you have chosen that particular animal.

### 80. Characterization (C)

Analyse Harry using a 'SWOT'-analysis. That is, what are his present *Strengths* and *Weaknesses*, as well as future *Opportunities* open to him, in contrast to *Threats* (or dangers) that might affect him? Draw quadrants on an 'A4'-sheet, add specific notes for each of the squares, and see where the balance lies: Positive or negative? Present-based or future-oriented?

### 81. Characterization (D)

In the interview Gina says her main achievement was redesigning Harry. Her whole life plan is based on achieving. She is, arguably, an obsessive achiever. Study this extract from a self-help manual on the theme of 'Achiever'. In which ways do you recognize Gina here?

Your Achiever theme helps explain your drive. Achiever describes a constant need for achievement. You feel as if every day starts at zero. By the end of the day you must achieve something tangible in order to feel good about yourself. And by 'every day' you mean every single day – workdays, weekends, vacations. You have an internal fire burning inside you. It pushes you to do more, to achieve more. Your relentless need for achievement might not be logical. But it is the jolt you can always count on to get you started on new tasks, new challenges. It is the theme that keeps you moving. (*Now, Discover your Strengths*, by M. Buckingham & D.O. Clifton, Free Press Business, 2002)

**82. Structure Chart**

Draw a diagram that shows the course of the action through the play: the ups and down of the plot, the dramatic turning-points, and how the story is resolved. Label your diagram.

**83. Mind-Map of themes**

Which themes or underlying ideas can you identify in the play? (e.g.: contrasting lifestyles/ attitudes to studying/ image projection/ identity crisis/ etc.) Create your own mind-map, with branches, showing how you see the themes and how they inter-relate. Compare with a partner.

**84. Idioms, Proverbs and Themes**

How do each of these expressions or phrases relate to themes in the play: (a) to turn over a new leaf, (b) a leopard can't change its spots, (c) 'Clothes maketh the man', (d) love at first sight, (e) 'a person who knows the price of everything but the value of nothing'.

Indicate in the text where these ideas appear.

**85. "A man who knows the price of everything and the value of nothing."** This is how Lord Darlington defines a cynic in Act III of Oscar Wilde's play *Lady Windermere's Fan* (1892). The play contains a number of witty quotations by Lord Darlington that echo aspects of our play. Discuss some of these quotations in the context of the play:

- (a) "I think that life is far too important a thing ever to talk seriously about it."
- (b) "It is a dangerous thing to reform anyone, Lady Windermere."
- (c) "It is absurd to divide people into good and bad. People are either charming or tedious."
- (d) "Most women, for instance, nowadays, are rather mercenary."
- (e) "I can resist everything except temptation."
- (f) "Between men and women there is no friendship possible. There is passion, enmity, worship, love, but no friendship."

(g) "We are all bad, we are all in the gutter, but some of us are looking at the stars."

**86. 'Two Ways to go on a Journey'**

Discuss critically each of these statements about travelling:

(a) "To travel hopefully is a better thing than to arrive, and the true success is to labour."

(R.L. Stevenson)

(b) "What is this world if, full of care,

We have no time to stand and stare?" (W.H. Davies)

(c) "Festina lente" / "Hasten slowly" / "Eile mit Weile"

**87. Design, Fashion and Style**

Style is functional in the true sense of the word. Our dress, hairstyle, footwear, make-up – what the sociologist Irving Giffman collectively termed our 'presentation of self' – functions as a medium of expression, often corresponding to our lifestyle. Visual communication can 'say' certain things more immediately and powerfully than verbal language ever can.

**Question:** Is this why 'first impressions' really count when we first see and meet someone new?

Historically speaking, the 1960s brought about a real break with the age of the aloof, often haughtily elegant *haute couture* mannequin of the 1950s. Geometrically patterned mini-skirts became the rage. All the old poses, gestures and clothes underwent a radical makeover.

**Task:** Listen to the song *Dedicated Follower of Fashion*, by The Kinks. In which ways does the song reflect the 1960s 'Swinging London' fashion scene?

The 1970s and 1980s saw loose-fitting Punk designs challenge regularity of form and colour harmonies.

**Question and mini research project:** In which ways has Vivienne Westwood influenced fashion since the 1980s?

**Task:** Design costumes for each of the characters in our play.

**88. Comments on Clothes and Fashion**

Discuss critically each of these statements:

(a) "Beware of all enterprises that require new clothes." (Henry David Thoreau, 1817-1862)

(b) "Clothes don't make the man, but they go a long way toward making a businessman." (Thomas Watson Senior, 1874-1956)

- (c) "When I began, at least women dressed to please me. Now they dress to astonish one another." (Coco Chanel, 1883-1971)
- (d) "Chanel No.5." (Marilyn Monroe, 1926-1962, on being asked what she wore in bed)
- (e) "I don't really like knees." (Yves Saint Laurent, 1936-2008)
- (f) "I like to dress egos. If you haven't got an ego today, you can forget it." (Gianni Versace, 1949-1996)
- (g) "Every time you open your wardrobe, you look at your clothes and you wonder what you are going to wear. What you are really saying is: 'Who am I going to be today?'" (Fay Weldon, 1931-...)
- (h) "I just don't think that the way Beckham dresses is very sophisticated. He's got a lot of money, but it just seems a little nouveau riche, a little cheesy." (Robert Geller, quoted in *Fashion Industry Hunts for Next Beckham* by John Koblin, published in *The New York Times International Weekly* through *Der Standard*, Monday June 16, 2014)

#### 89. Ali as Frankenstein?

In Scene 6 Harry is described as walking like Frankenstein's monster after Ali has taken him to the clothes shop to be 'redesigned'. In Scene 7 Tom says that Ali has created a monster out of Harry, Frankenstein's monster.

Study this extract from Mary Shelley's *Frankenstein* (1819), Chapter 4:

"When I found so astonishing a power placed within my hands, I hesitated a long time concerning the manner in which I should employ it. [...] I doubted at first whether I should attempt the creation of a being [...]."

Question: did Ali hesitate a long time or have any doubts about what she was undertaking? Quote from the play to support your view.

#### 90. "Wastrel? That's Shakespearean..."

Henry, Prince of Wales:

"If all the year were playing holidays,  
To sport would be as tedious as to work;

....

So, when this loose behavior I throw off,

...

My reformation, glittering o'er my fault,  
Shall show more goodly, ..."

(*King Henry IV, Part 1*, Act I, Scene 2)

The young prince Henry, son of King Henry IV, wastes his time drinking with Falstaff and his gang, carrying out robberies and even robbing Falstaff himself!  
But an advisor to the King predicts that the son will give up his riotous living:

"The Prince will, in the perfectness of time,

Cast off his followers.”  
(Act IV, Scene 4)

In fact, at the end of the play, the newly crowned Henry V rejects Falstaff and his former friends in public:-

“I know thee not, old man...  
...being awake, I do despise my dream.

....  
Presume not, that I am the thing I was:  
For heaven doth know, so shall the world perceive,  
That I have turn'd away my former self.”  
(Act V, Scene 5)

In short, the ‘wastrel’ Prince has taken on his full responsibility as a serious king. He has changed his ways. He has given himself a ‘makeover’!

**Question:** Can you find other examples from books, plays and films where characters have undergone a radical makeover?

#### 91. Classic Makeovers

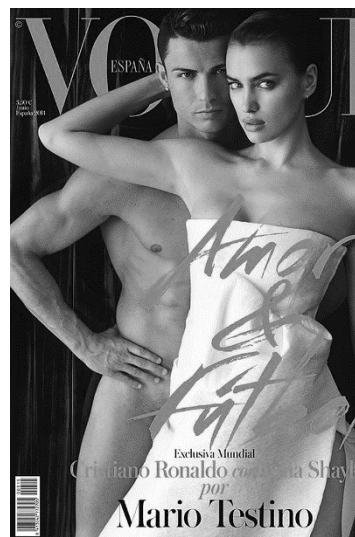
It’s worth looking at how characters have changed or been changed dramatically in these texts:

- (a) Malvolio in Shakespeare’s *Twelfth Night*
- (b) Katharina in Shakespeare’s *The Taming of the Shrew*
- (c) Dorian Gray in Oscar Wilde’s novel *The Picture of Dorian Gray*
- (d) Eliza Doolittle in George Bernard Shaw’s *Pygmalion*
- (e) Rita in Willy Russell’s *Educating Rita*
- (f) .....
- (g) .....

#### Appendix

Cover of *Vogue Spain*, June 2014

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## 9. Appendix III

### 9.1 Abstract English

This diploma thesis focuses on the Vienna English Theatre's Schooltours and their contribution to intercultural learning. The theatre and its Schooltours have been an institution whose popularity goes well beyond the Austrian borders. Through the adaption of canonical literature as well as the presentation of own creations, the Schooltours production uses the genre of drama in order to give young learners of English a better understanding of the target language. By analysing the booklet, the actual performance as well as the available worksheets of their latest play *The Makeover* for the Upper Secondary, this paper reveals how the theatre's work enforces students to develop effective communicative skills and a critical intercultural awareness as well as to reflect upon their own identity and on the concept of the Other within a foreign language learning environment. Personal interviews with the theatre's impresario as well as the author and one actor of *The Makeover* give insight into the Schooltours' objectives, ideas and organisation. Taking into account the predominant views on intercultural communication and on youth culture, this paper reveals that the production is only partly successful in supporting the learner in becoming an interculturally competent speaker. The study underlying this thesis shows that the Vienna English Theatre needs to adapt its productions to the modern teaching norms, broaden its understanding of the term culture and consider the competences involved in the Austrian foreign language curriculum.

### 9.2 Abstract Deutsch

Diese Diplomarbeit befasst sich mit den Vienna English Theatre Schooltours und ihrem Beitrag zu interkulturellem Lernen. Das Vienna English Theatre und seine Schooltours sind eine Institution, deren Popularität weit über die österreichischen Grenzen hinaus reicht. Durch die Adaption kanonischer Werke, sowie durch eigene, neue Theaterstücke versuchen sie mit Hilfe des Genres Drama jungen Sprachenlernenden die englische Sprache näher zu bringen. Anhand der Analyse des Textheftes, der Aufführung und den zugehörigen Arbeitsblättern ihres neuesten



Stückes für die Oberstufe *The Makeover* zeigt diese Arbeit wie die Schooltours Schülerinnen und Schüler unterstützen, kommunikative Fähigkeiten und interkulturelles Bewusstsein auszubilden, sowie dabei über die eigene Identität und das Konzept des Fremden zu reflektieren. Persönliche Leitfadeninterviews mit der Direktorin des Theaters, dem Autor und einem Schauspieler des betreffenden Stückes geben Einblick in die Organisation, die Ziele und die Ideen der Schooltours. Unter Betrachtung der vorherrschenden Ansichten über interkulturelle Kommunikation, sowie der Idee der Jugendkultur konnte die dieser Arbeit zugrundeliegende Studie aufzeigen, dass die Produktion nur teilweise erfolgreich ist den Schülerinnen und Schülern interkulturelle Kompetenz zu vermitteln. Das Theater sollte demnach ihre Produktionen an die heutigen Lernstandards anpassen und sein Verständnis über den Kulturbegriff und die Kompetenzen im österreichischen Fremdsprachenlehrplan erweitern.

## 9.3 Curriculum Vitae

### **Persönliche Daten**

Name:	Marlene Führer
Geburtsdatum:	30. Juli 1992 in Krems/Donau
Nationalität:	Österreich

### **Schulbildung**

1998 – 2000	Volksschule Schwechat
2000 – 2002	Volksschule Wieselburg
2002 - 2010	BG/BRG Wieselburg – Abschluss mit Matura

### **Hochschulausbildung**

10/2010 - jetzt	Studium UF Biologie und Umweltkunde sowie UF Englisch
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### **Auslandserfahrung**

10/2015 – 5/2016	Modern Foreign Language Assistant for German Maidstone Grammar School Maidstone Grammar School for Girls in Maidstone, Kent – United Kingdom
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