CREATIVE ENGAGEMENT:
*DER FUND* BY VEZA CANETTI

A German text transformation project

A workshop led by Elisabeth Koenigshofer

New Perspectives on Language Teaching and Learning, University of St Andrews 9 June 2018
OUTLINE

• Text transformation as a vehicle for holistic teaching, creative and autonomous learners
• Veza Canetti and *Der Fund*
• Why create text transformation projects
• What can be created
• Who creates
• Project planning stages
• The legal bit
I enjoyed working with others as a team to tackle the story of “Der Fund” and present it in a new and interesting way that shows the creativity and diversity of the German Department as a whole. We were able to show that through our common knowledge of the German language, one story could be translated to an audience through a variety of means, be it speech, music, or paintings.” (Sian, Year 2)
LANGUAGE LEARNING AS A HOLISTIC PROCESS

• holistic learning experience – contextualised learning with all senses (eg. VARK)
• value non-academic skills
• foster creativity
• strengthen student confidence
• independent learning and autonomous learners (Boud, 1988)
• intercultural awareness
• real-world connection
• transferable skills (Jaques & Salmon, 2008: 93-94)
WHY VEZA CANETTI?

- centenary of women’s suffrage
- lesser known female Austrian author
- Austrian authors in UK exile

- 1897 – 1963
- Elias Canetti’s wife
- novels, short stories, many posthumously published

© Hanser Verlag, Literaturhaus Salzburg
WHAT COULD WE DO IN A TEXT TRANSFORMATION PROJECT?

What? Why? Who?
How? When? Where?

“…one story could be translated to an audience through a variety of means, be it speech, music, or paintings.” (Sian, Year 2)
WHAT COULD WE DO IN A TEXT TRANFORMATION PROJECT?

• focus on source text

• translation
• creative writing: text types, narrators, register, reduction and expansion, …
• performance: dance, scetch, pantomime, theatre, film, staged reading, …
• musical interpretation
• visual interpretation: painting, drawing, photography
• inter- and intratextuality
• exhibition, installation
• …
DER FUND – WHAT DID WE DO?

• look at the material provided – what was the text about?

• student creations

• team: 5 students (year 1, year 2, final year), 1 PhD student
  • paintings
  • music
  • translation
  • staged reading (including an introduction and a Q&A)
DER FUND – WHAT DID WE DO?

- music, visual interpretation, translation
- staged reading, artist biography, Q&A
WHY CREATE A TEXT TRANSFORMATION PROJECT?

- learning objectives
- benefits for learners
- benefits for teachers
- institutional aspects
WHO IS THIS FOR? WHO CREATES?

• (potential) student body
• audience
• authorship
• autonomous learners
PROJECT PLANNING

Student authorship
Learner autonomy

preparation & planning  delivery  documentation

Scaffolding
Teacher intervention
PLANNING STAGE

• reasons for creating a text transformation project

• learning objectives

• impact
Intrinsic

• creative work on German texts, interest in topic

• personal skills, academic skills

Extrinsic

• professional placement on final record

• transferable skills, academic skills

Engwistle, 1998: 16-17
PLANNING STAGE

Components

• student body
• incentives
• spatial resources
• temporal resources
• financial resources
• accessibility
• the legal bit
THE LEGAL BIT – COPYRIGHT

“the copying of works in any medium as long as the use is solely to illustrate a point, it is not done for commercial purposes, it is accompanied by a sufficient acknowledgement, and the use is fair dealing.”

“performing, playing or showing copyright works in a school, university or other educational establishment for educational purposes. However, it only applies if the audience is limited to teachers, pupils and others directly connected with the activities of the establishment.”

https://www.gov.uk/guidance/exceptions-to-copyright#teaching

- written, dramatic, musical and artistic work - copyright lasts until 70 years after author’s death NOT publication of work
- public domain
- creative commons
DELIVERY

Teacher

• participate in regular meetings
• monitor
• provide input
• play the devil’s advocate
• mediate
• support
• feedback

Students

• engage with text and find interesting aspects
• organise
• work as a team
• create
• disseminate (advertising)
• act responsibly, accept responsibility
• feedback
Translation

“I found the letter particularly difficult to translate, considering the character is illiterate, meaning I had to decipher her spelling errors to understand the text, followed by purposefully creating spelling mistakes in the target text. […] As a team, we had to discuss particular words and our preferred translation in order to keep consistency throughout the text. Words such as “Katzensteig” and the “lost property office” had to be carefully examined, even the smaller details such as question of capitalising the words “lost property office” were discussed” (Sophie, Year 4)
DOCUMENTATION

• professional track reports

• exhibition at university - dissemination

• blog entry - dissemination
BIBLIOGRAPHY

• Interactive discussions: www.mentimeter.com
• Angelina, © Melani Schröter, 2018
• Group picture, © Regine Klimpfinger, 2018
• Emily, © Melani Schröter, 2018
• Nick, © Elisabeth Königshofer, Nick Bricknell 2018
• Sophie P., © Melani Schröter, 2018
• Work Sophie A., © Elisabeth Königshofer, 2018
e.koenigshofer@reading.ac.uk

Modern Languages Blog