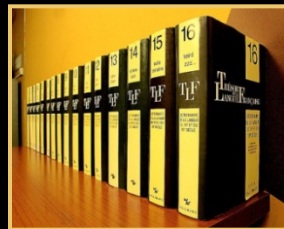


Le théâtre immersif (dans le métavers) pour l'apprentissage/ enseignement des langues

Virginie Privas-Bréauté

Pratiques et Usages Numériques
ADCUEFE CAMPUS-FLE – Lyon

Juin 2023



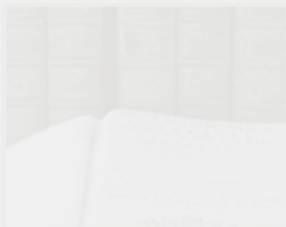
Plan de la présentation

- 1) Cadre théorique : professionnalisation des enseignants de langues, paradigmes neuroscientifiques
- 2) Définition théâtre immersif, affordances du théâtre immersif
- 3) Enjeux didactiques



1.1. Professionnalisation des enseignants de langue

- ▶ Master MEEF anglais/ espagnol => triple enjeu
- ▶ Développer des connaissances et des compétences (socio-constructivisme)
- ▶ Expériences de/ sur le terrain
- ▶ Pratique réflexive
- ▶ Nouvelles technologies, nouveaux dispositifs d'enseignement/ apprentissage



1.2. Approches neuroscientifiques

- ▶ Paradigme de l'enaction (Varela, 1996)
- ▶ Matrice de la pensée émotionnelle (Immordino-Yang, 2016)



2.1. Définitions

- ▶ Immersion dramaturgique
- ▶ Immersion sensorielle

- ▶ Théâtre immersif 1^{ère} génération
- ▶ Théâtre immersif 2^{ème} génération
- ▶ Théâtre dans le métavers, 3^{ème} génération

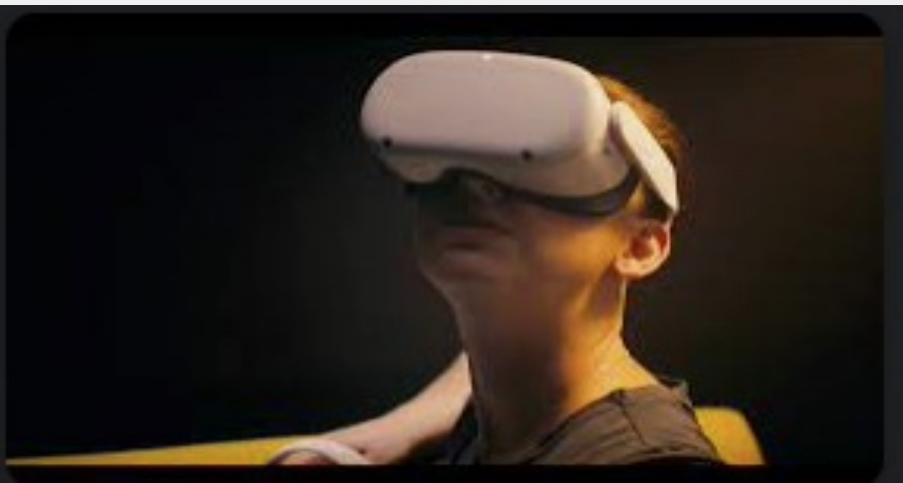


2.2. Quelques exemples

- ▶ National Theatre
- ▶ Immersive Storytelling Studio



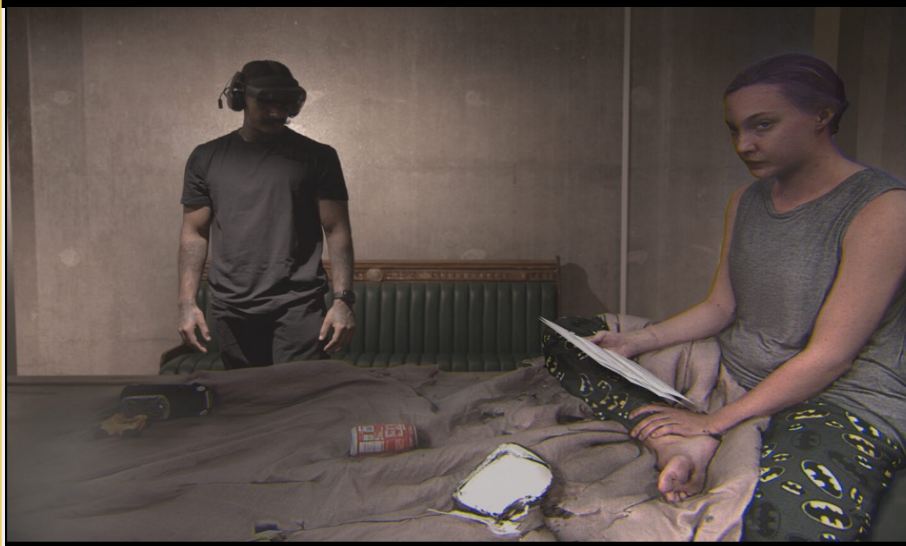
All kinds of Limbo, 2019



Draw me Close, 2019



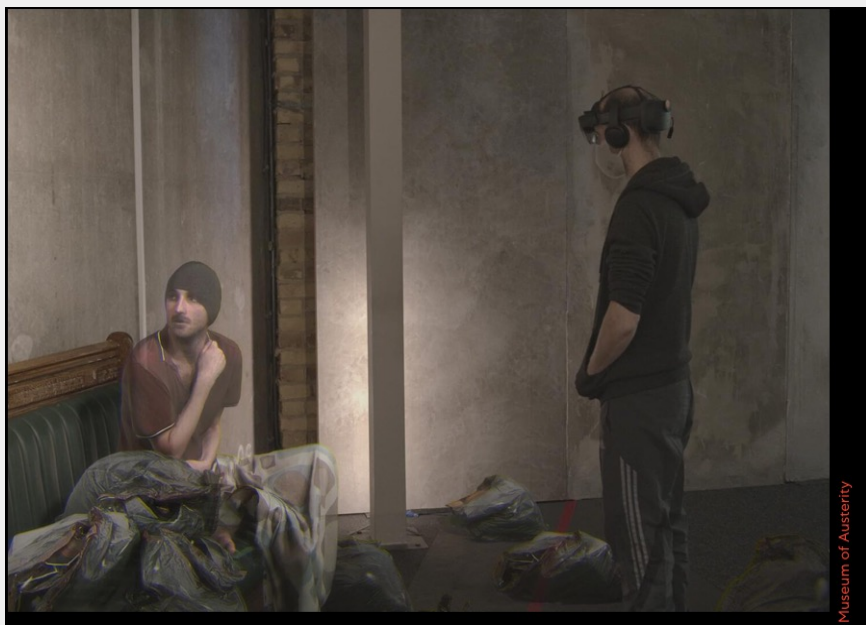
Museum of Austerity, 2021



Museum of Austerity



Museum of Austerity



Museum of Austerity



Museum of Austerity

- ▶ <https://antoinesaintmaur.com/portfolio/presence-a-realtime-drama-in-the-metaverse>



Important Notice:
AltspaceVR shut down on March 10, 2023.

Expérience visuelle, auditive, kinesthésique, émotionnelle

"a stunning virtual replica of the Donmar Warehouse theatre in Covent Garden and watch Adult Children - a poignant virtual reality drama about longing to be together in a time of social distance."

"The rendering of the figures – the actors were photographed using volumetric capture technology, which allows viewers to walk around them and see them in three dimensions – gave the exhibition an unsettling intimacy."

"Was it voyeuristic of me, I wondered, to move from one person to another without hearing their whole story, or was I looking for common threads between their experiences?"

"An emotional and technologically brilliant experience that takes the concept of immersion into new heights"

"Immersive technologies, the ceremony of live performance, and the craft of theatrical staging transport audiences into the heart of Nubiya's performance space."

"Indeed, you're not sitting at the show, you still stand up, following the show through virtual reality glasses. Thanks to this technology, the invisible barriers of traditional stage performance is removed, enhancing the power of connection."

"Visits to the exhibition were limited to thirty minutes, which wasn't enough time to hear all the stories in full. An attendant told me that test audiences found it too upsetting to take in every single detail."

"Mind officially blown. Unlike any experience I've ever had".

"This collapsing of art forms ... is deeply affective, and thus powerful".

"a heartrending mixed reality installation"

"fascinating"

"These stories grab you by the throat and don't let you go"

"a work that brilliantly combines live performance, audience participation, animation and virtual reality (VR) to evoke an experience that works on a heightened, extrasensory level."

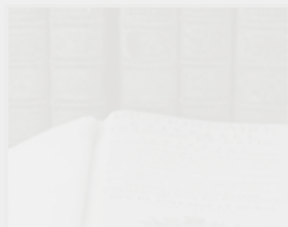
"You were shown people in desperate and sometimes humiliating circumstances but could choose whether to stop and listen at a respectful distance or walk up close and nosily inspect them."

"In closer proximity to the person's hologram, one can hear that actor's breathing."

"combines verbal testimony, original music and groundbreaking volumetric capture that invites audiences to contemplate close-up the human impact of austerity."

2.3. Affordances

- ▶ Interactivité/ interaction
- ▶ Immersion / immersion sensorielle et sensori-motrice
- ▶ Sentiment de présence

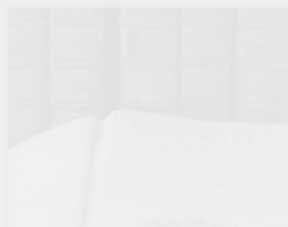


3. Enjeux didactiques

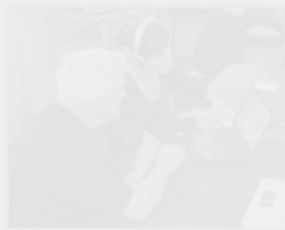
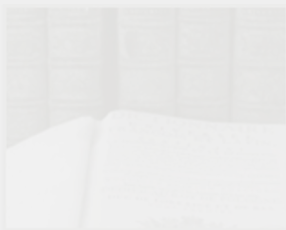


- ▶ Engagement de l'apprenant
- ▶ Narration engageante
- ▶ Entraînement à la CO / CE
- ▶ PO? PE? (réfléchir aux tâches)

- ▶ Formation des enseignants à l'utilisation du dispositif



- ▶ Un dispositif didactique intéressant
- ▶ Fuchs : intérêt des métavers = développement arts et culture + relations sociales





L'HORIZON DE KHEOPS
UN VOYAGE EN EGYPTE ANCIENNE

UNE EXPÉDITION IMMERSIVE EN RÉALITÉ VIRTUELLE
DU 14 JUIN AU 2 OCTOBRE 2022

DÉCOUVREZ LES SECRETS DE
LA PYRAMIDE DE KHÉOPS

PLUS DE VIDÉOS [Expériences sur www.limorabe.org](http://www.limorabe.org)

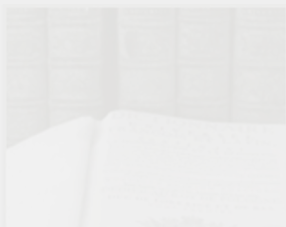
INSTITUT DU MONDE ARABE

excutio

TRÉSORS

A virtual scene featuring a large, ornate boat on a body of water. In the background, the Great Pyramids of Giza are visible under a sunset sky. In the foreground, several people are wearing VR headsets, looking towards the virtual scene.

► Mais des limites subsistent...



Références

- Abendroth-Timmer, D. (2017). Reflexive Lehrerbildung und Lehrerforschung in der Fremdsprachen- didaktik: Ein Modell zur Definition und Rahmung von Reflexion. *Zeitschrift für Fremdsprachen- forschung*. 28 (1), 101-126
- Chateau, A., Ciekanski, M., Molle, N., Paris, J. et Privas-Bréauté, V. (2019). Adding Virtual Reality to the University Self-Access Language Centre: Brave new World or passing Fad?, *European Journal of Language policy*, special issue « Virtual exchanges », 257-274.
- Cicurel, F. (2011). *Les interactions dans l'enseignement des langues : Agir professoral et pratiques de classe*, Interlangues. Paris : Didier.
- Ciekanski, M., Kalyaniwala, C., Molle, N. et Privas-Bréauté, V. (2020). Real and Perceived Affordances of Immersive Virtual Environments in a Language Teacher-Training Context: Effects on the Design of Learning Tasks. *Revista Docência e Ciberultura*. Vol. 4 n°3, 83-111.
- Ciekanski M. et Yibokou, K.S. (2022). Les ressources d'éducation en réalité virtuelle. *Recherches en didactique des langues et des cultures*, 20-1. <http://journals.openedition.org/rdlc/11675>
- Damasio, A. R (2002). *Le sentiment même de soi. Corps, émotions, conscience*. Odile Jacob
- Fuchs, P. (2023). De la Réalité Virtuelle au métavers. <https://youtu.be/KdgUg0IEMNE>
- Garson, C. (2022). Théâtre et Réalité virtuelle : naissance d'un nouveau genre. Université d'Avignon. <https://univ-avignon.fr/recherche/midisciences-2022-theatre-realite-virtuelle-vr-naissance-d-un-nouveau-genre-par-cyrielle-garson-38559.kjsp>
- Gibson, E. J., & Pick, A. D. (2000). *An ecological approach to perceptual learning and development*. Oxford University Press.
- Gibson, J. J. (1986). *The Ecological Approach to visual perception*. Lawrence Erlbaum Associates, Inc. (Original work published in 1979).
- Immordino-Yang, M. H (2016). *Emotions, Learning and the Brain: Exploring the educational implications of affective neuroscience*. W. W. Norton & Company.
- Molle, N., Privas-Bréauté, V. et Ciekanski, M. (2020). La réalité virtuelle comme vecteur d'immersion pour apprendre les langues, *Études en Didactique des Langues*, « Transmission et vecteurs », n° 34, 60-89.
- Reaney, M. (1999). Virtual Reality and the Theatre: Immersion in Virtual Worlds. https://www.researchgate.net/publication/261582613_Virtual_Reality_and_the_Theatre_Immersion_in_Virtual_Worlds
- Varela, F. (1996). *Invitation aux sciences cognitives* (traduction de Pierre Lavoie ; 1988). Editions du Seuil.
- Yu, K. (2019). How Immersive Virtual Reality Theatre Pushes the Limits of Storytelling. <https://noproscaenium.com/how-immersive-virtual-reality-theatre-pushes-the-limits-of-storytelling-8265b198bfc7>