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Project announcement

Performative arts, drama & theatre in education – A digital glossary

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We wish to announce a project that involves the development of a digital glossary in the area of Performative Arts, Drama & Theatre in Education. The project is nearing completion and the glossary is envisaged to go online in September 2022.

With the bilingual (English-German/German-English) glossary we aim to create an awareness of the rich diversity of international performative practices, especially in the fields of *Theaterpädagogik* (theatre pedagogy) and *Drama in Education/Theatre in Education*, ranging from Bertolt Brecht's *Learning Play* via Augusto Boal's *Rainbow of Desire* and Keith Johnstone's *Impro* to *Process Drama*[1]; from drama as a school subject via drama as a method, for example in the field of foreign languages, to performative practices in extracurricular and sociocultural contexts, at professional theatres and in social fields. It also covers some of the basic terminology used in performance art, music and dance theatre, media theatre, puppet and mask theatre.

In this sense, the glossary represents an attempt to conceptualize the complexity of practices shaped by the performative arts. The performative turn, driven by developments in theatre, linguistics, and also gender studies, is a paradigm shift in the humanities and social sciences that has impacted on many disciplines, including education.

It should be noted that in German-speaking parts of the world, *Theaterpädagogik* (theatre pedagogy) is the common, widely used term, even though in fields such as foreign language education or therapy/psychology, terms such as *Dramapädagogik* (drama pedagogy) or *Dramatherapie* (drama therapy) are utilized; the terms *Angewandtes Theater* (Applied Theatre) and more recently also *Theatervermittlung* (theatre mediation) are now frequently employed, and increasing reference is also made to *Performatives Lehren, Lernen und Forschen* (Performative Teaching, Learning and Research).

[1] As a teaching methodology, process drama developed primarily from the work of Dorothy Heathcote, Gavin Bolton, Mike Fleming and other leading practitioners. Eucharia Donnery and Erika Piazzoli, for example, continue to focus in their work on the artistry of process drama in second language education.

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As this project has emerged from the culturally specific fields we referred to above, and with its emphasis on collaboration specifically in English-German/German-English speaking contexts, it has a Eurocentric starting point. However, the project also aims at enabling collaboration across different countries using English as a lingua franca, especially with colleagues from regions outside Europe and North America.

As users, we imagine drama & theatre in education practitioners who, in a transcultural context, conduct workshops with either a German-speaking or English-speaking group, such as pupils or students.

Let us give two conceivable practical examples:

1. A German *Theaterpädagogin* (theatre pedagogue) leads a workshop for an English-speaking group of university students of theatre. Her plan is to focus on a performance-oriented project that temporarily interrupts, disturbs and unsettles everyday actions and perceptions of the participants. The goal is to work towards a performance as a live event, i.e. the project is about the presence of the actors in the presence of spectators and their different experiences.

2. An Irish Drama in Education facilitator runs a workshop for German secondary school teachers. She focuses on *process drama* and involves the teachers in the creation of an imaginary dramatic world within which issues are articulated and embodied. In the course of constructing the drama, the workshop facilitator uses dramatic techniques to layer more dramatic tension and complexity into the work.

The activities in the first workshop are bound to run more smoothly if the facilitator is familiar with specific English language terms that relate to performance-based work; similarly, the facilitator of the second workshop would benefit greatly if she were able to use German terms that help to explain the characteristics of process drama and specific dramatic techniques.

Moreover, both facilitators would clearly benefit from a knowledge of terms that are frequently used in instructions and in the evaluation of workshop-related experiences. We hope that this glossary might become a useful source of reference for anyone who plans to facilitate a workshop in a bilingual/transcultural setting.

We are aware that the German-English or the English-German translations are only an aid and cannot replace differentiated intercultural/transcultural reflections that can be facilitated at conferences and in research projects.[2] However, we hope that our alphabetically ordered list

[2] The International Glossary Project was initiated by the Bundesarbeitsgemeinschaft Spiel & Theater e.V. around 2015. At several meetings held in Berlin the participants agreed to intensify the collaboration with colleagues in English speaking countries, and to organise events that would bring colleagues from different countries together,

might nevertheless be useful and serve as a reference point for further research and practice. Colleagues could also draw on this source in their discussions about the basic and key terminology that students in BA/MA/PhD programmes of drama and theatre-related (sub)disciplines are expected to develop in the course of their studies. We accept a certain schematism, which is inherent in all such glossaries, in the hope that the linguistic barriers in the drama- and theatre-based pedagogical cooperation of German- and English-speaking team members and participants will be reduced. As a review has shown, the common translation aids on the internet, such as *DeepL*, *Linguee*, *Leo*, *Pons*, are in no way sufficient for the translation of drama- and theatre-related specific terms and expressions.

The comparison between German and English terminology made us aware of how strongly the respective theatre, cultural and political tradition impacts the translation work and, consequently, can cause significant challenges for translators. We have therefore attempted to give a more detailed explanation of a few terms in the endnote section. While translating, however, we also experienced that this complex process has not only made visible the cultural differences between German and English speaking countries and, accordingly, different understandings in the area of theatre/theatre pedagogy, but has also given us a new perspective on our own theoretical understanding and performative practice.

This glossary consists of approx. 3000 specific terms that are related to the fields of drama/theatre in education, general pedagogy, the theory of drama and theatre, stage technology, and also of general terms, designations and expressions that are used in theatre work. It is based on standard reference works, dictionaries, manuals, key texts and descriptions of practice. Nevertheless, it represents a subjective selection as it is based on our personal drama- and theatre-related professional experience. Before publication, we presented this glossary to experts, colleagues and friends and asked them to suggest additions and deletions, add comments and give further hints. We would like to thank all of them for their support.[3]

The digital form of publication means that this glossary is not only accessible to all interested parties at any time, but can also be expanded and corrected at any time. It is envisaged that an advisory board update the glossary once a year, hence this glossary is in a constant process

including the 4th Scenario Symposium in 2016 (see report: https://doi.org/10.33178/scenario.10.2.6) and the conference at University College Cork in 2019 (see report: https://doi.org/10.33178/scenario.13.1.8), followed by a conference in Salzburg in 2021 that laid the foundations for PAC, the new international association for *Performing Arts in Contexts*. The 1st Annual Meeting of PAC entitled *Perspectives in_between Spaces* will be hosted at the University of Zurich (13-16 October 2022).

[3] Special thanks to Annie Ó Breacháin, Peadar Donohoe, Mike Fleming, Ger Fitzgibbon, Helen Hallissey, Stefanie Giebert, Erika Piazzoli, Tríona Stokes as well as Matthias Dreyer, Ute Handwerg, Ulrike Hentschel, Ole Hruschka, Gerd Koch, Christoph Lutz-Scheuerle, Tania Meyer, Friedhelm Roth-Lange, Mira Sack and Michael Wrentschur.

of development. Furthermore, it is very desirable to make the glossary available also in other languages to facilitate as much intercultural exchange as possible in the field of performative arts, drama and theatre in education. We have already begun to explore the possibility of a glossary in Spanish and Italian, and it is envisaged to develop an app that that can be used to search for translations at any time in the work process.

The first version of the glossary is expected go online at:

https://www.ucc.ie/en/scenario/scenarioforum/glossaryperformativeartsdramatheatreineducation

and

http://gesellschaftfuertheaterpaedagogik.net