

## Bridging the Gap between Body and Language

Negotiating the liminal space of the FL &  
culture classroom and achieving  
transcultural competence through the  
performing arts

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The theatre, sum of all languages, helps make dialogue possible. If I do not understand the word, I understand the gesture; if not the gesture, the sound; if not the sound, the silence; if not the silence, the tone; if not the tone, the movement. If I understand none of that, I understand the whole, which is greater than the sum of its parts. Our communication is rational, aesthetic and sensory; conscious and unconscious. The mind also speaks through the senses.

Augusto Boal,

*Aesthetics of the Oppressed*, 16-7

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- Ryan, Colleen, and Nicoletta Marini-Maio, ed. *Dramatic Interactions: Teaching Languages, Literatures, and Cultures Through Theater – Theoretical Approaches and Classroom Practices*. Newcastle upon Tyne: Cambridge Scholars, 2011.
- Marini-Maio, Nicoletta, and Colleen Ryan-Scheutz, ed. *Set the Stage! Teaching Italian through Theater*. New Haven and London: Yale University Press, 2010.

<http://www.ucc.ie/en/scenario/>



**Scenario**

Language • Culture • Literature

- **language as embodied cultural practice** – from Aristotle’s mimesis, through Mauss’s habitus, to Carrie Noland’s kinesthetic production of culture
- **language-learning as liminal play in the classroom’s stage** – Richard Schechner’s conception of liminality and play

### A participatory and inclusive educational praxis

- Empathy and detachment in the intercultural encounter
- Pedagogy of inclusion: shared common experience of embodied knowledge

## Artful pedagogy

- Personally experiencing artistic endeavors encourages liberation of thinking
- Productively problematize everyday life by exploring ideological and cultural structures through our own bodies

*Thank You!*

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