



Guidelines for compilation of the Shakespeare Terminological Dictionary – CUSHA Dictionary

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Impressum

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Foreword

The present Europe, a space of variety, faces challenges in linguistic and culturally diverse classrooms. With the Erasmus+ project *CultureShake* a transnational team wants to approach these challenges and find solutions. The team consists of different organisations (two schools, two universities and one heritage organisation and educational charity) contributing to the project with complementary expertise: the English School Gothenburg in Sweden is experienced in the field of inclusion and multilingual school environment; the Friedrich-Wöhler Gymnasium in Germany implemented a world class with refugee students; the University of Education Karlsruhe in Germany provides expertise in multilingual didactics, CLIL and transdisciplinarity; the Primorska University in Slovenia joined with a linguist versed in lexicography; the Shakespeare Birthplace Trust in the UK offers the expertise on Shakespeare and theatre pedagogy.

Within the three-year duration of the project from 2016 to 2019 this transnational team developed together five intellectual outputs which were an integral part of the learning activities where students and experts joined.

The intellectual outputs focus on the following Erasmus+ topics:

- Inclusion – equity
- Integration of refugees
- ICT – new technologies – digital competences.

They meet the following programme priorities:

- Inclusive education, training and youth
- Open and innovative education, training and youth work, embedded in the digital era
- Addressing underachievement in the basic skills of maths, science and literacy through more effective, innovative teaching methods.

Why did the project team choose these topics and priorities?

After the so-called refugee wave in 2015, the need for multilingual teaching material and innovative approaches for schools became prominent. The already existing challenges with plurilingual speakers in a heterogeneous classroom now became more virulent because of the quantity of newly arrived children. At the same time Europe also experienced a new wave of terror attacks, which it was feared would also lead to an increase in hostility against refugees and migrants. As a consequence, the EU ministers of education published the Declaration on Promoting Citizenship and the Common Values of Freedom¹, Tolerance and Non-discrimination through Education, where participation is seen as a major aim to foster participation and tolerance. Inclusion here as well as in Julie Ward's report on intercultural dialogue² is seen as central to prevent exclusion and racism, and to empower people to participate. With their expertise the *CultureShake* team intends to follow-up these two European documents with a project where we developed innovative products for use in multilingual classrooms and education.

How did the project team approach the above topics and priorities?

Cultural heritage has the potential to play a central role in promoting active citizenship as well as the fundamental values of the European Union. In this context, the *CultureShake* project decided to work with plurilingual students on Shakespeare and his works as shared European cultural heritage that transcends its national context. As the truly global extent of Shakespeare reception and performances shows, Shakespeare's plays have a worldwide appeal beyond their historical and cultural importance to their country of origin. They are therefore best placed to offer points of connection for plurilingual and pluricultural students to explore experiences we have in common with each other as humans, and that span cultural as well as geographical distances.

As the above mentioned challenges are not restricted to one nation or one national education system, but reach out to all

European states and are a global issue, the project team has a transnational set up. Furthermore, the stakeholders range from regional/national to European and international, because of the global importance. The project is based on a transdisciplinary approach, where the *Lebenswelt* challenge, the real-world problem of multilingual settings is considered beyond disciplinary boundaries bringing together practitioners and researchers from different fields.

What are the major outcomes of the project?

CultureShake was a three year's venture to contribute to the European idea of peace and variety. The project team developed the following five intellectual outputs, which were tested during the learning activities. Stakeholder as well as peer feedback was included into the products.

Intellectual output 1, "Method guide for teachers: Shakespeare in the 21st-century classroom", has been created for teachers who would like to include Shakespeare in their language teaching or in their multilingual classroom, but who do not quite know where to start with this. This method guide makes clear why 'doing' Shakespeare with language learners is a worthwhile undertaking and how all their pupils can profit from it, including those with multilingual backgrounds.

Intellectual Output 2, "CUSHA Online Dictionary Compilation", develops a concept for progressing an online dictionary in the classroom. With this concept teachers familiarise with a student-centred production, process and usage of an online dictionary.

The goal of intellectual Output 3, "Concept for the Development of Peer Teaching Material", was to provide teachers with a concept and step by step instructions as well as further ideas on how to activate pupils to prepare material and lesson plans for their peer groups.

Intellectual output 4, "Exchanging Culture Shakes: A Teacher Manual for Multilingual and Transcultural School Exchanges", is designed for teachers preparing a school exchange focusing on culture and language sensitive learning objectives for learning groups with different mother tongues. This manual is a ready to use

handbook with theory-guided tasks which can be used right away for a multilingual and transcultural school exchange. How can a migrant with a culture and mother tongue different from the national culture and official language be an integral part of a school exchange and not be excluded?

Intellectual output 5, “Module for Further Teacher Education”, summarizes features of the other outputs to develop a module for teacher training.

How can these intellectual outputs be used in educational settings?

The intellectual outputs can be used one after the other or on a modular basis. They are appropriate for parts of lessons, a singular lesson, teaching units or whole school exchanges. All the intellectual outputs correspond but can also be used separately.

We hope you enjoy and try out our material. Feedback is welcome at any time; our contact details are available on our project website www.cultureshake.eu.

The *CultureShake* Team

NOTES

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http://ec.europa.eu/assets/eac/education/news/2015/documents/citizenship-education-declaration_en.pdf (25/06/2019).

² Julie Ward (2015), http://www.europarl.europa.eu/doceo/document/A-8-2015-0373_EN.html?redirect (25/06/2019).

Introduction

In the guidelines we present the Shakespeare's Terminological Dictionary – CUSHA Dictionary, which is a product of the Erasmus plus project CUSHA (*CultureShake*, <https://cultureshake.ph-karlsruhe.de/cusha/en/>). In the guidelines, we present the micro and macrostructure of the dictionary and the process of compilation of dictionary entries. Within the project we are bringing lexicography closer to the students by involving students in the process of dictionary compilation and editing. The Shakespeare's Terminological Dictionary is compiled by students for students and is supervised by an expert in lexicography who is one of the projects members. In the guidelines specific characteristics of compiling general and terminological dictionaries (Atkins and Rundell 2008, Fuertes-Olivera and Tarp 2014) are presented, as well as the extraction of terms from Shakespeare's plays *The Tempest* and *A Midsummer Night's Dream*. Despite the fact that the dictionary is compiled by students for students, the Shakespeare's Terminological Dictionary is particular also due to the extended inclusion of languages, offering translations of terms in thirteen languages. The working language is English, and the dictionary entry is written in the English language and provides a definition, an example of usage from the play in English, and translations in thirteen languages. Within the project we are promoting multilingualism and language acquisition especially by including all thirteen language that are the mother tongues of the participating students. In the dictionary entry we include also pictures of some selected terms as well as audio files for the single elements of the dictionary entry, including the translations.

Termania Platform

Termania is an online freely accessible portal for registered users available at the following address <https://www.termania.net/> (picture 1), designed primarily for searching lexical databases, but offers users the possibility to compile dictionaries. The purpose of the portal is to become the central platform where terminology data related to lexicography is concentrated, firstly for Slovenian and secondly for other languages. The advantage of Termania platform is above all the fact that in a single place a wide variety of freely available dictionaries is concentrated. These dictionaries differ in type and structure. Termania platform is available for research and compilation of dictionaries and offers basic and advanced research as well as data on each published dictionary (e.g. number of entries, languages included). Upon free registration the users have the possibility to use several dictionary editing masks (e.g. bilingual, monolingual, multilingual dictionaries) for compiling dictionaries. The mask could be modified according to the needs of the users and the structure of the dictionary article.

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Advanced search About

Picture 1

Characteristics of terminological dictionaries

The concept of terminological dictionaries differs from the concept of the general dictionaries (Atkins and Rundell, 2008), especially in terms of micro and macrostructure of the dictionary and the compilation of the dictionary article, their number, structure and typology, e.g. monolingual, bilingual or multilingual. Terminological dictionaries are important works meant especially for users of specialized languages and translators. Bilingual terminological dictionaries represent an important niche in contemporary lexicography as such works often solve conceptual problems not present in both languages, e.g. different legal terms and concepts in two different countries. Bilingual specialised lexicography aims at facilitating communication within specialised domains and bilingual terminology aims at recording, structuring and analysing terms, and describing differences and similarities between the involved language communities (Fuertes-Olivera and Nielsen 2012). When observing the macro and microstructure of specialized terminological dictionaries we are aware that it differs from general dictionaries and depends on the needs of the users and the decisions of terminologists and lexicographers. In this respect, we have to specify that the characteristics of specialised terminological dictionaries are specific and varied and are based on the needs of different users, and the lexicographer's obligation is to think about them in the preparation and compilation of the dictionary (Atkins and Rundell 2008). Tarp (2010) argues that the concept of a specialized dictionary can be defined through the possible lexicographic functions it possesses, e.g. the assistance it offers for the lexicographical needs the users have in specific social situations. Tarp (2010) states that dictionaries of specialized languages are not books that need to be read from one end to the other but are tools for consultation and that the basic essence of dictionaries is to contain data that can be accessed quickly and easily. This is the data from which the user can acquire information that can be used in countless contexts. In this sense it is important to determine how

dictionaries of specialized languages can intervene and help in the learning process in a specific field.

General overview of the Shakespeare's Terminological Dictionary (CUSHA Dictionary)

CultureShake features numerous projects products, among them is also the compilation of the Shakespeare's Terminological Dictionary (CUSHA Dictionary) (Termania, 2018). The dictionary is compiled via the freely available online platform Termania. The CUSHA Dictionary is a multilingual dictionary that includes English as the main language. The dictionary article consists of the definition and the example of language usage taken from the plays, both in English and is followed by the translations in 13 different languages. Among the translations we find Italian, Arabic, Russian, Spanish, etc. The 13 languages included into the dictionary article are mother tongues of the participants. The dictionary mask used for compiling dictionary articles were adapted by the Termania IT technologists and to the dictionary articles were added audio and photographic materials. The audio materials are added to some definitions, examples and translations, the photographic materials are added just for some definitions. Compiling the CUSHA Dictionary promotes literacy among students and language acquisition as well as multilingualism. In the context of the translation workshops, students familiarize with Shakespeare through their mother tongue by including translations. In this perspective, students have the opportunity to establish communication channels with students from different realities and develop critical thinking. The Shakespeare's Terminological Dictionary is a dissemination product of the European Erasmus plus project CUSHA compiled in the freely available Termania platform and compiled by two groups of students, from the Friedrich-Wöhler Gymnasium in Singen and the English School of Gothenburg. Both students work jointly in the project on the compilation of the dictionary within the exchange

weeks in Singen, Stratford-upon-Avon and Gothenburg. Approximately there are 30 students working on the dictionary compilation. Within the first exchange week in May 2017 in Singen, the basic concepts of lexicography and dictionary compilation were explained to the students. Later the students registered on Termania platform and were added by the administrator to the compilation team. The purpose of the compilation was to bring Shakespeare to the classroom of the 21st century in an innovative way and to learn about Shakespeare's terminology and dictionary compilation. From the methodological point of view we have compiled the glossary in three consecutive weeks of exchange, from May 2017 up until September 2018. After an introductory phase, concerning the characteristics and compilation of dictionaries, the terms were extracted by the project partner who is an expert in lexicography and also the administrator of the Shakespeare's Terminological Dictionary. The terms were extracted manually from the two short versions of the plays, *The Tempest* and *A Midsummer Night's Dream*. After extraction each student received 10 terms to be included as separate dictionary articles into Termania platform. During the exchange weeks in May 2017 students familiarized with the concepts of dictionary compilation and inclusion of the terms from *A Midsummer Night's Dream*, in September 2017 students added translation and audio recordings to the dictionary articles as well as some photos of the terms. In September 2018 the students included the terms from *The Tempest*. After every single exchange week, the project supervisor for lexicography verified the included terms, the dictionary article and the work done by the students.

Dictionary compilation

By September 2018 the students jointly compiled approximately 200 dictionary articles within three weeks of student exchange. Within the first week of student exchange in Singen in May 2017 the students familiarised with the basic concepts of lexicography and dictionary compilation and later registered on the freely available web platform Termania. On the web there are numerous

dictionary portals, but a significant advantage of Termania compared to other dictionary portals is that it allows the users to both browse and edit dictionaries by using the same interface. The lexicographer involved in the project has the function of administrator and is responsible for dictionary compilation and editing. Upon registration on the web page Termania the students were confirmed by the administrator and added to the team of editors of the Shakespeare's Terminological Dictionary, shortly named the CUSHA Dictionary. After being confirmed and added to the team of editors the students were given the terms to be included into the dictionary mask. Each student was given approximately 10 terms to be included into the dictionary mask. The terms were given to the students on flashcards, ten terms per card. All students were also given a copy of the short version of Shakespeare's play, A Midsummer Night's Dream. Within the compilation process the students used the English interface of the dictionary mask.

Starting using Termania platform

Starting using Termania platform is simple and user-friendly. Upon registration, which is free of charge and clear, the user can immediately start using the dictionary editing tools (picture 2). Once registered the user has the possibility to use the dictionary editing tool, as seen in picture 2. From picture 2 we can see that the user has the option of creating a new dictionary (see right orange button New dictionary) and store the dictionary as My or Public. Dictionaries stored under My are available just to the user, those stored under Public are available to the public.

The screenshot shows the 'Dictionary editing' page. At the top, there is a navigation bar with the 'termānā' logo, 'Dictionaries - search', 'Dictionary editing', and user information: 'Welcome mojca.kompara', 'My account', 'Logout', and 'English'. Below the navigation bar, the page title 'Dictionary editing' is displayed in orange, next to a 'New dictionary' button. The main content area is divided into two sections: 'My' and 'Public'. A search bar is located at the top of the main content area, with the placeholder text 'Enter the dictionary's title or author.' and a search icon. Below the search bar, there is a sidebar on the left with 'Domains' and 'Languages' filters. The 'Domains' filter includes: economy (2), linguistics (1), business science (1), sport (1), and tourism (1). The 'Languages' filter includes: English (4) and Slovenian (3). The main content area displays a sample dictionary entry for 'Angleško-slovenski glosar s področja konjenišтва' by Sintia Marič. The entry details include: Domains: sport, Languages: English, Slovenian, Changed: one year ago, and Number of entries: 57. Below the entry details, there are two icons: a gear icon and a trash icon. At the bottom of the main content area, there is a section for 'CUSHA Dictionary' by 'mojca.kompara'.

Picture 2

By selecting New dictionary the user enters the dictionary editing mask (picture 3) where the title of the dictionary has to be included. As seen from picture 3 the user has the possibility to select the structure of the dictionary, e.g. monolingual, multilingual, combined etc. By clicking every single structure option on the right-hand side of the picture the sample entry appears. In such way the user can easily pick the appropriate entry structure. Under Domain the dictionary typology is provided (general or specific), by clicking on specific a detail domain appears. At the bottom the language is provided.

Characteristics of microstructure

In picture 4 the characteristics of an empty dictionary article are seen. As seen from the picture the dictionary article is composed of the headword, distributed to the students by the administrator and the definition, composed by the students upon using several online references and the example of usage, extracted manually by the students from the given short version of Shakespeare's play, A Midsummer Night's Dream and later in September 2017 The

termánia Dictionaries - search **Dictionary editing** Welcome mojca.kompara My account Logout English -

New dictionary

Title

Structure

- Monolingual glossary
Simple dictionary where entry consists of the headword/term and the definition. Entries are monosemous, therefore each entry can contain only one definition.
- Multilingual glossary
- Combined glossary
- Combined glossary with explanations
- Simple monolingual dictionary
- Simple multilingual dictionary
- Simple combined dictionary

Sample entry

an abstract short, concise description of a document which covers the full scope of its contents

Domains

- General
- Specific domains

Languages

Term/headword language

Slovenian

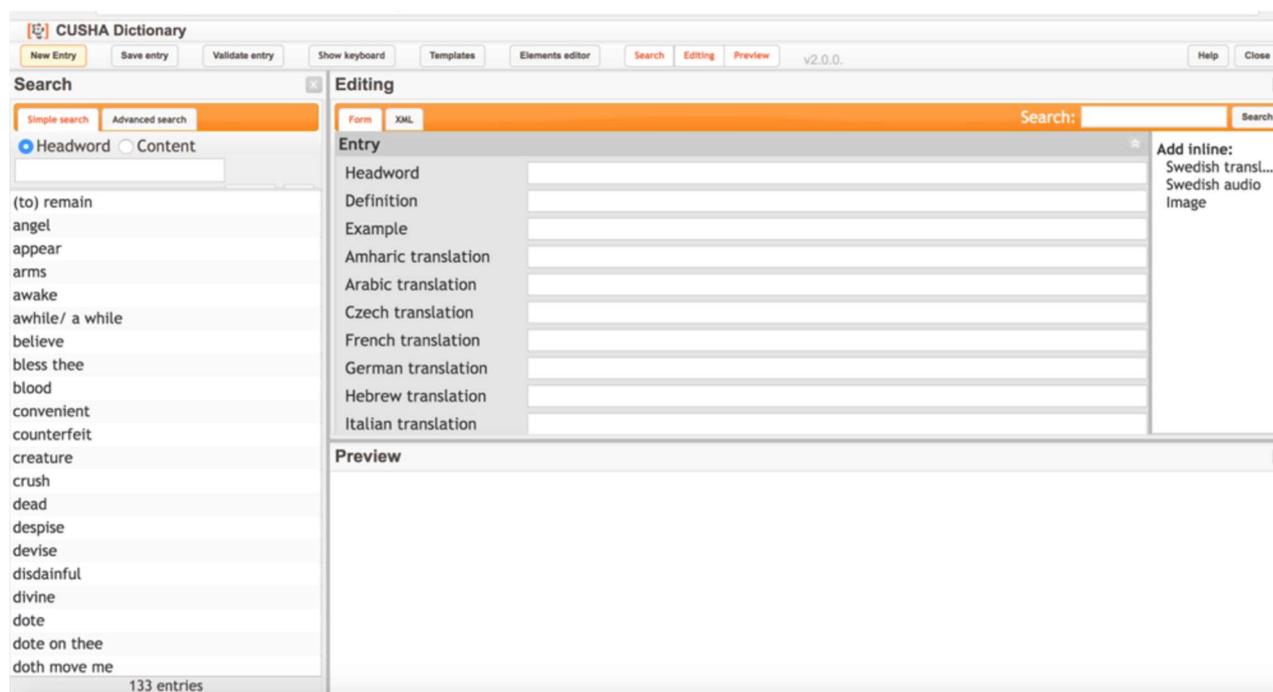
Open entry editor after the dictionary is created. Create

If you have any specific requirements, please [contact us](#).

Picture 3

Tempest. The headword, definition and example of usage are all in English and are followed by the translations in 13 languages. The translations were added to the dictionary article during the second week of exchange, in September 2017 in Stratford-upon-Avon.

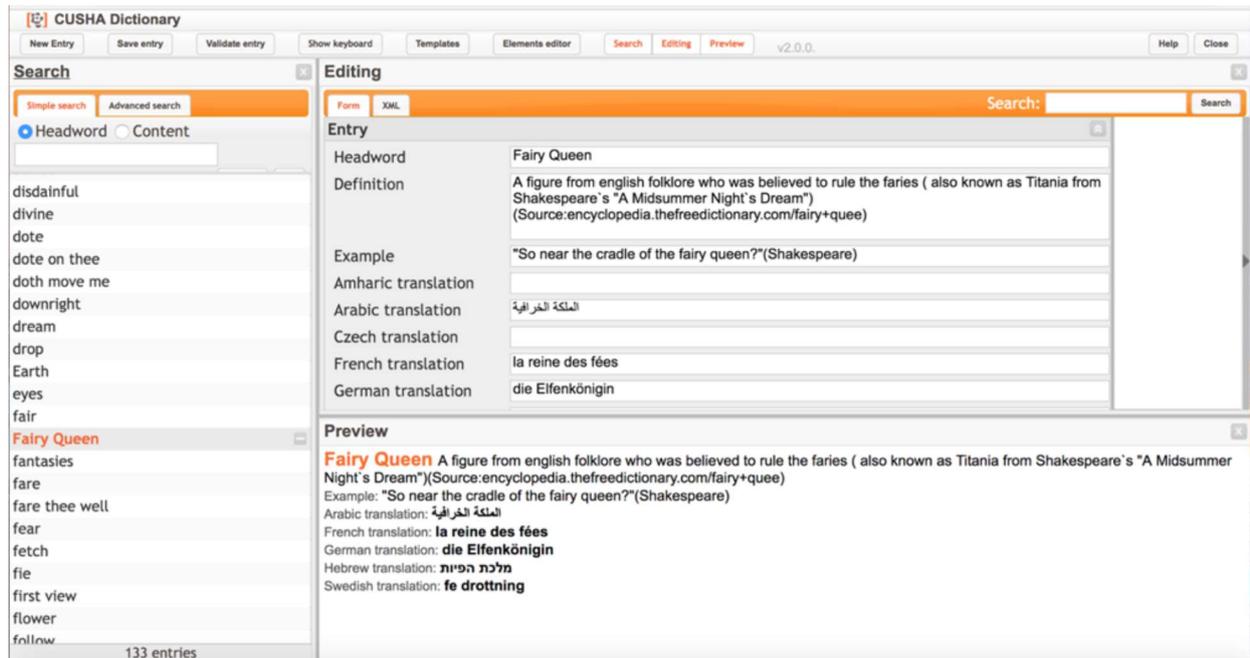
Within the second exchange week in Stratford-upon-Avon in September 2017, the students had the possibility to work at the Shakespeare's archives with authentic translations from the play A Midsummer Night's Dream and included into the dictionary the



Picture 4

translations into 13 different languages. The languages in which the terms were translated are the mother tongues of the participating students. In order to provide the translations, students worked in small groups. The groups were composed of students who speak the same languages, e.g. French. Students worked with flashcard, given by the administrator. On one side of the flashcard there were the terms that had to be translated, on the other side of the flashcard there were the languages in which the terms had to be translated. Students of one linguistic group, e.g. French crossed out the language on the flashcard when they finished all translations in French and passed the card to the other linguistic groups e.g. Russian. This method was used in order not to confuse the students and double the translation work. Within the project goals we promoted language acquisition and multilingualism also by including a variety of different languages, e.g. Arabic and Hebrew and thus promoting students' interest in learning new vocabulary and cooperation in translating the terms included in the dictionary. Within the workshop at the archives, the students cooperated and jointly worked with each other and during the workshop the language barriers were simply dissolving within the translations. In order to provide translations in 13 languages the dictionary editing

mask had to be adjusted to support a variety of foreign languages scripts, e.g. Arabic, Hebrew etc. for that reason the software was upgraded in order to enable the students to use the appropriate script when transiting. In picture 5 we can see an example of dictionary article for the term Fairy Queen.



Picture 5

As seen from picture 5, the headword was included from the list of terms preselected by the administrator of the dictionary. The headword is followed by the definition A figure from English folklore who was believed to rule the fairies (also known as Titania from Shakespeare`s "A Midsummer Night`s Dream")(Source:encyclopedia.thefreedictionary.com/fairy+quee). The definition is composed by the students upon using different online dictionaries, preselected by the administrator, and in reference to the term extracted from the play. As seen from the definition the students first included a generic definition A figure from English folklore who was believed to rule the fairies but added in brackets a reference to the play (also known as Titania from Shakespeare`s "A Midsummer Night`s Dream"). At the end the source is also added. After the last exchange week in September 2018 and before opening the dictionary to the public, the administrator proofread all English elements from the dictionary. In the picture some minor mistakes are visible in the dictionary

articles, e.g. English. In the dictionary article the definition is followed by the example of usage extracted manually by the students from the play. During the second exchange week in Stratford-upon-Avon in September 2017, within the compilation of the dictionary articles, the students included also some pictures and audio recordings. The pictures to be included were preselected by the administrator upon the necessity and possibility to provide them, e.g. students were asked to take photos at the Shakespeare's garden or simply draw a picture. Students were asked to provide pictures of selected terms. Among the terms were not included words like, e.g. thy, thou etc. Students took photos with their phones and uploaded them into a cloud prepared by the software company Amebis. The students were also asked to provide the audio recording of some selected terms. They were asked to prepare recordings of the headwords, definitions and examples of usage in English and the translations. All recordings were stored in the cloud. The cloud is visible in picture 6. As seen from picture 6, in the cloud for audio recordings there are folders for translations in every single language and folders for the English headword, definition and example. This method was used in order to prevent confusion. Every single recording was saved by the students under the English name of the word. In this was the IT specialist did not have problem inserting the correct audio under the correct word. Students were asked to store the audio recording and pictures in the cloud. After the last week of exchange in September 2018 in Gothenburg the IT specialist included them into the dictionary mask. This was agreed by the administrator as it would be too complex for the students to include audio files and photos on their own into the dictionary mask.

During the exchange week in Gothenburg in September 2018 the students included the terms from *The Tempest* and compile the dictionary articles concerning the terms from *The Tempest*. The method of the compilation of the dictionary article of the terms related to *The Tempest* was the same as the one related to *A Midsummer Night's Dream*. The students had to include the headword, definition compiled from various online sources and the example of usage, taken from a short version of the play and include

also the translations. They worked in groups as in the previous exchange weeks and added some pictures and audio recordings to some selected dictionary article. After the last week of exchange the IT specialist from Amebis included into the dictionary mask selected photos and audio recording to some selected dictionary entries. This was followed by proofreading of the English elements and some translations from the administrator who is the project partner and works as a supervision of the students in the process of dictionary compilation. At the end of the project, more precisely in 2019 the dictionary will be released to the public on the platform Termania.



Picture 6

Conclusion

The aim of the guidelines is to present Termania platform to the public and improve dictionary compilation among students and teachers. In view of that we think that it is essential to make young people understand the importance of compiling dictionaries and terminology glossaries and encourage them to compile them also at an early age, because thanks to this type of approach they will not only learn the foundations of lexicography and the main compilation techniques, but above all they will develop a more critical approach to language and its meaning, especially in a specialized context such as Shakespeare's terminology. Compiling a dictionary is not just writing meanings and translations, but it is much more, it is a team work that requires dedication and many times makes us work alongside individuals belonging to other linguistic and cultural realities. These are the elements that embrace the project of the Shakespeare's Terminological Dictionary (CUSHA Dictionary) which has been running since 2016 and features students as well as project partners from different cultural and linguistic realities.

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