



Creative Audiovisual Lab
for the promotion of
critical thinking and
media literacy

WP2 OUTPUT 2.1 TRAINING COURSE INSTRUCTIONAL DOCUMENT

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The aim of the document

The training course instructional document is a fundamental tool for the upscaling and adaptation of the methodology “Creative Audiovisual Writing and Reading” for all countries involved in the CrAL project and it will be addressed to the partners who will run the pilot action in each country involved as well as to other organizations potentially interested in testing the methodology in their own context.

It will be developed in English and localized in the other 4 project languages.

Special emphasis is put on the blended dimensions of the course structure, where the instructional design model is analyzed. In addition, the methodology “Creative Audiovisual Writing and Reading” is detailed.

Learning outcomes consist on structural elements and a critical factor for the effectiveness of the curricula. The reader may find in the Appendix a set of templates created in the context of the CrAL project to be used in order to ensure maximum uniformity of style and quality of the content produced and uploaded to the project platform.

About the CrAL project

The project ***Creative Audiovisual Lab for the promotion of critical thinking and media literacy-CrAL***, will pursue the general objective of disseminating and scaling up a good practice, already experimented at local level, aimed to foster critical thinking, active citizenship and media literacy among secondary school students, based on the use of creative thinking and audiovisual language. The project will foster 21st century skills for globally competent young people, which include active communication, collaboration, creativity, problem solving, critical thinking and self-confidence.

The training will be developed on the basis of the good practice identified “**Creative audiovisual writing and reading**” promoted by ICBSA, the audio-visual department of the Italian Ministry of Cultural Activities, in Italy, since 2013.

The partners should be inspired by the following general objectives of the project in the definition of educational activities and their contents:

- To provide school teachers and trainers working in non-formal education with the necessary knowledge, competences and skills on audiovisual education and on the methodology of “Creative Audiovisual Writing and Reading”;
- Empowering students (aged 14-19) in critical reinterpretation and production of audiovisual content, promoting the acquisition of critical thinking and media literacy skills and competences

In order to reach these objectives CrAL will:

- produce multilingual and multimedia educational contents and deliver an innovative training path to teachers and trainers to facilitate the transfer of the methodology to secondary schools and to the non-formal sector in other EU Countries (SO1),

- experiment the “Creative audiovisual writing and reading” methodology in different European countries, leading to the production of original audiovisual contents (videos, short films, interviews) made by young people in order to improve their critical thinking and media literacy (SO2)
- exploiting the results of the experimentation at EU level through the creation of an international Community of practice and an online platform for maximizing the impact of the project at local and international level (GO).

The ultimate aim is to promote the **social inclusion** of beneficiaries through the provision of skills, abilities and capacities to act as citizens directly through social environments to bring about positive social change.

In particular, the CrAL project will:

Promote the use of audiovisual education in different European educational contexts

through a 3-level training, which foresees the involvement of:

- Tutors: who will be trained in the CrAL methodology during a transnational training event in Barcelona;
- Teachers: who will be trained through a blended training course composed of: a) 20 h online training; b) face-to-face workshops run by trained tutors;
- Students: who will be the final beneficiaries as they will receive specific project-based training (workshops) from their teachers (supported by trained tutors) on the technical and transversal skills needed to produce audiovisual contents

Facilitate the acquisition of digital skills among students

CrAL will focus on active, responsible and reflective use of digital media in the digital world. Through the pilot action (WP4), during which students will have the opportunity to become active players in the production of media content on selected topics, we will promote 21st century skills globally.

Promote social inclusion of disadvantaged groups

CrAL's **pedagogical approach**, based on **co-creation** and active involvement of young people, has a strong innovative and inclusive potential.

The project will encourage reflection on **selected themes**, relevant for today's world (e.g. migration, tolerance, etc.), by supporting the **co-creation of positive counter-narratives** - in opposition to the messages promoted by digital and non-digital media - based on the elaboration of new audiovisual content. In this way, young people will become active creators of solutions for social challenges, while disadvantaged young people (e.g. immigrant students and second generations) will be supported in their social integration and recognition of values.

Increase public awareness) of the value of audiovisual language as a means to promote critical thinking and social inclusion

Target groups:

- *Young people (age 14-19) who will be involved in the reinterpretation and production of audiovisual content during the pilot phase of the project.*
- *Secondary school teachers and trainers working in non-formal environments. They will be trained in the CrAL method and will learn how to effectively train young people in reading, writing and creative audiovisual production to improve their media literacy and critical thinking skills. After a first training phase, teachers will apply the CrAL methodology with their students as a multidisciplinary approach within project-based workshops.*

Parents of young people and members of the local community, who will be involved in the project as active players and as members of a newly established Community of Practice to maximise the project's impact at local, national and European level.

Creative Audiovisual Writing and reading Methodology

INSTRUCTIONAL STRATEGIES AND APPROACH

Project-based learning

Project-based learning (PBL) is a student-centered pedagogy that involves a dynamic classroom approach in which it is believed that learners acquire a deeper knowledge through **active exploration of real-world challenges and problems**. Students learn about a subject by working for an extended period of time to investigate and respond to a complex question, challenge, or problem. It is a style of active learning and inquiry-based learning. PBL contrasts with paper-based, rote memorization, or teacher-led instruction that presents established facts or portrays a smooth path to knowledge by instead posing questions, problems or scenarios.

Cooperative Learning

Cooperative learning is a pedagogical practice that promotes socialization and learning among students of all ages from and across different subject domains.

Its practices are based primarily on the active and direct involvement of **students** that are consequently stimulated to **work together to achieve common goals or complete group tasks**, that would be otherwise difficult to accomplish.

In a best evidence synthesis of research on primary and secondary mathematics and programs for struggling readers, Slavin (2013) found that well-structured methods such as cooperative learning produce more positive effect sizes than those evaluating other

instructional practices such as the use of innovative curriculum text books or the use of technology in reading and mathematics.

Placing students in groups and expecting them to work together will not necessarily promote cooperation. Johnson and F. Johnson (2009) propose that groups need to be established so that the **five key components of successful cooperative learning** are embedded in their structure.

The first of these key components involves structuring **positive interdependence** within the learning situation so all group members understand that they are linked together in such a way that **one cannot achieve success unless they all do**, and they must learn to synchronize their efforts to ensure this occurs.

The second key component for successful cooperation is **promotive interaction** or the willingness of group members to encourage and facilitate each other's efforts to complete their tasks in order for the group to achieve its goal.

The third key component is **individual accountability** or one's responsibility in ensuring that he or she completes his or her share of the work while also ensuring that others complete theirs. In fact, the more students perceive they are linked together, the more they feel personally responsible for contributing to the collective effort of the group.

Assigning students to groups and expecting them to know how to cooperate does not ensure that this will happen. In fact, groups often implode because they lack the interpersonal skills required to manage disagreements among group members. These skills need to be explicitly negotiated (older students) or taught (younger children) and are the fourth key component in successful cooperative learning.

The final key component of successful cooperative learning is group processing. Group processing involves students reflecting on their progress and their working relationships. Questions such as the following are often used to stimulate this type of reflection: 'What have we achieved?', 'What do we still need to achieve?' and 'How might we do this?'.

Participatory Teaching and Learning (PTL)

Participatory Learning depicts a set of practices useful for engaging and learning with communities. The approach can be extended to smaller groups that participate in a learning process.

PTL is a learning environment where a teacher is a learning facilitator for student-driven inquiry and knowledge-building (Barab et al., 1998)

The Participatory Learning approach provides a valuable basis from which students can engage in experiential learning about differences and inequalities.

Visual Thinking Strategies (VTS)

Visual thinking is a student-centered facilitation method that fosters the use of non-verbal encounters in order to emphasize the learning process.

Its origins can be detected in the work of the German-born author and psychologist Rudolf Arnheim in the publication 'Visual Thinking' (1969) in which visual perception "lays the groundwork of concept formation" (p. 294).

In later times the VTS methodology has been developed as an inquiry-based teaching method created by cognitive psychologist Abigail House and the museum educator Philip

Yenawine, and foresees the use of art and perceptible contents to teach visual literacy, visual thinking and communication skills.

In the article 'Thoughts on Visual Literacy' (1997), Yenawine describes visual literacy as “the ability to find meaning in imagery. It involves a set of skills ranging from simple identification (naming what one sees) to complex interpretation on contextual, metaphoric and philosophical levels.

Many aspects of cognition are called upon, such as personal association, questioning, speculating, analyzing, fact-finding, and categorizing. Objective understanding is the premise of much of this literacy, but subjective and affective aspects of knowing are equally important.”

Gamification

The term “gamification” is generally used to define the application of game practices in non-gaming environments with the aim of enhancing the learning processes enacted and the experience of those involved.

In recent years, gamification has become a catchword throughout the fields of education and training, thanks to its perceived potential to make learning more motivating and engaging, attractive and captivating and, ultimately effective.

Gamification practices adopted to support learning processes enacted in the education and professional training sectors is a rapidly growing phenomenon in which the concepts of game-based learning and gamification tend to address to different education levels, although a strong prevalence at university level can be detected.

Thus, the adoption of games for educational purposes and the application of game mechanisms to educational intervention

are being adopted to support learning in a variety of educational contexts and subject areas, but also to address transversal attitudes and behaviors such as collaboration, creativity, and self-guided study.

Competency-based Learning (CBL)

Competency-based education includes a deep interest and attention to the learner's attitudes, talents and needs, providing the time needed for the learner to acquire and repeatedly perform or demonstrate the expected competencies and creating a supportive environment for learning.

Defining competency is complex, and in educational context even more so; competences as defined by the European bodies, as well as by educational experts, consists of interrelated matters such as a knowledge component, the behavioral repertoire and the values' integration.

Therefore, a competent person performing an activity will possess a combination of necessary skills, attitudes and knowledge that should be considered within an holistic attitude.

In this context, the main role of the teacher lays in measuring learning outcomes rather than time of achievement, while facilitating rather than controlling learning.

Role Model Education

Role models have long been thought to play an important role in young peoples' development. A number of studies explore the ways that role models can provide young people with a greater sense of the opportunities available to them in the world. A longitudinal study of young adolescents revealed that students who reported having at least one matching role model at the beginning of the study performed better academically up to 24 months later, reported more achievement-oriented goals, enjoyed achievement-relevant activities to a greater degree, thought more about their futures, and looked up to adults rather than peers more often than did students without a matched role model.

A role model is a person who an individual identifies with in some way to:

- gain inspiration and motivation, and/or
- emulate certain attributes of the role model.

Motivation theory affirms that an inspiring role model can provide incentive to aspire to greater achievements, provide direction, and encourage effort and persistence for the attainment of goals. Social learning theory states that one learns by observing other people's behaviors, attitudes and the outcomes of those behaviors. Through observation one decides which part of those behaviors to reproduce. Where a role model represents the outcomes that are valued, an individual is more likely to emulate his/her attributes, such as: values, style, attitudes, skills and thoughts. Identification theory emphasises that individuals are attracted to each other based on some perceived similarity, therefore role models can help individuals develop their self-concept. Role models can be historical, cultural, celebrity, fictional, personal (family, peers) or professional. (McCullough, 2013).

First base consists in understanding how learners learn and supporting acquisition of knowledge, skills and enhanced practices in all learning domains (cognitive, psychomotor and affective).

Pedagogical Framework

BASIC PRINCIPLES, THEORETICAL AND PRACTICAL ELABORATION

Introduction

The aim of the project is to propose and to develop an innovative didactic methodology aimed at fostering a critical media and audiovisual literacy in the new European generations, its basis are the application and development of previous research and theoretical, methodological, didactic and artistic hypotheses of the Laboratory of Image and Creative Writing of Annio Gioacchino Stasi and Mery Tortolini.

The principles that foster the foundations of CraL's formative work on the audiovisual approach come from a careful rereading of the history of the language of moving images and sounds on a reproductive basis, and a more contemporary observation of the development of visual narratives

carried on by the technological advancements and the web context, together with the central role of the image in contemporaneity.

This possibility implies an approach to the audiovisual language that can therefore be considered as a recognized language to be assessed as a matter of deep investigation, including speculations on how to account for its existence and to include contemporary related operations (synchronic interpretation), without excluding the observation of the development of the production of difference across time (diachronic interpretation).

In parallel the project intends to deepen and elaborate which are the internal dynamics that levers from a state of individual expression, focusing on the moments that precede the composition of representative, informative and communicative contents related to a given matter or reality.

A manifesto: the idea of training in visual thinking

The path that introduces the training proposal consists in bringing an expressive use of the language of moving images into the school, and in a wider sense within the educational context. Just as we learn to speak with words, we can speak with images and represent what we live in our life: achievements, conflicts, disappointments, dreams, illusions and realities.

In this process we have the possibility to discover together, trainers, teachers and students, that the language of images is, in all respects, the oldest language of our human species, in the historical sense, from the rock paintings of over 20,000 years ago, and also with an ontological approach.

As newborns, before learning to speak, we managed to think through images that can be defined, given the level of maturation of perceptive abilities, as indefinite: lights, shadows, spots of color, lines.

We imagined an external existence of a world that we could perceive. A world that gradually became more defined and in which the surrounding sounds would name and give a recognition of those primal instances that moved us.

Then we fell asleep and dreamed, and when we woke up, every day, something slowly changed. From the external shadows and lights we were able to discern and connect images with perception. We stood up and learned how to walk, to fall; we became used to identifying emotions and understanding words, slowly able to feel the difference between the right and wrong, true or false.

Through an image we were able to fix time in a momentaneous image. Same process can be detected in the art of audiovisual production, having the opportunity to imprint on a film and to register sounds.

As new Prometheus we stole from Cronos the power to make things disappear and appear. This particular path of understanding human time is very ancient and represents today an immersive reality that we still spontaneously and unconsciously register and produce: scribbles on the desks, notes on diaries, sketches and quickly taken pictures serves us in the process of expression of our internal world.

Alone or together with others we need to tell, hear and represent stories.

Today youngsters have access to tools and technical equipment that produce and share images in real time, being immersed in a dimension that demands a visual representation of time.

It is necessary to shape a deep knowledge and a crafting visual literacy that could help us to understand the difference between looking and seeing, while regaining an historical sensibility and awareness. Image production could transform into a tool of knowledge rather than into risky matter of detachment from reality.

The skills and competences that will derive from CraL's training will allow us to obtain an aware distance from the role of quiet visual producers, good consumers and observant citizens who conform to the laws of a predefined way of thinking.

By developing our identities we will be able to learn to understand that change is born from rebellious minds, that being together implies the acceptance of sometimes new and unexpected, while rejecting the general proposition of stillness and systemic repetition of the uncritical society that we are generally asked to produce and participate in.

Complex audiovisual literacy: a comparison of *langue/parole* in audiovisual training, a synchronic perspective

In present days, we must consider that the strongly visually oriented reality applies a meaningful and significant integration with our cultural construct; daily life is constantly involved by a multiplicity of stimuli based on the reproducibility of a reality that informs, represents and entertains and simultaneously offers a sort of indirect education that derives from the use of digital communication and new media interactive tools.

Moreover, while thinking about the new configurations of human relations, increasingly mediated by computers or smartphones, it is interesting to observe how the construction of a new collective common sense and the creation of virtual individual identities are today deeply endorsed by an unprecedented use of visual products and visual communication.

Today the visual matter is increasingly translating toward a virtual environment where to transmit, express, research and apply critical frames toward reality, while prefiguring a sort of indirect formation of audiovisual language skills based on a linguistic practice, whose distinctive elements have not been yet defined.

Koine, which means "common" or "shared" in Greek, was the language spoken in the eastern Mediterranean countries from the 4th century B.C.E. until the time of the Byzantine emperor Justinian (mid-6th century C.E.).

In linguistics, the word *koine* is applied to a language that develops from the contact between dialects of the same language over a large region.

In other words, a *koine* adopts those grammatical and lexical elements from the dialects of a specific region that can be easily recognized by most area speakers and dispensed with those that are not. Thus, the very contemporary *koine*, that the CraL project intends to construct, observe, formalize and apply, derives from a communication of a profoundly wide audience, that entangles an unprecedented shared dimension of collective imaginary and intangible synchronicity within the family of men.

The regular crafting and technical abilities that users are exponentially achieving foster the determination of a specific linguistic dialectic that is partially experienced at an unconscious level.

This interpretative construct intervenes both at a cognitive and an expressive dimension and represents a significant source of inspiration in the scholar context in which competences related to the New Media Literacy education mostly consists in trainings based on professional techniques and procedures, such as screenwriting, directing and editing, which are fundamental but cannot be emancipated from a methodology that should include an emotional and cultural approach, in order to stimulate a critical thinking practice and, in a wider sense, an historically aware knowledge.

New generations, both at European and international level should be secured with a capable and systematically analytic approach in order to be able to discern and foreshadow a visual language that should not merely be based on serialized entertainment or communication practices and aims.

Tutors, teachers and students, who will participate at different levels within the CraL project, will be stimulated to ponder on matters such as visual language, audiovisual historical memory, reality observation, critical interpretation and, in a wider sense, will apply a punctual but poignant contribution to the so called 'youth culture'.

Since the relationship with cultural matters are not only related with a digital re-elaboration of a virtual context, the CraL project proposes imaginative, emotional, psychomotor and linguistic approaches, in order to activate practical and speculative abilities in the attempt to be able to act as aware and socially involved citizens.

How the formation of expression can be dynamic, recreational or creative

Emphasizing the expressive aspect of human language reveals how, at a pedagogical level, the logical and rational learning processes stand by a partially unconscious state of mind that envelopes all those instances that at an early stage contribute to the formation of our cognitive system.

In order to exemplify this defined and specifically human dynamic, let's observe the relationship of an adult with a subject who does not have the ability to communicate through articulated verbal language: a child during the first year of life that experiences a preverbal perception of reality.

Even though verbal language is not yet included in the exchange process, the infant is able to interact, understand and react, thus to communicate.

This happens thanks to a deeply open and receptive attitude that, enhanced by the extent of the relational intentions, expressions, needs and reactions, can be quite clear.

In the context of comprehension, infants have a subtle capacity to sense, evaluate and understand adults' responses, which are codified without the use of an articulated spoken language.

A significant aspect of human's understanding of reality occurs within a preverbal context, during a very brief but yet intense period of time that will participate in the construction of identity and character, learning approach and innate behavior.

Core of the CraL methodology consists in stimulating among participants a process of reclaiming of such perceptive state, while stimulating an operation of reconnection, an act that CraL's approach defines as recreation, with those very early moments of our existence.

The recreation and the transposition of the prelinguistic operational praxis, typical of early childhood, is strongly sustained by visual perception, imaginative observation, psychomotor movement and ultimately by the need for confrontation.

Other strong impulse that conveys the creative process that CraL methodology facilitates, consists in the use and the formalization of contact and exchange in relation with others: trainers, teachers and students will be exposed to a series of practices, activities and exercises that will contribute to the implementation of a cohesive attitude in which sensing and listening others becomes a very important aspect of the methodology itself, along with the idea of procedural silence and a very specific interaction with time.

Thus, in order to support and sustain the achievement of a speculative and practical set of competencies on the matters of 21st century digital skills and the promotion of social awareness and inclusion, it becomes spontaneous to base the methodology on the use of moving images and

collective research group that will be able to experiment language as a visual tool to be internalized and shared within the frames of the study group.

The principles on which to base the foundations of a formative work on audiovisuals, therefore arise from a careful rereading of the history of the language of images and sounds in motion in the development of the media, historically defined.

The terms creative, audiovisual, writing and reading, proposed in the context of a language of images and reproduced sounds, compose a framework that allows the connection between the basic audiovisual language skills and the fundamental theme of the formation of a complex system of expression. Reading and writing represent the two competences that, together with the ability to imagine, define a pivotal triad for the maturation of an active thinking attitude that can find expression through both alphabetical language and analogical or digital audiovisual media communication.

General didactic methodological approach

In terms of pedagogical approach, the CraL project fosters a specific kind of interaction between teaching and learning. The setting should be as much horizontal as possible, meaning that it is the responsibility of the expert to favor pair to pair relationships between all participants of the educational modules in which the aim is to create a sort of internal and self-referenced language.

The observational act represents the first process that will lead students toward the creation of an internal semantic and visual taxonomy towards individual, social and political instances, promoting imaginative reactions that both at a singular and collective level will participate to an expansion and realization of meaning. By producing ideas, visions, critical frameworks and radical positions around the conflictual aspect of the society that we are immersed in.

The aim is to produce a consistent and coherent body of work with all the specificities and imaginaries that are active within the teaching/learning group, whose dynamics will shape the educational process itself while developing a series of internal maturation processes that will stimulate representative actions of reality.

The approach is both technical and speculative and, while offering tangible indication on how to shoot a set of visual cuts, elements of narrative dramaturgy and of history of Cinema are involved to create a program that aims to go beyond the concept of "entertainment", while developing an immersive and critical visual context.

HISTORY OF THE METHODOLOGY

Experiences between 1988 and 1995

The methodology proposed by the CraL project thrives from the development of the research carried out within the Laboratory of Image and Creative Writing held at the University "La Sapienza" of Rome by Annio Gioacchino Stasi and Mery Tortolini.

Annio Gioacchino Stasi is a screenwriter, essayist and writer; he has been working for 30 years on teaching creative processes in writing.

Mery Tortolini is a painter, essayist and teacher. Her artistic research is developed through the abstract sign with mixed media carving. (www.merytortolini.it)

The experience derives from the collaborative proposal that Annio Gioacchino Stasi made in 1994 to Tullio De Mauro, a prominent Italian linguist of the post-war period, translator and author of the critical commentary of the "Course in General Linguistics" by Ferdinand De Saussure, one of the greatest exponents of 20th century linguistics.

Stasi aimed to activate a creative writing workshop at the Department of Linguistic and Literary Studies in Rome, along with seminars, meetings and symposiums in collaboration with scholars and artists involved in the intellectual Italian scene.

In the cultural climate of Italian late '80 many other laboratorial experiences were rising, in the context of creative writing and narrative techniques.

While performing arts - such as theatre, cinema and music- were already deeply influencing didactic practices and approaches in numerous educational contexts, narrative writing was not yet included in any pedagogical proposal.

'The Omero School of Creative Writing', one of the first creative writing schools born in Italy, a project promoted by A.G.Stasi, Enrico Valenzi, Andrea Porporati and Paolo Restuccia, aimed to fulfill such a gap, by organizing a set of workshops based on textual production, in the field of literature and screenwriting.

Alongside other experiences were blooming, it is worth to mention the process defined by Laura Lepri, that converges in the publication in 1997, of the essay 'Scrittura creativa. La scrittura creativa raccontata dagli scrittori che la insegna' (Creative writing. Creative writing narrated by the writers who teach it), in which a series of established writers contributed to build an analysis of creative writing, in order to explore the processes that allow a writer to transform thoughts and ideas into tangible and creative narrative pieces.

After a few years, in 1994, the Holden school was founded in Turin, with Alessandro Baricco as one of its founders.

Aiming toward the construction and of an organic and omni comprehensive practice that could focus on the foundation of a new writing method that would base its application on creative processes, the 'Omero' School of Creative Writing collective approached the teaching tradition of creative writing in the academic context of some of the most prominent universities in the U.S.A.

At the beginning of the '20s the University of Michigan offered Robert Frost, the most important poet of those years, to teach some courses, but it is since the '60s that American universities began to propose programs of creative writing seeking help from contemporary professionals that supervised students and their literary projects.

We mention among others E.L. Doctorow at N.Y. University, R. Carver at Syracuse University.

The Laboratory of Image and Creative Writing at La Sapienza University from 1996 to 1999

The scholar experiences proposed within the course 'Laboratory of Image and Creative Writing' held at the University 'La Sapienza' of Rome, by Stasi aimed to investigate all those processes that allow the realization of a representative expression through the act of writing, introducing a significant change determined by the inclusion of visual production and speculation.

On the basis of the matters that emerged during the workshop, writers, scholars and artists from various disciplines were involved, in order to develop a deeper and more complex vision of what it means to achieve expression through writing. The results of the course led to the publication of the

first two volumes of "Theory and Practice of Creative Writing", edited by Tullio De Mauro, Pietro Pedace and Annio Gioacchino Stasi, (Omero, 1999).

(invited lecturers: Lidia Ravera, writer; Francesca Sanvitale, writer; Clara Sereni writer; Valerio Magrelli, poet; Marco Bellocchio, director; Massimo Fagioli, psychiatrist; Remo Bodei, aesthetics scholar; Paolo Valesio, aesthetics scholar; Alberto Oliverio, neurobiologist and writer; Emilio Garroni, philosopher; Filippo La Porta, literary critic; Marino Sinibaldi literary critic and radio3 director.)

Other meaningful experience is represented by the organization of the 'Festival Città della scrittura' (City of Writing Festival), of which were organized two editions in 1994 and 1995.

At the first edition participated among others Marco Bellocchio, Massimo Fagioli and Enrico Ghezzi. The debate focused on the artistic collaboration between the director and the screenwriter, analyzing the experimental audiovisual project entitled "Il sogno della farfalla" (The dream of the butterfly), directed by Bellocchio in 1994.

The research method of the writing process

The research focused on how to investigate linguistics that went beyond the aesthetic and literary critical approach by exploring, through signs, a series of visual processes that would transform into a semiotic methodology and praxis.

The problem was how it was possible to grasp a process in its making, whether one could go beyond an experiential dimension, and above all, whether this approach could be applied to training and teaching activities.

Pivotal was the contact with the work of Tullio De Mauro, that consisted in a series of interviews and talks that enlightened the need of the writer to establish a relationship with a certain degree of individual expression (Saussurian *parole*) of a creative nature through an approach of a prelinguistic attitude. Here following a series of brief extracts:

- "Lezione di dinamica dei fluidi ad una farfalla" (Fluid dynamics lesson to a butterfly), 1995:

The researcher must leverage a capacity for a "perceptive base and prelinguistic intelligence that is generically cognitive and semiotic", grasping the signs of a process and not immediately verbalizing observations, while being able to realize a "suspension of judgment". In this way, internal links would foster a visualization of all stages of a process that leaves traces in the confrontation with the participants, deferring the verbalization for later times: the stimulated process caught *in fieri* is transformative, dynamic, according to the indications of the Russian psychologist Lev Semënovič Vygotskij.

It is necessary to build a set of explanatory hypotheses of the processes that had as their object a particular reaction. This leads to a series of reflections on the concept of "mental images" that are elaborated in the writing process, and the psychic state in which they are elaborated when awake. Images that are different from those of pure conscious perception. What is the basis of the explanation of the illusory perception of the reproduction of the moving image in cinema?

Fagioli's theory of birth and the baby's first year of life explains how perception passes from a wordless preverbal phase to a verbal one.

- "La frontiera mobile del linguaggio" (The moving frontier of language), within "The Image and Creative Writing Workshop", 2007:

The discussion focused on the child's first year of life and the relationship between this experience and the creative process that is experienced as an adult.
A process defined by Fagioli as recreational: the elaboration of thoughts and language in a representative way.
Adult representative processes consist in recreating the transition from undefined images and sounds to a definite construction. That is, recreating the meaning of our expressions with all the emotional and cognitive content that this human act signifies.

The process of evaluation of the introduction of visual stimulation was fostered by the intense intellectual confrontation between Stasi, the psychiatric Massimo Fagioli and the well-established director Marco Bellocchio.

Massimo Fagioli was one of the most important Italian psychiatrists, known for his Theory of Birth whose fundamental text "Instinct of Death and Knowledge" (1972), has been translated into English and German. He conducted collective psychoanalysis for 37 years in Rome, creating a new school of psychiatry. Active in artistic fields such as architecture and cinema, he was the author of recognized screenplays: "La Condanna" (The Conviction), 1991, Silver Bear Berlin festival and "Il sogno della farfalla" (The butterfly's dream), 1994 directed by Marco Bellocchio. In 1998 he directed the movie "Il cielo della luna" (The moon sky).

Marco Bellocchio is one of the most important and famous Italian directors since the 60s with "I pugni in tasca" (Fists in pockets), 1965, he gained the Golden Lion for a Lifetime Achievement in 2011. He has won countless national and international awards. With Fagioli worked at the project "Diavolo in corpo" (Devil in the body), 1986, "La condanna" (The Conviction), 1991. Together they worked at the project 'Il sogno della farfalla' (A butterfly's dream), a 100 minutes audiovisual project presented in the 'Un certain regard' section of the 47th Cannes Film Festival. The movie presents Massimo, a fourteen years old actor that chooses to stay silent except for the moments in which he is on stage.

The development of a new relationship between Image and writing

In 1994 the discussion shifted toward the investigation of unconscious elaborative processes in a waking state, in which the theme of the image in relation to a written text found a significant relevance.

The interaction between writing practices, psychology and visual narrative techniques determined a meaningful advancement in the research dynamics and detected evidences such as the idea that the unconscious elaborative writing process could be expressed within a waking state and gave the possibility to stimulate, through pedagogical techniques, an active and inner transition from the act of writing toward the world of images.

In order to deepen the process of analysis and definition of the evaluation of unconscious elaborative processes in a waking state, Stasi organized in 1994 a subsequent series of 3 lectures, enriched by the collaboration of De Mauro, Fagioli, Bellocchio and new participants as Enrico Ghezzi, and the cinematographic critic Valerio Caprara.

Enrico Ghezzi is a contemporary film critic and television author. As the creator of television programs and cycles dedicated to Cinema, he has played a key role both in the diffusion of unusual and quite unapproachable cinematography, and in the reinterpretation of classic filmmaking genres and moments in the history of cinema, always presented and selected with an original critical eye.

This commitment was framed by an innovative conception of the television medium, set up by Ghezzi by disassembling and explaining communicative modes and imaginary connections through editing, the cinematographic procedure *par excellence*, or through comments and notes in the margins incorporated in the work and capable of amplifying its sense or framing it historically.

Valerio Caprara has been professor of History and Criticism of Cinema at the Faculty of Letters and Philosophy of the University of Naples "L'Orientale" and at the Faculty of Education Sciences of the University of Naples "Suor Orsola Benincasa". Since 1979 he has been film critic for the newspaper "Il Mattino". He is currently a member of the scientific committee of the Centro Sperimentale di Cinematografia and of the Accademia del Cinema Italiano, Premi David di Donatello. Scholar of modern and contemporary Italian cinema and of the classic genres of American cinema, he is the author of numerous books, monographs and essays.

Results of this symposium were published in March 1995 in the magazine Omero, year 1, n.1 and in Stasi's "Teoria e pratica della scrittura creativa I" (Theory and Practice of Creative Writing I), Omero, 1996.

Artistic and cultural references related to the creative process

The study of Franz Kafka's Diaries, but also the works and writings of James Joyce, Faulkner, and Conrad explicitly alluded to an imaginative capacity that can be developed in a waking state. In Stephen Hero, Joyce's posthumously published autobiographical novel, he relates that an epiphany is a "sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (Stephen Hero 211), believing that these epiphanies must be recorded "with extreme care, seeing that they [epiphanies] themselves are the most delicate and evanescent of moments" (211).

In the same way, practices of imaginative reaction emerged and later became acts of visual signs and of writing, moments that can be ascribed to the narrative technique defined as "Epiphanies", immediate but not improvised writings, that were a prelude to the use of stream of consciousness and inner monologue in writing.

Epiphany in literature refers generally to a visionary moment when a character has a sudden insight or realization that changes in the process of inner understanding and of a deeper comprehension of the world.

In the context of the ideation and development of a systematic practice that has been applied to the writing laboratorial activities, the element of the epiphany represents a poignant instance that facilitates a process of internal maturation and awareness; the inner self of a writer streams from an imaginative intangible space-time dimension, formed by subtle intuitions and unfolded material, to the very tangible and defined area of the white page.

Another relevant element is the definition of estrangement (*ostranemie*), provided by the Russian formalist Viktor Shklovkij's, literary theorist, critic, writer, and pamphleteer.

In his essay "Theory of prose", written in 1925 and translated in 1990, he reflects on the dynamics and mechanisms of a process of "defamiliarization" and "alienation" defined as estrangement (*ostranemie*)

In his 1917 essay "Art as a technique" he states that *ostranemie* should be considered as the breaking up of established habits of reception. In daily life, we often perceive things only superficially. In other words, we do not really see them the way they are.

In order to truly understand reality, we must overcome our 'blind perception' and this can be done through an estranged attitude. This process is, according to Shklovkij, the essential task of any kind of art.

Early stages of the methodological approach: reception theory and the value of words

It became necessary to formalize and define a new methodological approach that could base its practice on the interaction between receiving and reacting to a given imaginative *stimulus*. Following such a framework, the work of Tullio De Mauro acquired a decisive role, in particular in the Essay 'The value of words', whose english version was edited by Treccani in 2019, ponders on how we define and quantify the weight of words.

We can begin, De Mauro states, by describing their forms and then their uses. As example, we can consider how much space they occupy within a line, or in a speech.

Furthermore, the so-called weight of a word is identified by a mixture of elements concerning its meaning, an aspect which specialists define as 'semantics'.

This work clarifies a step-by-step journey within the meaning of words, offering an archaeological excavation of the Italian language, detecting forgotten linguistic treasures while restoring meaning and concreteness to our everyday speech.

The text is introduced by the linguist Stefano Gensini, and unfolds a reflection on words and their use and upon our society: they favor both self-recognition and human interaction.

Thanks to the extensive research provided by the German school of modern criticism, developed by Wolfgang Iser and Hans Robert Jauss, who co-founded the University of Constance and the Constance group of literary studies, Stasi's methodology acquired a deeper meaning.

Jauss was a professor of literary criticism and romance philology, his version of reception theory was introduced in the late 1960s, a period of social, political, and intellectual instability in West Germany. Jauss's reception theory focused on the reader rather than the author or text, that achieved a new recognition; through a multifaceted set of reactions the act of reading and responding to a text acquired relevance in the process of the creation of significance.

Jauss's "Rezeptionsgeschichte", "History of Reception", illustrated the evolution of the receiving of a text with the related evolving paradigms within literature.

This theory was developed in Germany concurrently with the changes in French and Anglo-American criticism, from a structuralist focus on the literary text to a post structuralist view in terms of formation and proliferation of meaning.

A reader's response to a text was here enunciated as the joint product of the reader's own horizon defined by personal imagination.

Furthermore, Wolfgang Iser, professor of English and comparative literature at the same athenaeum, later sustained the role of the reader as an efficacious contributor to the production of elucidation and comprehension of a written production.

Stasi's methodology nourished from the richness of these researches and introduced the idea of a productive and imaginative reaction to a text, or a word, a creative writing action and visual productions.

The environment of the workshop became a space where the attempt consisted in experimenting around the original nature of the linguistic act; by recognizing its circular process, Stasi and his students investigated language as an object to be tested, deconstructed, tailored and unraveled.

In the already mentioned essay 'The value of words', De Mauro states how the only identification of the issuer and receiver of an enunciate risks to be too schematic, considering that this approach

would include the moment of the reception of a set of words as a sort of mirroring of the production in inverse terms: "Hypotheses about expressive individuated and semantic individuated are elaborated by us before and outside the knowledge and determinations of a particular language and verbal language: on a perceptual basis and prelinguistic intelligence, generically cognitive and semiotic. (pag.59)"

Core of Stasi productive and didactic research consisted in asking to the students and more generally to the collective of writers, linguists, artists, cinematographers, critics and psychologists that he connected with, to apply a deconstructive practice toward the use of words and language in order to connect with this prelinguistic intelligence with an intuitive approach.

Thus, the interaction that Stasi proposed to the participants of the writing workshops, was not merely logical, and rationally explorative; it belonged to a practice designed to favor the development of an inner predisposition toward an attitude of "prelinguistic nebulosity" that would refer to the perceptive base and preoral intelligence, similar to an unconscious waking state.

The theme of prelinguistic reality is also addressed in those years by the psychiatrist Massimo Fagioli, who formalizes a theory that connects the complex abilities to imagine and produce internal images to the very first moments of birth.

In order to better understand this kind of interpretation here reported some insights taken from Massimo Fagioli's texts and published articles:

MATTER + ENERGY = THOUGHT

This is the formula of Massimo Fagioli's Birth Theory.

During the months of gestation, first the embryo and then the fetus, are immersed in a totally dark environment and impermeable to light, where reigns what in medicine is called homeostasis (a constant balance despite external variations), aimed at the biological development of the fetus. At the time of birth this homeostasis ceases and in "coming to light" drastic changes occur for the newborn, first of all the transition from an environment of total darkness to light. When the photon (energy) strikes the retina (matter) of the eye of the newborn, the only part of the brain substance open to the outside world, there is the activation of photosensitive neurons that spread the electrical impulse to the whole nervous system.

According to Fagioli, it is in the precise moment in which the brain substance of the newborn reacts to the stimulus of light that human mental reality (thought) is formed: this reaction has been defined by Fagioli as "pulsion".

"[...] the coming of light on the retina causes the realization of a non-material reality called pulsion".

Left, January 14, 2017

The drive can be defined as a psychic defense reaction that cancels, in the sense of making mentally non-existent, the aggressive reality of the non-human world (the light, the cold, the noises), in which the infant suddenly finds himself catapulted. Simultaneously with the "disappearance" of the intolerable stimulus, however, due to the fusion of the drive to vitality (understood by Fagioli as a characteristic of reactivity and resistance resulting from the biological sensitivity that the fetus develops from the 24th week of pregnancy), appears in the newborn an idea of existence of the self, obviously not linked to a rational and conscious realization of his own body, which the newborn cannot yet have, but linked to what Fagioli called "memory-fantasy" of the sensation had by the contact of the skin of the fetus with the amniotic fluid (dynamic initially called by Fagioli "unconscious calm sea" and later "ability to imagine").

Fundamental to Fagioli's theorizing was the observation of the time lapse of variable duration (on the order of a few seconds) immediately after birth, in which the infant is still without breath, muscle tone, and, apparently, any reaction to its surroundings. The only possible activity in this time, defined by Fagioli "twenty seconds", is therefore a mental reaction, a reaction defined as drive. The activation of the cerebral substance by the light will then put in motion also the motor neurons, thus allowing, through the contraction of respiratory muscles, the breath and the first wailing, manifest sign that will make all present exclaim: "it is born"!

To sum up, it is at the moment of birth, neither before nor after, that the human mental reality is formed by the biological reaction to light, which is a non-conscious thought that makes what is (the non-human world) what it is not and, simultaneously, what it is no longer (intrauterine homeostasis) what it is. This first thought of the newborn human being capable, therefore, to make simultaneously "disappear" the inanimate aggressive world and to make "appear" the memory of the sensation had by the fetus in contact with the amniotic fluid, which is the certainty of the existence of his own body, was defined by Fagioli in his first volume, *Instinct of death and knowledge*, "fantasy of disappearance.

From Fagioli's writings emerged a particular attention to the phase that follows the first moments of life after birth in which the newborn is inert and silent.

Increasingly silence gained a significant key role in the definition of a processual reflection, it could be found in De Mauro's theory of language as a pivotal promoter of the self-reflective capacity of human language, that in a wider sense, could be applied to the modalities of representative thought through images and through the writing practice.

Furthermore Marcella Fagioli, daughter of the psychiatrist, wrote a thesis in medicine titled "The word of the unconscious. Hypotheses linking linguistic studies to psychic reality (1992/1993) in which she investigates whether in the first days of life, newborns develop an unconscious sphere that could refer, among other instances, to a language that derives from a relationship with reality on the basis

of the perception of sounds, tactile, gustatory and olfactory sensations, to the vision of a given external object.

In such a process, verbal representations come chronologically as last and the primary relation with visual perception brings up the theme of thinking through images and producing a language that eventually would develop into speaking and writing.

To consider visual perception and representation brings up the cardinal importance concept of the line, given the fact that there is no figure that is not defined by such graphic element.

The CraL methodology nourishes from this research and looks for all those points of contact that could develop a process of writing through the visual approach.

A strong reference consists in the proposition of the practices of the so-called Representative Arts, whose most significant example is represented by the Bauhaus experience.

In 1926 Wassily Kandinsky published the work 'Point and Line to Plane' in which, among many other aspects, he underlines how geometrical, physical, aesthetic and spiritual concepts coexist naturally in the act of creative processes.

He states that "a line is born from a moving point, multiple lines interact on the basic plane, defined as the material plane which concept is called upon to receive the content of the work of art."

Such a tangible and at the same time conceptual space can be transposed to the idea of the white page, becoming a very relevant approach toward the idea of creative writing processes linked with visual production.

The laboratory of image and creative writing from 1999-2015

The meeting with Mery Tortolini, painter and researcher nourished the idea of exploring a creative work through passages from abstract sign to writing and vice versa.

The process of writing started to involve an advanced research in the field of artistic experimentations whose core consists in activating moments of interaction between words and images.

As a moving point determines the definition of a line, this new approach involved a psychomotor attitude toward the creation of graphic signs resulting from stimulations that would not only involve the written text.

The approach became even more participatory, hierarchic relationships that usually characterize teachers and students were dissolved and the whole research group achieved a formative and pedagogical role.

The lessons were called "Representative Lessons", students were stimulated through a narrative and theoretical introductory reading and through images specifically created for them.

During this phase, the students were asked to gain a silent state and to use colored wax crayons and paper in order to create a series of visual signs. This phase was used to determine a first separation, from a conscious mental attitude leaving the hand free to make lines.

In the meantime, the conductors of the laboratory would slowly activate processes of reading and improvising verbal variations according to the relationship that was established with the students.

Then students were left alone in the classroom in a silent atmosphere and freely wrote a short text, trying to connect to the internal and intimate preoral intelligence, stimulating the unconscious waking state that has been already mentioned before in this document.

Subsequently the conductors would return into the collective working space and the set of images, produced with a soliloquial and silent attitude, would be disposed in lines, in order to point out the connections between visual representations and text.

Each participant was invited to get up and reread their writing showing the image they had produced.

Meeting after meeting, the flow of images and words took the form, in a montage, of a collective narrative ideation, in which characters, situations, reflections and stories were composed.

A visual and written collective narrative was taking shape.

The results led to a series of a very interesting and stimulating notes: in the moment in which the written text was produced, put aside and translated into the physical act of abstract drawing, students would enter into a space in which words would acquire depth, new aspects of musicality would arise and written results would get in contact with representative thinking.

Abstract movements of thoughts would translate into structural visual signs such as line and color, visual representations into significantly enhanced musical and vocalized texts.

The reiteration of this practice left traces of signs and designs that over the years would repeat, creating a solid visual representation of what can be defined as 'internal state'.

Results were published in "The image and creative writing workshop. Steps and theory. A research on representative thinking", Stasi and Tortolini, (2007).

In the Laboratory of images and creative writing that took place between 1999 and 2015, it was established a practice that led the group of attending students to compose, together with the conductors of the educational paths, a story using both images and words.

The stimulation took place through the articulation of various moments of written production and of aware separation from the textual object and a linguistic approach. As already mentioned, the attitude moved toward a quest of the preverbal state experienced in early childhood.

Such act, already defined as recreational process, strongly uses silence as a tool of separation with the deeply cognitive dimension that the rational mind tends to produce with.

The creation of indefinite images and the following disposition in visual lines fostered the intent of recreating the non-perceivable sonority of a given expressive sentence.

Significant was then the direct relationship that the group articulated, following an holistic approach nurtured by proxemic gesture, verbal articulation and moments of representative nature.

Later each participant was stimulated and given a similar path to follow, going back from visual production to writing.

Every year, as an act of restitution, collective stories were read to an audience at the end of the course, and then in collaboration with the Ateneo theater, performances and theatrical performances were shown.

This experience led to a meaningful enrichment of a methodology that naturally moved toward the audiovisual language and the experience with ICBSA.

Creative workshop sounds and images in motion at ICBSA

Starting from 2013-2014 at the ICBSA (Central Institute for Sound and Audiovisual Heritage) of MIBACT Annio Gioacchino Stasi fostered the idea of applying the same methodology in the context of Audiovisual language.

Introducing the element of movement in terms of visual production, he underlined an historical and linguistic aspect that the advent of machines capable of reproducing sounds and images had produced.

For one hundred and fifty years there has been a profound modification in the way we process and think about reality in a practice of audiovisual thought and language that involves everyone and in particular the new generations: the digital natives.

This reality goes beyond the boundaries of the professionalism that used to create audiovisual products for the media, the world of entertainment and show business.

It is, in contemporary times, an indirect literacy determined by the continuous and all-encompassing relationship and receptive and productive use of audiovisual language on a reproductive basis. We can thus highlight some basic elements that the application of the laboratory methodology to audiovisuals involve:

- propose a recreation of an imaginative and emotional reaction of individual and collective expression through the linguistic use of audiovisual reproduction tools.
- situate within a distinction of dynamics of separation. These being the distinctive of differentiated thought modalities: sleep (dream thinking by image), wakefulness (logical-rational thinking) auroral state (unconscious image not dreamlike representative thought).
- gradually allow over time to differentiate of the ways of thinking by developing one's own point of vision through an expressive practice in order to identify the linguistic system of reference in which one is immersed and establish a critical dialectic with this.
- establish a different relationship with the present through an action of language that isolates and analyzes conflicts and themes present in history and in social life.
- propose in educational (school) or social contexts this modality of language and expression as a possibility and comparison with other generations and cultural groups present in society to share and dynamize conflicts.

Writing and Reproducibility of the Real

The reproduction of the movement of sound and images is the foundation of a revolution in a language that developed at the end of the nineteenth century; it inherited from positivism the drive to achieve what had never happened in human history: to make perceptible and stable something that would appear to our eyes and ears in an intangible moment in time.

This is, for the image reproduced in motion, the Phi effect, an illusory perception as described by Wertheimer in 1912; in his article 'Experimental studies on the perception of movement' he analyses how the scrolling of twenty-four frames per second of still images give the impression of a movement that does not actually exist.

Gestalt Theorists such as Wertheimer, Kohler and Koffka evaluated how the retina collects visual data, and how visual perception entails speculative evaluations.

The human involvement of imaginative and temporal nature that presides over the reactions of those who relate to a form based on the reproducibility of reality, acquired relevance and from these two components derived new ways of storytelling, entertaining, basically thinking, communicating and representing reality.

Cinema is an artifice that has made possible for the first time to collect directly from reality a series of moving images and sound that permits the construction of an universal language. It has an enormous power over our minds because it creates a reproduced reality that is overlaid with a sense of truth.

A sort of daydream in which we can let ourselves go, with wide open eyes.

When the show ends and the lights turn on, the viewers process two integrated realities, the one visually reproduced and actual existence.

It was an epochal change that led to a new way of elaborating emotions, thoughts, historical facts, human and social relations.

The enormous novelty was that it was possible to make perceptible not only the external real datum by recomposing a false perception of a state of space-time movement, but also to manifest and make

perceptible the internal temporal movement of thought in the various mental states of dreaming and waking. From reverie to remembering.

The work of art in the age of its technical reproducibility by W. Benjamin: the aura and the state of temporal movement of the representative image

Undoubtedly, in our reflections, we cannot ignore one of the influential texts of the twentieth century on reproducibility by Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction' (1935-1936), in which he applies a poignant analysis related to the strong transformations that the advent on mechanization applied to the art concept in itself.

Since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was accelerated so enormously that it could keep pace with speech.

A film operator shooting a scene in the studio captures the images at the speed of an actor's speech. Just as lithography virtually implied the illustrated newspaper, so did photography foreshadow the acoustic movie.

The technical reproduction of sound was tackled at the end of the last century.

These convergent endeavors made predictable a situation which Paul Valéry pointed up in this sentence: "Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign." (op. cit., p. 226).

Around 1900 technical reproduction had reached a standard that not only permitted it to reproduce all transmitted works of art and thus to cause the most profound change in their impact upon the public; it also had captured a place of its own among the artistic processes.

For the study of this standard nothing was more revealing than the nature of the repercussions that these two different manifestations—the reproduction of works of art and the art of the film—have had on art in its traditional form.

Following the approach that is here put in evidence, it is possible to reread Benjamin's work in another light.

The concept of Aura, that Benjamin argues to be lost in the process of mechanical reproduction because 'even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space', can be revisited today and conceived as a sort of relationship between a concept of movement of image in time in which a reaction of imaginative nature of the public or the group is involved.

Moreover, it should be taken in account the experience of the artistic researches that, in particular between the nineteenth and twentieth centuries, break with the idea of recognizability between reality and representation, pushing towards a need of realization of a language that finds its place and role thanks to a synthesis of structural elements that do not just follow canons such as observation and perception.

Course structure overview

INTRODUCTION

The four phases into which the lessons are divided correspond to the theoretical/practical realization of what we have called **audiovisual literacy of representative thinking on a reproductive basis**. The general setup of the linguistic approach of the workshop of image and creative writing applied to CRAL considers literacy as the research and discovery by each participant of a **personal expressive capacity** through the construction of their own point of view on reality. In this way, the reference system with which we are confronted both synchronically (media system of entertainment and communication) and diachronically (history of the language of moving images on a reproductive basis) gradually becomes clearer. The self-reflective linguistic capacity through the use of audiovisuals will tend, through the four proposed steps, to improve in a critical sense.

GENERAL SECTIONS

1. The ideational reaction (Module 1-2)

Stimulating the ideational reaction is the first stage of the training project. This implies being able to recognize through practice, the main stages of linguistic/representational processing. This will tend to develop, by making images, a reactive sensitivity in relation and separation from reality. Gradually the difference will emerge between looking at reality, based on a merely perceptive approach, and seeing reality that implies in the definition of a personal point of view, the elaboration of a conflict. Through a systematic approach of collection, through a notebook of notes and visions (pictures, sequences) a generating image will be found. The conflict, inherent in the generating image, will be developed, through a dramaturgical time in a form of story. It becomes necessary to learn the basics of a visual film syntax.

2. Project shape construction (Module 3-4-5-6)

The expressive push brings with it a need to shape one's own ideation. A diachronic and synchronic comparison with the prevailing dramaturgical and narrative strategies in writing and image, with which we are involved on a daily basis in the realization of meaning, becomes evident and necessary: watching television series, talk-shows, news, information programs, entertainment or in-depth analysis. In order to realize one's own point of view, once one has found one's own narrative image, it is necessary to transform into narrative elements the data of reality that we have identified as necessary to our story: environments become sets, people become characters, words become lines of dialogue. The representative image uses the image of reality to say and make visible the sense of what we want to narrate; both in the approach of fiction and in the documentary one. With the technical writing (subject, outline, script) and with the images (storyboard) a first form of project is set up.

3. From project design to implementation (Module 7-8-9)

In the realization phase of the project, one enters into the representative actions and the space and time in which the actions become language. The set is searched for, the casting is composed, interviews are conducted, scenes are shot. The class measures itself with an organization aimed at the concrete creation of a story. The relationship between the represented image and the image of reality becomes more and more evident. We organize the ways and times in which the management of the image, depending on whether we use a fiction or documentary approach, shows in the various phases of filming, selection of the shot, audio-visual editing, the various possible ranges of modification of meaning, in order to focus on what we want to express. The process becomes more evident. This is often a source of crisis. The modification of an internal vision, going through phases of crisis and overcoming crisis, is a fundamental formative element for the participants.

4. The relationship with one's vision (Module 10)

The different phases of the elaboration of the story require a dialectic within the class group, in which the skills of comparison are verified and expanded: linguistically, one goes from the visual to the verbal and vice versa. Skills mature and are applied in this process. When the narrative form reaches an initial overall outline, a dialectic with an external gaze is necessary. This is an important step because it forces the participants to separate themselves from their work and see the reaction that the video creates in an audience. The self-reflective dimension of the participants is emancipated. In this phase, social dynamics are triggered both in the school as a whole and with respect to families or collective situations (associations, neighborhood committees, etc.). An initial socialization of the experience is created that can lead to a qualitative leap in the awareness of the students, but also of the families and the school operators.

E-LEARNING COURSE

With an overall duration of 20 hours to be taught over a period of 5 weeks (tentatively from September 2022 to December 2022), the online course is structured into 10 modules of 2 hours each including:

- video lessons
- reading resources
- exercises
- module evaluation

The modules will be delivered partly online (20 hours) and partly during 5 face-to-face workshops (15 hours), which will be organized in each country.

Preface to the online modules: what is shown in the video lessons is a practical demonstration of what happens in the workshops carried out at the schools. Learning of the method, therefore, will take place through the practical and documented demonstration of its application during face-to-face workshops.

Module structure overview

THE IDEATIONAL REACTION

MODULE 1: What is an image

Topics covered:

Reflection and collective debate about the act and process of pictures taking and visual communication.

History of sound and image making, first introduction.

Moviemaking and visual perception.

Social role of the process of picture taking.

- **Unit 1- Reactive capacity**
Perceiving and remembering.
Feeling and memorizing.
Images in relation, images in separation.
Reacting to external stimuli through representational action.
- **Unit 2 - What is an image**
The representative image is thought.
Mental states in which representative thought is processed.
The reproduction of reality, an outline of the history of cinema.
The “phi” effect.
Reproduced image as expression
- **Unit 3 – Notebook**
To collect images is to discover time.
The search for a point of view.
Difference between looking and seeing.
The image generating history.
A fundamental element of storytelling: conflict.

Task assignment 1

Collect images of stimulating everyday life situations on a digital notebook

Learning objectives:

- Becoming aware of one's reactions to external stimuli
- Understanding what a representational action is

- Defining the concept of image
- Understand the importance of the the point of view
- Understand the importance of *conflict* as a fundamental element of narration
- Understanding the language of images
- Understand the process of reproducing reality through the language of cinema

Learning outcomes:

- Interpreting images and the stimuli they provide
- Express oneself through the reproduction of images
- Researching one's own point of view and point of vision as a means of expression
- Identifying a "conflict" to be told
- Collecting images of reality

Training phase	Type of material	Type of contents	Estimated time	Schedule
Module 1: What is an image	20 minutes video lesson, divided into 3 parts 3 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 1 - Day 1
Unit 1 - Reactive capacity	Video lesson, part 1	Video lessons	12:32 minutes	Week 1 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 1
Unit 2 - What is an image	Video lesson, part 2	Video lessons	11:40 minutes	Week 1 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 1
Unit 3- Notebook	Video lesson, part 3	Video lessons	09:43 minutes	Week 1 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 1
	1 exercise	Preparatory assignment	60 minutes	Week 1 - Day 1
	Module evaluation	Survey	10 minutes	Week 1 - Day 1

MODULE 2: Visual syntax and recreational movement

Topics covered:

Sharing of the images collected and collective discussion.
Guidance on visual syntax, of still and moving images, photographic and cinematics examples.
Definition of the concept of conflict and related repercussion on personal and social imaginary.
The re-creational process, definition and collective debate.

- **Unit 1- How to detach in order to help vision**
The snapshot.
The image that has conflict in it.
The environment and the lines within the frame.
The human subject in the frame.
Notions of Street Photography.
- **Unit 2 - Visual syntax**
Still images, fields and shots.
Field reverse shot, sequence shot, panning shot, medium shot, close-up.
Hints of film history where film syntax is developed.
- **Unit 3 – The “re-creational movement”**
Retrograde movement of thinking through images.
Ariadne's Thread. Getting out of the Labyrinth.
To imagine is to recreate, to make visible something not perceivable.
The representative image speaks.
- **Unit 4 – Thinking about images together**
From images to verbal exposition of the cores of a narrative idea.
Brainstorming.

Task assignment 2

Apply acquired knowledge and techniques to collect images, spaces and environments, movements of people and their attitudes in every day life and upload them to the platform

Learning objectives:

- Learning to analyze and interpret images
- Learning photographic and cinematographic techniques
- Learning to use the power of the representative image to communicate one's vision of reality

- Elaborating the central cores of a narrative idea
- Learning to observe the environment and people around us
- Build a narrative idea together, through brainstorming

Learning outcomes:

- Use images to communicate and express oneself
- Use photographic techniques to effectively communicate one's vision of reality
- Use thinking through images to stimulate critical thinking, creative communication and problem solving
- Foundations ready for a collective story

Training phase	Type of material	Type of contents	Estimated Time	Schedule
Module 2: Visual syntax and recreational movement	20 minutes video lesson, divided into 4 parts 4 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 1 - Day 2
Unit 1 - How to detach in order to help vision	Video lesson, part 1	Video lessons	9:01 minutes	Week 1 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 2
Unit 2 - Visual syntax	Video lesson, part 2	Video lessons	8:23 minutes	Week 1 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 2
Unit 3- The "recreational movement"	Video lesson, part 3	Video lessons	13:27 minutes	Week 1 - Day 2
	1 in-depth study sheet	Additional reading material	10 minutes	Week 1 - Day 2
Unit 4 –Thinking about images together	Video lesson, part 4	Video lessons	7:50 minutes	Week 1 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 1 - Day 2
	1 exercise	Preparatory assignment	50 minutes	Week 1 - Day 2
	Module evaluation	Survey	10 minutes	Week 1 - Day 2

PROJECT SHAPE CONSTRUCTION

MODULE 3: Visual Dramaturgy

Topics covered:

Sharing of the images collected and collective discussion.
Conflict and narrative forms.
Elements of dramaturgy.
Audiovisual Approach: fiction and documentaries.

- **Unit 1 - Notions of visual dramaturgy**
Shaping conflict, over time, with images.
Documentary approach vs fiction approach.
Capturing image movement in reality.
Realizing image movement in fiction.
Narrative form is realized with audience participation.
Examples from scenes in film history.
- **Unit 2 - Reactions to vision**
The persistence of the image in the memory.
Communicating, representing, expressing.
Entertaining vs representing.
The sensitive reaction: light/heavy.
Movement of thought vs blocking of thought.
Leading thought toward a realization of meaning.
The problem of youth culture on the web.
Entertain with representation, make people think with representation
- **Unit 3 - Visual Culture**

Task assignment 3

What are kids watching? Identify examples of contents, videos of relevant Youtuber, web-influencers, TV series and share them on the platform.

Learning objectives:

- Learn the basics of visual dramaturgy
- Identify the role of conflict as a key narrative element in the production of video stories
- Understand the difference and different techniques in documentary and fiction approaches
- Understand how these techniques have been applied throughout film history effectively
- Learn how to engage the audience

- Learn techniques and approaches for the communication, representation and creative expression of issues perceived as important
- Understand the difference between entertaining and representing
- Identify youth culture issues on the web
- Use the representational approach to stimulate critical thinking

Learning outcomes:

- Apply principles of visual dramaturgy to write and represent effective stories with emotional impact
- Incorporate conflict one's stories to make them compelling to the audience
- Know how to choose a documentary or fiction approach for audio-visual productions, based on what one wants to tell
- Create a work of meaning rather than a mere entertainment product
- Use the knowledge acquired on digital youth culture to stimulate deeper reflections on social issues perceived as more "urgent" by youngsters

Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
Module 3: Visual Dramaturgy	One video lesson, divided into 3 parts 3 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 3 - Day 1
Unit 1- Notions of visual dramaturgy	Video lesson, part 1	Video lessons	21:23 minutes	Week 3 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 3 - Day 1
Unit 2 - Reactions to vision	Video lesson, part 2	Video lessons	4:39 minutes	Week 3 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 3 - Day 1

Unit 3 - Visual Culture	Video lesson, part 3	Video lessons	20:43 minutes	Week 3 - Day 1
	1 Education package	Additional reading material	10 minutes	Week 3 - Day 1
	1 exercise	Preparatory assignment	70 minutes	Week 3 - Day 1
	Module evaluation	Survey	10 minutes	Week 3 - Day 1

MODULE 4: From person to character

Topics covered:

Sharing of the images collected and collective discussion.

Audiovisual Approach: the interview.

Technical elements: setting, framing, lighting, sound.

Division of student groups and operational roles for the project work.

- **Unit 1- The interview**
Interview technique.
Closed and open-ended interviews.
The lineup of questions.
The narrative interview.
Choice of the set.
Choice of shots and lighting.
Bringing out the image of the interviewee.
The close-up shot.
Gestures.
The issue of face and expression during the interview.
- **Unit 2 - Samples of role models**
Interviewing a teacher.
Interviewing a student.
- **Unit 3 - Teachers and Students**

Task assignment 4

Make a short interview with a teacher or a student and upload it to the platform.

Learning objectives:

- Learn the most effective interviewing techniques
- Learn how to prepare questions for an interview
- Learn how to choose the set and lighting for a visually impactful interview
- Learn the most appropriate shooting techniques for an interview
- Learn how to manage the set, gestures and expressions of the interviewee
- Learn how to bring out the most authentic part of the interviewee's personality
- Learn about the experience of the proposed methodology from teachers and students

Learning outcomes:

- Produce an effective, well-structured, and impactful interview
- Bring out the value and criticality of the lived experience of students and teachers
- Apply the techniques and tools used during the workshops to better understand the methodology itself

Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
Module 4: From person to character, the interview	One video lesson, divided into 2 parts 2 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 3 - Day 2
Unit 1- The interview	Video lesson, part 1	Video lessons	16:34 minutes	Week 3 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 3 - Day 2
Unit 2 - Samples of role models	Video lesson, part 2	Video lessons	6:25 minutes	Week 3 - Day 2
	1 in-depth study sheet	Additional reading material	10 minutes	Week 3 - Day 2

Unit 3 - Teachers and Students	Video lesson, part 3	Video lessons	14:41 minutes	Week 3- Day 2
	1 Education package	Additional reading material	10 minutes	Week 3 - Day 2
	1 exercise	Preparatory assignment	70 minutes	Week 3 - Day 2
	Module evaluation	Survey	10 minutes	Week 3 - Day 2

MODULE 5: From image to writing, from writing to images

Topics covered:

Brainstorm and collective narrative ideas.

The cinematographic language: subject, outline, script.

- **Unit 1- The shape in movement: the audio-visual project**
Writings through images.
From the generating image to the subject.
The idea of the line.
Line of sounds, line of images.
- **Unit 2 - The representative action**
Ideation of a story.

Task assignment 5

Write the script for a video story and upload it to the platform

Learning objectives:

- Learn how to write through images
- Learn how to use the sequence of images to create a narrative
- Learn how to structure and write a video script

Learning outcomes:

- Conceive a story through the sequence of images collected
- Write the script of a video story

Training phase	Type of material	Type contents	of	Hours/Minutes	Schedule
Module 5: Visual Dramaturgy. From image to writing, from writing to images	One video lesson, divided into 2 parts 2 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment		About 2,5 hours	Week 5 - Day 1
Unit 1- The shape in movement: the audio-visual project	Video lesson, part 1	Video lessons		14:31 minutes	Week 5 - Day 1
	1 Education package	Additional reading material		10 minutes	Week 5 - Day 1
Unit 2 -The representative action	Video lesson, part 2	Video lessons		25:14 minutes	Week 5 - Day 1

	1 Education package	Additional reading material	10 minutes	Week 5 - Day 1
	1 exercise	Preparatory assignment	70 minutes	Week 5 - Day 1
	Module evaluation	Survey	10 minutes	Week 5 - Day 1

MODULE 6: Fiction vs Documentary

Topics covered:

Sharing of project work's subjects.
Writing a script.
Project work and outline.

- **Unit 1- Writing for fiction**
Treatment and dramaturgical articulation in classic fiction.
The three-acts structure.
The dynamic event, the act turns, the ending.
The scene, the sequence.
Notions of screenwriting: scene writing, visual part, sound part.
- **Unit 2 – Documentary writing**
Defining the set, moving the action.
Live shooting.
Visual annotations.
Examination of material and first narrative outline.

Task assignment 6

Develop a fiction storyline into a script or develop a documentary idea, collect visual sequences and focus themes through writing.

Learning objectives:

- Learn the difference between fiction and documentary
- Turning a Film storyline into a Screenplay
- Learn how to structure a screenplay
- Learn how to write fiction stories and write about real-life stories
- Learn how to define the set and organize the shoot for a documentary

Learning outcomes:

- Becoming able to write a script for a fiction story and a documentary, knowing the differences between them
- Know how to structure a text for an audio-visual product
- Be able to identify the right environment and shooting techniques to create a video story of fiction or a documentary
- Write a script for a video-story project
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Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
Module 6: Fiction vs Documentary	One video lesson, divided into 2 parts 2 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 5 - Day 2
Unit 1- Fiction and Documentary: comparison	Video lesson, part 1	Video lessons	18:33 minutes	Week 5 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 5 - Day 2
Unit 2 - Documentary writing	Video lesson, part 2	Video lessons	17:21 minutes	Week 5 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 5 - Day 2
	1 exercise	Preparatory assignment	70 minutes	Week 5 - Day 2
	Module evaluation	Survey	10 minutes	Week 5 - Day 2

FROM PROJECT DESIGN TO IMPLEMENTATION

MODULE 7: The set and the shooting

Topics covered:

Roles of the cinema: director, editing secretary, sound engineer, cameraman, editing and publishing.
Storyboard, image selection, casting.
Project work and locations, execution of the working plan and backstage.

- **Unit 1- Working plan**
Site visits and choice of sets.
Use of cameras.
Drawing the space of the action.
Choice of shots and camera movements.
The hand, the body, the camera.
Attention and presence.
Casting.
- **Unit 2 - The division of roles on the set**
- **Unit 3 - Storyboarding**
Write and design a storyboard.
- **Unit 4 - Working on the set**
- **Unit 5 - First Silence editing**

Task assignment 7

Choosing a set and start shooting. Upload backstage videos made to the platform.

Learning objectives:

- Learn how to write a work plan for audiovisual productions
- Learn how to choose the most appropriate equipment for type of video to be shot
- Acquire expertise in video shooting
- Learn how to organize a set
- Learn how to write and use a storyboard

Learning outcomes:

- Prepare a work plan

- Identify a set for filming
- Prepare a storyboard and a plan for shooting
- Manage the set
- Identify the video cast
- Guide actors on set

Training phase	Type of material	Type contents	of	Hours/Minutes	Schedule
Module 7: The set and the shooting	20 minutes video lesson, divided into 3 parts 3 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment		About 2,5 hours	Week 7 - Day 1
Unit 1- Elements of the history of visual syntax and video editing	Video lesson, part 1	Video lessons		15:21 minutes	Week 7 - Day 1
	1 Education package	Additional reading material		10 minutes	Week 7 - Day 1
Unit 2 - How to organize roles within the workplan	Video lesson, part 2	Video lessons		Approx.6 minutes	Week 7 - Day 1
	1 Education package	Additional reading material		3:48 minutes	Week 7 - Day 1
Unit 3 - Script breaking down	Video lesson, part 3	Video lessons		9:03 minutes	Week 7 - Day 1
	1 Education package	Additional reading material		10 minutes	Week 7 - Day 1

Unit 4 - Working on the set	Video lesson, part 3	Video lessons		12:16 minutes	Week 7 - Day 1
	1 Education package	Additional reading material		10 minutes	Week 7 - Day 1

Unit 5 - First Silence editing	Video lesson, part 3	Video lessons		6:13 minutes	Week 7 - Day 1
	1 Education package	Additional reading material		10 minutes	Week 7 - Day 1
	1 exercise	Preparatory assignment		60 minutes	Week 7 - Day 1
	Module evaluation	Survey		10 minutes	Week 7 - Day 1

MODULE 8: Video editing

Topics covered:

Editing techniques: fading, simple, cross fading, clean cut. Parallel editing of sequences, alternate editing.

Editing in cinema and documentary projects.

First draft composition and selection of music or sound effects.

- **Unit 1- Rewriting time**
To edit is to rewrite history.
The initial draft.
- **Unit 2 - Editing techniques**
Simple, cross-fading.
Narrative line and editing.
Flashbacks, flashforwards.
Movements in time
- **Unit 3 - Types of editing**
Narrative, parallel and alternate editing.
“Editing of Attractions”.
- **Unit 4 - Looking for a title**

Task Assignment 8

View filmed materials and formulate a hypothesis of video-editing.

Learning objectives:

- Acquire basic video editing techniques
- Being able to make the editing of a narrative video
- Apply the acquired technical knowledge to one’s own audiovisual project

Learning outcomes:

- Formulate an initial hypothesis for editing a video story
- Use the techniques learned to create a video story that matches the author’s sensibility, chosen themes, and script

Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
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Module 8: Video editing	One video lesson, divided into 3 parts 3 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 7 - Day 2
Unit 1- Historical introduction to the idea of assembly	Video lesson, part 1	Video lessons	15:24 minutes	Week 7 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 7 - Day 2
Unit 2 - introduction to audiovisual editing	Video lesson, part 2	Video lessons	4:23 minutes	Week 7 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 7 - Day 2
Unit 3- vision and corrections on the pre-assembled	Video lesson, part 3	Video lessons	4:24 minutes	Week 7 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 7 - Day 2

Unit 4 - Looking for a title	Video lesson, part 3	Video lessons	16:19 minutes	Week 7 - Day 2
	1 Education package	Additional reading material	10 minutes	Week 7 - Day 2
	1 exercise	Preparatory assignment	60 minutes	Week 7 - Day 2
	Module evaluation	Survey	10 minutes	Week 7 - Day 2

MODULE 9: Sound- image syntax

Topics covered:

Sharing of project work's first assembly.
Basic functions of sound in audiovisual language.
First audio editing tests and soundtrack.

- **Unit 1- Sound**
Sound in the field and out of the field.
Noise, voice, image.
Soundtrack.
- **Unit 2 - Editing techniques**
Composing the two lines, sound and visual.
Contrapuntal technique
The Leit motiv
The development of themes in the plot.
- **Unit 3 - Final editing**
Cuts in the scene and in the sequence.
Separate, forget, return and change

Task assignment 9

Choose of the soundtrack, the rhythm of the visual sequence on a sound line (soundtrack on already edited music or on unpublished music). Rework initial idea, visual line and sound line.

Learning objectives:

- Acquire basic video editing techniques
- Acquire technical knowledge about the use of sound and music in audiovisuals
- Learn how to integrate sound with images
- Learn to use sound as a narrative element
- Learn to develop the main theme of the video plot

Learning outcomes:

- Apply the acquired techniques on sound management to one's own audiovisual project
- Make effective audiovisual storytelling through the combination of sound, music and video

- Choose the soundtrack and elaborate the "sound carpet" of the video-story
- Finalize the editing of the video

Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
Module 9: Sound- image syntax	20 minutes video lesson, divided into 3 parts 3 in-depth study sheet 1 practical exercise	Video lesson; Additional reading materials; Preparatory assignment	About 2,5 hours	Week 9- Day 1
Unit 1- The sound in historical cinematography	Video lesson, part 1	Video lessons	16:17 minutes	Week 9- Day 1
	1 Education package	Additional reading material	10 minutes	Week 9- Day 1
Unit 2 - Editing techniques	Video lesson, part 2	Video lessons	10:19 minutes	Week 9- Day 1
	1 Education package	Additional reading material	10 minutes	Week 9- Day 1
Unit 3- The use of sound within the audiovisual language	Video lesson, part 3	Video lessons	28:42 minutes	Week 9- Day 1
	1 Education package	Additional reading material	10 minutes	Week 9- Day 1
	1 exercise	Preparatory assignment	60 minutes	Week 9- Day 1
	Module evaluation	Survey	10 minutes	Week 9- Day 1

The relationship with one's vision

MODULE 10: Projections in progress

Topics covered:

Collective screening: firstly among students and then including teachers.

Participatory discussion.

Projection in a public space.

- **Unit 1- Reaction**
Choice of a person from outside the work group.
What stuck in the mind.
Words as reaction, images as reaction.
Discovering and seeing one's own image, managing one's own image.
The image of the image.
Image and expressive identity.
- **Unit 2 - Public Projection**
The Premiere.
Reactions of the public and elaboration from the overall image of the proposed work.
Reaction in words, reaction in images, emotional response, silences.
In-process and public projections of examples made by the students
- **Unit 3 - The training process as a stimulus toward the development of a matured vision**
- **Unit 4 - To review your image within the interview context**
- **Unit 5 - Creative Audiovisual Writing and Reading Methodology and didactic potential**

Task Assignment 10

Final evaluation of the online course

Learning objectives:

- Learn to recognize and elaborate personal reactions to our own artwork and image
- To enter into a relationship with one's own image and identity
- Learn how to deal with the reactions of the public
- Learn how to relate to the audience, in presence and on the web

Learning outcomes:

- Elaborate on personal reactions to the representation of one's own work and image through words and images
- Manage oneself and one's own emotions in relation to others
- Sharing one's own work with an audience and watching the work of others

Training phase	Type of material	Type of contents	Hours/Minutes	Schedule
Module 10: The relation with personal vision	20 minutes video lesson, divided into 2 parts 2 in-depth study sheet	Video lesson; Additional reading materials; Preparatory assignment	90 minutes	Week 9 - Day 2
Unit 1- Representative thinking and identity	Video lesson, part 1	Video lessons	12:32 minutes	Week 9 - Day 2
	1 Education package	Additional reading material + videos	20 minutes	Week 9 - Day 2
Unit 2 - Public Projection	Video lesson, part 2	Video lessons	14:07 minutes	Week 9 - Day 2
	1 Education package	Additional reading material + videos	20 minutes	Week 9 - Day 2
	Final evaluation of the online course	Survey with open answers	30 minutes	Week 9 - Day 2
Unit 3 - The training process as a <i>stimulus</i> toward the development of a maturated vision	Video lesson, part 2	Video lessons	6:45 minutes	Week 9 - Day 2
	1 Education package	Additional reading material + videos	20 minutes	Week 9 - Day 2
	Final evaluation of the online course	Survey with open answers	30 minutes	Week 9 - Day 2
Unit 4 - To review your image within the interview context	Video lesson, part 2	Video lessons	7:03 minutes	Week 9 - Day 2
	1 Education package	Additional reading material + videos	20 minutes	Week 9 - Day 2
	Final evaluation of the online course	Survey with open answers	30 minutes	Week 9 - Day 2
Unit 5 - Creative Audiovisual Writing and Reading Methodology and didactic potential	Video lesson, part 2	Video lessons	36:34 minutes	Week 9 - Day 2
	1 Education package	Additional reading material + videos	20 minutes	Week 9 - Day 2

	Final evaluation of the online course	Survey with open answers	30 minutes	Week 9 - Day 2
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Training of Trainers

The idea for the ToT (specific guidelines will follow) is for tutors to experiment the methodology before replicating it in their own countries.

They should, therefore, ideally come to the training with an audio-visual project idea, following the online course training themselves.

Face to face local workshops

The blended course for teachers and tutors will run over 3 months, **from September 2022 to December 2022**.

In order to make the e-learning course even more effective and to allow teachers to put into practice the knowledge acquired, assimilating it and using it to carry out a project (so that they can then replicate this experience in their classrooms), the online course will alternate with 5 face-to-face workshops. This also gives the tutors a chance to review the assignments made by the teachers following each online module and discuss them with the teachers, giving the participants in the workshops a chance to get in-person feedback on their work and their training path.

Training phase	Type of contents	Hours/Minutes	Schedule
Module 1: Visual Syntax and Recreational Movement; Module 2: Visual syntax and recreational movement	Sharing of the results of the 1st and 2nd assignments: Participants show the images they collected after their research (which they will have already uploaded to the platform), illustrating what techniques they chose to use. <i>Open discussion among peers, facilitated by tutors.</i>	2h	Week 2 - 1° F2f workshop day
Module 3: Visual Dramaturgy;	Sharing of the results of assignment 3 What are the most relevant examples of contents, videos of relevant Youtuber, web-influencers, TV series watched by	1h	Week 4 - 2° F2f workshop day

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<p>Module 4: From person to character, the interview</p>	<p>their students that the participants have identified?</p> <p><i>Open discussion among peers, facilitated by tutors.</i></p> <p>-----</p> <p>Sharing of the results of assignment 4</p> <p>What were the biggest challenges you encountered in conducting an interview with a colleague or student? What did I learn from the experience? What tools do I still need?</p> <p><i>Open discussion with feedback from tutors</i></p>	<p>-----</p> <p>1 h</p>	
<p>Module 5: Visual Dramaturgy. From image to writing, from writing to images;</p> <p>Module 6: Fiction vs Documentary</p>	<p>Sharing of the results of assignment 5</p> <p>How is our script structured?</p> <p><i>Feedback from tutors</i></p> <p>-----</p> <p>Sharing of the results of assignment 6</p> <p>Pitch: each participant presents in 5 minutes the idea of his/her documentary (which has already been shared on the platform), the main theme, showing the visual sequences chosen</p> <p><i>Presentation and feedback from the tutor</i></p>	<p>1h</p> <p>-----</p> <p>1 h</p>	<p>Week 6 - 3° F2f workshop day</p>
<p>Module 7: The set and the shooting;</p>	<p>Sharing of the results of assignment 7</p>	<p>1 h</p>	<p>Week 8 - 4° F2f workshop day</p>

<p>Module 8: Video editing</p>	<p>What have been the challenges encountered in starting the shooting? What tools do I still need?</p> <p><i>Open discussion among peers, facilitated by tutors.</i></p> <p>-----</p> <p>Sharing of the results of assignment 8</p> <p>Brainstorming on setting up an editing hypothesis of videos shot by participants</p> <p><i>Open discussion among peers, with feedback from tutors.</i></p>	<p>-----</p> <p>-----</p> <p>1h</p>	
<p>Module 9: Sound-image syntax;</p> <p>Module 10: The relation with personal vision</p>	<p>Practical workshop of video editing</p> <p>Now that the participants have all the elements at their disposal (a script, images, filming, voice over, soundtrack) with the support of the tutors we work on the "assembly" of these elements</p>	<p>2h</p>	<p>Week 10 - 5° F2f workshop day</p>
			<p>Week 8 - 4° F2f workshop day</p>

Here below, we present a tentative schedule of the national workshops:

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
MODULE 1 – What is an image MODULE 2 – Visual syntax and re-creational movement	h online: 2,5 h	h f2f: 2 h								
MODULE 3 – Visual Dramaturgy MODULE 4 – From person to character			h online: 2,5 h	h f2f: 2 h						
MODULE 5 – From image to writing, from writing to images MODULE 6 – Fiction vs Documentary					h online: 2,5 h	h f2f: 2 h				
MODULE 7 – The set and the shooting MODULE 8 – Video editing							h online: 2,5 h	h f2f: 2 h		
MODULE 9 – Sound-image syntax MODULE 10 – Projections in progress									h online: 2,5 h	h f2f: 2 h
TOTAL Hrs		4,5h		4,5h		4,5h		4,5h		4,5h 21,5h tot

Learning outcomes description

Adopting learning outcomes in the educational or training process serves the shift of the traditional approach oriented to the teachers towards an approach oriented to the learner.

Teachers will have:

- acquired an innovative methodology based on audiovisual education which can be integrated into their daily work with students
- learnt how to channel students' creativity into a process of self-awareness, construction of their own identity and role in the society
- acquired transversal skills to foster inclusive and constructive group dynamics, essential for the creation of a collective artistic product
- Improved or acquired digital skills

Students will have:

- acquired technical and transversal skills needed to produce audiovisual content
- become active players in the production of media content on selected topics
- acquired skills such as active communication, collaboration, creativity, problem solving, critical thinking and self-confidence
- acquired greater awareness of themselves and their social context and self-confidence
- understood the potential of audiovisual language as a tool for interpreting the world around them and artistic expression