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Coláiste na hOllscoile Corcaigh

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Dear readers,

In the first issue of Scenario in 2024, you will find seven contributions (Arora, del Valle, Bosenius, Crutchfield, Massullo & Proietti, van Wyk, and Mattioli) proceeding the 3rd International Scenario Forum conference which took place from 9-11 May at Trinity College Dublin. In this section, you will also find the very first contribution to Scenario written in Italian (Massullo & Proietti). Three contributions are placed in the general section: Jahnke reports on a panel discussion which took place in Germany; Godfrey discusses and reflects on a series of workshops in the context of teacher education in Turkey, and Giebert reviews Franziska Elis's recent publication "Let's keep acting" (2024). Below you will find a list of abstracts of all contributions to this issue.

With the very best wishes from the editors

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Liebe Leser:innen,

in der ersten Ausgabe von Scenario im Jahr 2024 finden Sie sieben Beiträge (Arora, del Valle, Bosenius, Crutchfield, Massullo & Proietti, van Wyk und Mattioli) als Folgepublikation zur 3. internationalen Scenario Forum Konferenz, die vom 9. bis 11. Mai im Trinity College Dublin stattfand. In diesem Abschnitt befindet sich auch der allererste Beitrag zu Scenario in italienischer Sprache (Massullo & Proietti). Drei Beiträge sind im allgemeinen Teil untergebracht: Jahnke berichtet über eine Podiumsdiskussion, die in Deutschland stattfand; Godfrey bespricht und reflektiert eine Reihe von Workshops im Rahmen der Lehrerausbildung in der Türkei, und Giebert rezensiert Franziska Elis' jüngste Veröffentlichung „Let's keep acting" (2024). Nachstehend finden Sie eine Liste der Zusammenfassungen aller Beiträge in dieser Ausgabe.

Mit den besten Grüßen der Redaktion

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Cari lettori,

Nel primo numero di Scenario nel 2024, troverete sette contributi (Arora, del Valle, Bosenius, Crutchfield, Massullo E Proietti, van Wyk, e Mattioli) che fanno riferimento alla terza conferenza dell'International Scenario Forum, svoltasi dal 9 all'11 maggio al Trinity College di Dublino. In questa sezione si trova anche il primo contributo a Scenario scritto in italiano

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(Massullo e Proietti). Tre contributi sono inseriti nella sezione generale: Jahnke riflette su una discussione svoltasi nell'ambito di un panel in Germania; Godfrey descrive una serie di workshop nel contesto della formazione degli insegnanti in Turchia e Giebert recensisce la recente pubblicazione di Franziska Elis "Let's keep acting" (2024). Di seguito troverete l'elenco degli abstract di tutti i contributi di questo numero.

Con i migliori auguri da parte della redazione

Abstracts

Sukhesh Arora: Being, non-being and the in-between: Field notes on the paradox of presence and absence. https://doi.org/10.33178/scenario.18.1.1

What is presence really? What are we talking about when we talk about presence? For a performer, it seems such an obvious thing but the closer you look, the more elusive it becomes, like one of those optical illusions which can only be perceived sideways through the eyes; looking directly makes it immediately disappear. And the whole thing becomes even more sideways when we take presence and put it in the middle of a classroom. Is it possible that we might have been over emphasising presence in the search for the elusive-mysterious? Have we been overly focused on presence in our pursuit of the qualities that make teaching and learning truly transformative? And obviously, what sort of transformative are we talking about in the fractured times that we live in? What is the other side of the story? What can Absence tell us about its polar twin? Does the absent become present by its very absence? And what or who is it that is absent? In my talk which I've framed as a set of field notes, entirely subjective observations gathered over a period of time, I am drawing upon my experience as a performer in search of the elusive-mysterious; my experience as a teaching artist in a teacher education program at Delhi University; and as a researcher investigating teacher agency in the classroom. In interrogating the binary of presence/absence, I seek to throw some light into that liminal space where these two intersect and collide, and begin to reveal the elusive-mysterious so that pedagogical practices can be reimagined and reenacted.

Victoria del Valle: Performativität systematisch stärken: Ein prototypisches Konzept für die Sprachenlehrkräftebildung. https://doi.org/10.33178/scenario.18.1.2

Dieser Artikel beleuchtet die Relevanz von Performativität für das Lehren von Sprachen im digitalen Zeitalter. Theoretisch fundiert werden Argumente für theatermethodische Ansätze in der Sprachenlehrkräftebildung dargelegt, wie sie in der performativen Didaktik verankert sind. Dafür wird eine performative Lehrkompetenz als Zieldimension der Sprachenlehrkräftebildung definiert und ein systemkompatibles Lehrkonzept als Prototyp für die universitäre Ausbildungsphase entworfen. Es folgen Ausführungen zur fachdidaktischen Entwicklungsforschung sowie zur Erprobung und Evaluation des Lehrkonzepts, die auf eine systematische Implementierung von theaterpädagogischer Praxis in der universitären Sprachenlehrkräftebildung schließen lassen.

The editors: Foreword – Vorwort – Prefazione

Petra Bosenius: Teacher presence in EFL-learners' (re-)creation of text for literary text comprehension https://doi.org/10.33178/scenario.18.1.3

In anglophone countries, creative writing as an established university course of studies aims at preparing budding authors for their future profession. Creative writing in the context of teaching English as a foreign language at school in Germany is related to the methodological principles of action- and production-orientation. The latter focus on the learners' response to literary texts thereby allowing them to combine literary text analysis and creative alternations of the texts under discussion. The question arises as to what aspects of a teacher's presence in an EFL-classroom facilitate pupils' creating imaginative texts of their own. Moreover, if the texts created by EFL-learners are designed to be performed, the teacher's presence directing their pupils from written productions to oral performances needs further substantiating. In this paper, it is claimed that the success of creative writing and performing the texts pro-duced largely depends upon the English language teacher's presence vis-à-vis subject matter knowledge, classroom management, and rapport to their pupils. In this way, teachers make their learners experience creative writing not only as a form of com-prehending literary texts, but also as a way to help students reflect upon their roles as writers, learners, and performers of English as a foreign language.

John Crutchfield: Eros and education. https://doi.org/10.33178/scenario.18.1.4

This essay explores the – admittedly taboo – theme of eros as it relates to education. While eros is generally understood today in the restricted sense of sexual desire (hence the taboo), there are good reasons to expand the concept to include the full range of embodied human experiences of attraction or sensuous affinity. Such experiences are not merely physiological, but also infused with emotion and imagination, and they constitute an indelible aspect of presence. While traditional education aims more or less explicitly at suppressing the erotic dimension of presence, performative approaches – precisely because they are rooted in the body – in effect open this dimension and make it available as an area of experience, a source of knowledge, and a motivation for learning. But this introduces an element of unpredictability, even volatility; and given the complex and often unconscious movement of eros, we are never far from the zones of social taboo and therefore of ethical concern. Proponents of a performative teaching and learning culture must therefore give careful thought to the question of how to approach the erotic aspect of presence honestly, ethically, and in ways that not only promote learning but also foster self-esteem and respect.

Chiara Massullo & Elisabetta Proietti: Essere accesi per cambiare il mondo: L'educazione poetica come via per intensificare la presenza nel tempo della grande distrazione .
https://doi.org/10.33178/scenario.18.1.5

La "grande distrazione", che proponiamo come categoria pedagogica ed esistenziale, ci sembra rappresentare un rischioso nuovo paradigma dell'oggi: è l'assiduità del distoglimento da sé, il continuo essere spostati altrove, la pervasiva induzione a eludere il qui e ora, il ripiegamento delle più belle energie umane verso la stasi. È allora necessario e urgente

chiederci: come si può favorire la presenza piena, nella vita quotidiana e in particolare nei contesti educativi? Nel presente studio, attraverso le riflessioni di autori classici e il pensiero complesso di Edgar Morin, mettiamo in luce come un'educazione poetica (ossia che coltivi e valorizzi la capacità mimesica e la partecipazione estetica alla realtà) consenta un'intensificazione della qualità dell'esserci e dell'essere insieme, e quindi della presenza. Riportiamo infine un esempio di educazione poetica raccontando l'esperienza del progetto educativo "Il sasso nello stagno. In movimento tra parole e storie", una sperimentazione svolta in alcuni licei italiani in cui la lettura espressiva ha costituito la via privilegiata per accendere e aiutare a manifestare la presenza piena degli studenti.

Klara van Wyk: The here and clown: Exploring clowning in relation to presence in theatre. https://doi.org/10.33178/scenario.18.1.6

This practise-as-research paper applies Cormac Power's three categories of presence (2006) to contemporary clown training and performance in the theatre with specific reference to a recently devised performance that used clown principles to open up challenging discussions around shame, race and Afrikaner Identity. Through my perspective as a South African educator, clown practitioner and postdoctoral fellow, I propose that the contemporary clown's failed efforts to sustain the audience's belief in their persona is what paradoxically leads to the clown's success by drawing attention to presence as a multibodied phenomenon. Failure, a key principle of clowning, is an effective performance strategy that relies on the performer's awareness of their presence as a dynamic exchange to establish and maintain connection with an audience through listening and reacting to audience appreciation (laughter) or lack thereof (silence). Through critical reflection of the clown as both a state of presence and a performative strategy, this paper highlights the valuable role that the clown's insider-outsider position plays in bringing about awareness and learning in both theatrical and pedagogic contexts.

Irene Mattioli: The time when the new light is born. Ewa Benesz's Paratheatre as a collective and individual performative process. https://doi.org/10.33178/scenario.18.1.7

The subject of this report is the paratheatrical laboratory In the Act of Creating: Meeting with the Lentisk, led by Ewa Benesz. The contribution provides insight into this work, focusing on the key elements that characterise it as both an individual and collective artistic process. Benesz is one of the most important representatives of paratheatre, a participatory artistic practice initiated in 1969 by Jerzy Grotowski as part of the activities of the Wrocław Laboratory Theatre. In the article, I offer my own testimony of the workshop held at Ca’Colmello in Italy in January 2020, focusing on the analogy between the transformation of the lentisk plant and the inner process of the performer. Each paratheatrical encounter is unique and unrepeatable: through improvised actions, the participants give life to an extemporary theatrical creation in the absence of an audience. The purpose of the report is to provide an account of the work that highlights its particular dramaturgical dimension,

which is not fixed and is capable of generating, welcoming, and integrating the proposals of both group and individual performers.

Irmelinn Jahnke: Ästhetische Gestaltung des unaufhaltbaren Wandels: Ein Bericht über die Podiumsdiskussion „Zum Stellenwert des ästhetischen Lernens in der Fremdsprachendidaktik“. https://doi.org/10.33178/scenario.18.1.8

Dieser Bericht präsentiert die Schlüsselideen, die während der Online-Podiumsdiskussion über das Thema „Zum Stellenwert des ästhetischen Lernens in der Fremdsprachendidaktik“ erörtert wurden. Die Diskussion fand im Rahmen der Veranstaltungsreihe „Zehn Jahre ästhetisches Lernen - ein Blick zurück, zwei Blicke nach vorne“ (18. bis 26.01.2024) statt, die sowohl in Präsenz als auch digital durchgeführt wurde. Unter der Moderation von Dr. Nils Bernstein und Charlotte Lerchner wurde ein Konsens unter allen Teilnehmenden erzielt: Die Integration von emotionalem Erleben durch die Künste führt zu einem nachhaltigen Lernerfolg in einem ganzheitlich ausgerichteten Fremdsprachenunterricht. Als Studierende der Sprachwissenschaften und Mitarbeiterin des Sprachenzentrums der Universität Hamburg wurde mir die Gelegenheit geboten, an dieser Podiumsdiskussion als Zuschauerin teilzunehmen und aus dieser Perspektive diesen Bericht zu verfassen.

Tom Godfrey: Teaching as a performative art: Towards an embodied methodology for teacher development. https://doi.org/10.33178/scenario.18.1.9

This paper reports on diagnostic workshops conducted at a teacher training centre in Istanbul focusing on how Applied Theatre methods can support English Language Teacher Education in the areas of self-awareness and self-reflection. The workshops provided 12 participant English Language teachers experience of Applied Theatre methods and techniques to elicit feedback on their pedagogic value and efficacy in teaching. Through dialogue and reflection, participants identified the performative and meta-performative skills they valued from the workshops. While Applied Theatre methods have a proven track record in many contexts, they are rarely utilized in teacher development programmes. Feedback from the workshops revealed that Applied Theatre methods, notably Forum Theatre, provide embodied, participant-led, solution-oriented, multiple voiced opportunities for reflection and dialogue on critical incidents teachers' face. In addition, participants highlighted performative skills pertaining to developing awareness of self, others and setting that are disregarded in current competence-based teacher education programmes. Participants also uncovered meta-performative skills reflecting on why teachers act in the way that they do. The workshops provide an initial template to create teacher development programmes incorporating Forum Theatre and other Applied Theatre techniques.

Stefanie Giebert: Rezension von Elis, F. (2024). Let's keep acting. Dramapädagogische Verfahren im Englisch-unterricht am Übergang von der Primar- in die Sekundarstufe. Schibri. https://doi.org/10.33178/scenario.18.1.10