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Science linking with School
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Project Review, December 13th 2011

**Mrs. Munde's Deadly Sins
Cultural Heritage – the “Archiving Classroom”
Pupils as Researchers**

LEADING INSTITUTION

University of Innsbruck, Research Institute Brenner-Archives
Coordination: ao. Univ.Prof. Dr. Johann Holzner
Contact: Johann.Holzner@uibk.ac.at

PARTNERS FROM ECONOMY AND SOCIETY

The Tyrolean Museum Ferdinandeum
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Austrian Federal Ministry of
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Mrs. Munde's Deadly Sins: Cultural Heritage – the “Archiving Classroom”; Pupils as Researchers

In the context of the project “Frau Mundes Todsünden”, students, today's and especially tomorrow's audience, were dealing with traditions in an unbiased way. Are themes of folk plays relevant for students? Can genre and speech still arouse interest among them? These were basic questions that should illuminate the importance and function of folk plays in today's society.

Exemplary, “Die sieben Todsünden” (originated in the beginning of the 20th century) by Franz Kranewitter and “Stigma” (premiered in 1982) by Felix Mitterer were read, discussed, enacted and assessed together. The students feel that folk plays no longer fit into their realm of experience. Particularly, the fantastic elements in “Stigma” are classified as questionable. Many students stated they would rather have preferred to work with musicals than folk plays. At first, they felt alienated by the topics the folk plays revolved around. However, after a period of intense involvement with “Stigma” and “Die sieben Todsünden”, it became apparent that topics like religion, faith and moral values are still very much up-to-date. It is interesting to note that Kranewitter's play is perceived as rather contemporary while “Stigma” is felt to be rather old-fashioned. Always present is the students' demand that folk plays should try to address problems from their living environment, with juveniles as protagonists. Although the Tiroler Volksschauspiele in Telfs are quite known among young people, they are rarely perceived as an identity-building factor. Getting to know one's own cultural environment was a step taken during the course of the project. In many cases, theatres are only visited if parents give access to this cultural division. As a conclusion, an attempt should be made to bring children and juveniles in contact with theatre at an earlier age.

The students were in touch with folk plays in manifold ways: They worked with original material from the estate of the ExI-Bühne and the Mitterer inventory from the Brenner-Archives, attended a performance of the Tiroler Volksschauspiele, enacted “Stigma” and created new versions of “Die sieben Todsünden”. They also took part in public relations work (see Tiroler Tageszeitung, 04.03.2010) and in the presentation of results (21.04.2010).

Overall, the co-operation has proven to be very successful and productive. An added value is clearly visible for both students and the Brenner-Archives. Initial results were already tested on the 9th “Aktionstag der Jungen Uni” (Innsbruck, 04.11.2011). Additionally, newly gained knowledge from the project will influence further activity with juveniles.

Mag. Ingrid Fürhapter and Mag. Iris Kathan were charged with the examination and assessment of material from the estate of the ExI-Bühne. Since 2010, Ingrid Fürhapter has devoted herself to the history of reception and has primarily been sighting the collection of reviews from the estate. Additionally, since January 2011, Iris Kathan has been concerned with the constituent “Representational




media and PR-resources” with a focus on examining the self-concept of a theatre. More than half (the time span from 1902 – 1942) of the roughly 1.800 reviews from the estate of the ExI-Bühne were gathered in a database. For the Brenner-Archives’ homepage, a schematic list of existing receptional references was compiled while at the same time a chronological list of reviews for the covered period was made. Furthermore, the material discovered in the constituent “Representational media and PR-resources” was documented in a detailed list and made accessible on the Brenner-Archives’ homepage. Following the evaluation of the database and representational media, at the end of the project an analysis of findings is at hand. Giving an assessment of quantitative and qualitative nature, it comprises 30 pages and will probably be released in the next issue of the “Mitteilungen aus dem Brenner Archiv” (Nr. 31/2012). Moreover, location- and author-related entries have been written for the literature-oriented internet portal “Literatur-Land-Karte Tirol”, available on the Brenner-Archives’ homepage. These entries are pursuing the topographical references in the life and work of Franz Kranewitter and Karl Schönherr.

Likewise, the task of assessing and recording the inventories of Felix Mitterer and Luis Egger Pompanin as well as the Tiroler Volksschauspiele collection was tackled by Mag. Gabriele Wild in collaboration with Dr. Christine Riccabona. This was followed by a publication of inventory lists in the Brenner-Archives’ homepage inventory. Scientific results of this contentual research and analysis were included in an essay that primarily deals with reception-related material existing in the inventory. The growing commercialization of folk plays is thereby striking. Even in reviews, programmatic aspects are increasingly moving into the background.

As far as the topicality of folk plays is concerned, the students’ contributions are incorporated in the scientific scope. It was their statements, whether written, spoken or otherwise creatively given, that allowed a first basic answer to the question. The topic also served as a starting point for a second working sphere which Christine Riccabona devoted herself to, in collaboration with Mag. Sandra Unterweger (01.10.2008 – 30.09.2010). The presentation/essay “‘Ausverkauft!’ Anmerkungen zu Theateraufführungen auf Tiroler Bühnen anlässlich des Gedenkjahres 2009” was geared towards illuminating culturally promoted activity pertaining to the commemorative year of 2009.

Christine Riccabona published an interview with director Ekkehard Schönwiese, thus shining a light on current theatre practice and the actuality of folk plays. Additionally, an interview with Toni Bernhard – author, Germanist and writer of folk plays – was conducted. From the viewpoint of an author, he is relating his experiences concerning dialect as a stage language or working on linear stage plays. To which extent are folk plays still perceived by juveniles, how much do they arouse their interest and what is the best way to get young people in touch with folk plays? Regarding these questions, an interview Gabriele Wild conducted with Bernhard Aichner has to be highlighted. With his play for young people, “Super Andi”, he has chosen a different approach to the myth of Andreas Hofer.





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