The Lockmaker's Dream: Narration, Literature Classics, Theater and Media Education. *"Liceo della Comunicazione"* Case in Campania

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Abstract: Starting from 2014-2015, the Department of Political, Social and Communication Sciences of the University of Salerno begins a project with some classical high schools called "*Liceo della comunicazione*". This essay is an exploratory work that aims to show and analyze the methodology adopted for teaching media and in particular digital and social media. The period taken into consideration is the three-year period 2015-2018 in two high schools in Campania: the Liceo Classico Torquato Tasso of Salerno and the Liceo Pietro Giannone of Benevento. This methodology presupposes three different pedagogical models related to three different disciplines: theater, literature and digital media. The starting point is the work of the Ravenna theater company Teatro delle Albe led by Marco Martinelli and Ermanna Montanari. Since the 1990s, the Teatro delle Albe has developed a particular pedagogical technique called *non scuola*. *Non scuola* has as its main teaching instrument the choir. The chorus is a singular-plural entity (Nancy 2001, Del Gaudio 2018). Our goal is to use some *non scuola* tools, such as the choir, to let young students experience the logic, that regulates their digital performance and let them understand how their identity is achieved online through a creative approach for the classics of literature. In particular, the model is connected to the online staging, on the social networks of some characters of the classics novels, in order to show how online social interaction works from a *metamedial* space and a rebirth like the theater.

Keywords: mediaeducation, mediology of theatre, mediology of literature, non-scuola, liceo della comunicazione

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Placements and methodology

In his poem "A Cloud in Trousers", written between 1914 and 1915, Vladimir Majakovskij tries to represent the youth condition: "Mamma!/Your son is gloriously ill!/Mamma!/His heart is on fire." (Majakovskij, 1999, p. 32). Illness is the metaphor used by the Russian poet to represent the moment when youth becomes a suspension of adultness logics, being indeed a space for their logical and social preparation. According to Majakovskij, it is a moment of great passions with a heart on fire.

In the hot summer of 2011, during the 41st edition of the festival hosted in Santarcangelo di Romagna, the Ravenna-based troupe Teatro delle Albe (Theatre of the Dawns), guided by Marco Martinelli and Ermanna Montanari, gathered a hundred teens from different parts of the world (Mons, Scampia, Rio de Janeiro, Dakar, Mazzara del Vallo and Ravenna). In these cities, the troupe had previously implemented some pedagogical tools aimed at creating a sort of educational "methodology" called non-school. The project, named "Eresia della Felicità" (Heresy of Happiness), found its tutelary deity in Majakovskij. In fact, drawing inspiration from his Misterija-buff, the troupe created a huge community game (realized in the Sferisterio of Santarcangelo) to test different forms of sociality (Simmel, 1997). Eresia della Felicità was the first step in the pedagogical project drawn by the Teatro delle Albe. The model (delineated in the late nineties and still implemented in the theatre's work with teenagers) can be defined as a horizontal pedagogy and a sort of precursory peer education (Dalle Carbonare, Ghittoni & Rosson, 2004; Colombo & Lomazzi, 2012; Ottolini & Rivoltella, 2014) when compared to the vertical model. It is based on role-play exercises aimed at developing choral attitudes that imply new and different social arrangements.

This work stems from direct participation in some of the workshops held by the Teatro delle Albe. These have laid the foundations for production of a media teaching method focused on digital and social media. Although this methodology starts from a scenic device, it is deeply linked to fiction classics and has been applied to the "Liceo della Comunicazione" project.

This exploratory work aims to report theoretical results obtained from both the Liceo Torquato Tasso in Salerno and the Liceo Pietro Giannone in Benevento over the three-year period from 2015 to 2018.

Participant observation was used as the methodology applied to the project (Liceo della Comunicazione), starting in the Department of Political, Social and Communication Sciences at the University of Salerno along with some high schools specializing in studies of the Campania territory, relating studies of classic texts to communication and media subjects.

The study plan is divided into two annual modules, administered to students attending the first two years of the course of study. The modules, "In-

troduction to Theatre as a Medium" and "Digital Performance", are strongly related. The first is based on a single lecture and subsequent workshops, while the second focuses on studio sessions aimed at discussing some of the basics to achieve the designated goal.

The first module primarily focuses on developing familiarity with the theatrical device as a communication tool rather than a tool for creating spectacle, while the main objective of the second module is to get to know the models that students apply when they use social networks and perform their online identity (Del Gaudio, 2017; Butler, 1988; Pelias, 2018; Causey & Walsh, 2013; Boccia Artieri et al., 2018). Considering that the didactical project includes fields of media education and the sociology of cultural and communicative processes, it would be useful to underline some key assumptions.

The project is developed around two areas. On the one hand, with literature and classic theatrical works at the centre of our practices, it uses tools refined by literature mediology (Abruzzese & Ragone, 2007; Ragone, 2015; Amendola & Tirino, 2017; Lombardinilo, 2016; 2018) and literature sociology (Parini, 2012; 2017; Jedlowski, 2017; Pecchinenda, 2018; Longo, 2012). On the other hand, considering the fundamental role of the scenic medium in our methodology, it has adopted some assumptions related to theatre mediology (Amendola & Del Gaudio, 2018; Abruzzese, 2017; Gemini, 2002; Kattenbelt, 2012; Kattenbelt & Chapple, 2006; Kattenbelt et al., 2012; Klich & Scheer, 2012; Giannachi, 2008).

Between literature mediology and theater mediology

The theoretical point of view adopted to develop our pedagogical methodology has two facets, based on a double perspective of both literature and theatre mediology. It aims to combine these elements to teach the new media, especially social networks.

One of the main tasks in literature mediology is, according to Marshall McLuhan, "to interpret texts as media metaphors" or "active metaphors" (McLuhan, 1967), capable of turning experience into different forms.

Nonetheless, a mediological approach to literature has the task of analysing "syntax or figures imported from other media" (Capaldi 2012). In other words, a literature mediologist must highlight the processes of re-mediation and consider those metaphors that produce an "imaginary" within the literary text. Using the media metaphors contained in them, the classics become a tool to show how contemporary media works.

Literature has always been at the centre of a media network based on four fundamental factors: information, support, recording methods and the body (Frasca, 2005). Our work has been strongly influenced by the idea that students can experience metaphors contained in classical texts from a phys-

ical point of view. In other words, it is not about engaging in literature sociology (interpreting a literary text through use of sociological categories) but about treating sociology as literature (Pecchinenda, 2018, p. 234–276) or trying to narrate students' daily experiences of social networking, starting from a literary medium.

On the other hand, the connection between literature and the body takes place by acting out the metaphors contained within literary texts through incarnation and body involvement. The theatre reveals itself as a place where literature, text, scenic space design and acting can join in a composite nucleus – an integrated whole, which becomes a media metaphor. We are not the first ones to assert this. In 1946, the Spanish philosopher José Ortega y Gasset defined what theatre is, recalling the power of the metaphor as fuel for scenic space: "The stage and the actor are an embodied universal metaphor, and theatre is precisely this: a visible metaphor." (Ortega y Gasset, 2006). In the first module of the educational project, carried out during the first academic year, an effort is made to increase students' familiarity with literary texts, starting with their fluidity (Abruzzese, 2007). The aim is to show that the stage is also a space where everyday life can be suspended (Ortega y Gasset, 2006; Amendola, Del Gaudio & Tirino, 2018; Pecchinenda, 2018). At the same time, students' involvement is triggered, starting from the idea that theatre is a metamedium where other media (literature itself, sound, music and technological media) are reproduced, remediated and rethought. Like in human experience, when other media meet the stage device they change the meaning that usually have in everyday life. These are then exhibited as metaphors on stage; as structures and forms of knowledge aimed at conquering fields of action and patterns of emotion.

In this regard, the project intended to show how digital media can be illuminated in a particular way as soon as they are placed inside the stage device with a beam of light putting them in the spotlight, which requires us to reason and reflect on their functioning.

In conclusion, we use two concepts borrowed from literature mediology as theoretical scaffolding for our pedagogical method whose main objective is to help students understand the functioning of actions performed every day in both online and offline social environments: 1) the concept of medial metaphor and 2) narration as a specific way of building a relationship between information, the technical structure of the medium, events and narrative actions, the recording method and corporeal form of all previous elements (Frasca, 2005). Moreover, starting from the centrality of the body in teaching social networking logics, two concepts related to theatre mediology should be put in our theoretical "toolbox": 1) theatre as a medium based on the suspension of everyday life; 2) theatre as a metamedial space for remediation.

Non-scuola

The implementation method for the Liceo della Comunicazione is based on some principles of Martinelli's *non scuola.* At this point, it is important to outline its hinges to try to understand how it works and acts with teenagers. The central concept for understanding this pedagogical method is the choir. It is borrowed from Greek tragedy and applied to contemporary social logics. In this regard, Martinelli writes:

> Inventing a chorus is a heretical act in opposition to a society that wants us in two ways: a dull and happy mass or desperate monads. To invent being a chorus means to imagine a possible world. The first and founding modality of the choir remains invisible: even before the development of the various techniques of singing, movement and diction in unison, there's at the bottom a relationship arrangement that is not taught and not learned. (Martinelli, 2006, p. 34).

The choir represents the sharing space within which the Teatro delle Albe proposes a series of exercises to teach students to be together. The starting point is improvisation. A youngster is asked to improvise in a protected circle in which "Improvisation is the gym where the teenager lays his cards on the table: songs, wildness, dialects, shadows, malice, overturning, dreams." (Martinelli, 2006, p. 27).

While improvisation is the first step in the *non scuola*, our method contemplates an antecedent moment. Through a series of examples, the child learns two fundamental assumptions: the theatre is a place of suspension of everyday life, and improvisation is a collective work based on the principle of a chorus where there are no characters or parts to play. In doing so, the first approach to theatre is the idea that it is a protected place where one can freely express oneself. Explaining how his method works in practice, Martinelli writes, "It seems that our ancestors found two ways to make fire: either using flints, that is the percussion of a metal with a mineral containing sulphur, or rubbing two woods. The latter is the method that interests us; a glowing method; this rubbing of two sticks is the *non scuola.*" (Martinelli, 2006, p. 10). The main principle of the *non scuola* is, therefore, the emotional connection between members of the communicative pact. The young students start from practical improvisations and then become aware of the work done thanks to the teacher's help.

The final product is not a real theatrical performance but rather a moment of sharing in which the spectator becomes part of the choir: "The spectator is part of the choir. They are the choir. Their reactions are important." (Martinelli, 2006, p. 45). The viewer is a full member of the choral space and becomes a witness to the party. The main purpose of the *non scuola* is to create and feed the rubbing – the contact the young students have with

each other in order to light the choral flame. The chorus is a singular-plural being – in the words of Nancy (2001), "some sort of organism whose communicative practices are based on the reciprocity and biuniqueness of the relationship and of communication itself" (Del Gaudio, 2018, p. 54). This rubbing serves the production of polis or community: "The *non scuola* is being polis, being 'many', typical of the theatre." (Martinelli, 2006, p. 11). According to the philosopher and theatre scholar Erika Fisher-Lichte, theatre always acts as a place for the production of a temporary community, which is born and dies in the space of a show. It is a transient space where social and communicative relationships can be experimented with, whose foundations are established by a connection that breaks the meshes of everyday life.

More simply, the chorus of the *non scuola* establishes social relations, showing new identity and community narratives. The methodology of the *non scuola* is, therefore, a horizontal pedagogical model, based on the idea that teaching takes place thanks to the rubbing and sharing so that the subject becomes the choir itself. It is a pedagogical model whose fundamental purpose is to put aside a bit of individuality in favour of the community. Finally, *non scuola* is a sort of education in the Other, being together, which uses shared communication and cultural fragments as a trigger. It is a way to educate about the unexpected, the relationship as a community production space (Esposito, 1999): "The *non scuola* was for me a daily education [in] the unexpected and continues to be so every day." (Martinelli, 2016, p.1943).

The literary classics

In our work, we have tried to apply some *non scuola* principles without completely identifying with this method. In the second lesson of the first module, "Introduction to Theatre as a Medium", we push the desks against the wall and start improvisation exercises aimed at creating the choir.

There is a fundamental difference between our approach and Martinelli's methods. According to him, the *non scuola* starts from the students' will and is a voluntary act. In our case, the goal to be achieved is different from that of the *non scuola*: not the establishment of a choir (at least, not only this) but to show how the chorus can be used to understand behaviours in both online and offline life, especially on social networks. It was, therefore, important for the success of our project that everyone participated in the exercises, even if some of the students were reluctant initially.

Our idea of a choir, in line with the thinking of the Teatro delle Albe and Marco Martinelli, is based on some formal principles: rhythm as a focus of the choral movement and as the starting point of the choral relationship space. There is no chorus without rhythm and no chorus without collective rhythm. The other principle that determines the birth of the choir is cer-

tainly the narration; the choir narrates its own movement, acts it and shows it for what it is. The choir tells a story and is the bearer of the storytelling. According to Martinelli, the starting point of the choral movement takes place through a complex work by one of the literary greats. Narration of the classics is part of a more complex narration of oneself.

The first matter on which to focus our attention is, therefore, identification of this double narrative level while trying to understand the relevance it has for sociological and pedagogical work. This double level is triggered by the literary greats. On the one hand, we need to think of them as triggers; on the other hand, we must trace in them the media metaphors that we will incarnate. These triggers are again accessed by following the *non scuola* method using the classics, turning them into living material in the eyes of the students. Martinelli writes:

> "We must know how to resurrect the classics, imagine them when they were not classical yet, when even they didn't know they were classics, so we must imagine them alive, as students, as unsatisfied and eager rebels, contentious and unruly, as so often were those human beings who today, in the imagination of many, are just a geeky name and a mute and useless bust in a museum." (Martinelli 2016, p. 32).

Martinelli speaks about putting into life rather than putting on stage to highlight the fact that work on the literary greats is only effective when we question them and look at them with an oblique glance. Such a gaze has its focal point in the grasp of imagination. It is based on activation of figures that are part of the students' imagination in connection with elements and figures that are part of the classic text. Martinelli means that the imaginary produced by literary greats must be connected to students' imaginative and reactivated responses. This process is especially facilitated through contact with the students' world at a particular socio-psycho-imaginative level, which, not surprisingly, is strongly present in the different ways they adapt to interaction with the media:

> "This socio-psycho-imaginative level can be considered as the field where the dimension involving a young person is entirely consumed and realized, guaranteeing a space for detection: a person who cultivates within himself parallel universes that do not detach him from reality but make him see its hidden stories." (Frezza, 2013, p. 9).

However, relating the classics to students' imaginary cannot be performed outside the contemporary mediascape or the communicative horizon fed by this imaginary. The latter acts on intermedial and transmedial levels, pervaded by fragments of communication that develop and are created in different media. In other words, creating students' imaginary dialogue with

the classics means to relate an extremely fragmented dimension to a heavily sedimented one, and this complexity ends up being an enriching factor.

In this regard, it is useful to take as an example what happened in class IV A of the Giannone Classical Lyceum in Benevento in the school year 2018/2019. We decided to work on Hermann Melville's Moby Dick. The choice of this novel (as is customary in our methodology) took place collectively, following discussions with the students starting from the classics they had read. Despite this, they did not all know the text (actually, few did), so we started reading sections of the novel to them (Ahab's lines, Ishmael's opening words and so on) in addition to telling the whole story to see if the students could find some relation to their world within it. Just as we were starting our theatrical games and getting to know each other better, one of the girls started humming the opening words of Rovazzi's song "Faccio quello che voglio" (I do what I want). When we asked her the reason why this particular song had come into her mind, she replied, "We are talking about the sea, and the sea makes me think of this song." We decided together that our scenic action would begin with the group singing the song by Rovazzi. When they got to the verse that goes "e del testo tanto non ne ho bisogno" (and I don't need lyrics anyway), another youngster started reciting Moby Dick's opening words in opposition to the main choral activity. At this point, the students' imaginary was beginning to engage in a dialogue with the sections we chose from the classic, to the point of rewriting it but retaining the essential relationship between the classic itself and the stage action that originated from it. Moreover, the production space for these individual narratives, narrations and responses (typical of the movement of imagination) was located on the stage; it is this space, social by definition and intermedial in terms of the imaginary, that the theatre represents (Abruzzese, 2017; Bleeker, 2012).

Implementation of the method applied in the Liceo della Comunicazione project entails using the classics to develop a sort of intermedial drama where, even if no actual media are taken onto the stage, their presence in assured by the aid of the imaginary. This means that literary texts become media narratives (Saltz, 2001).
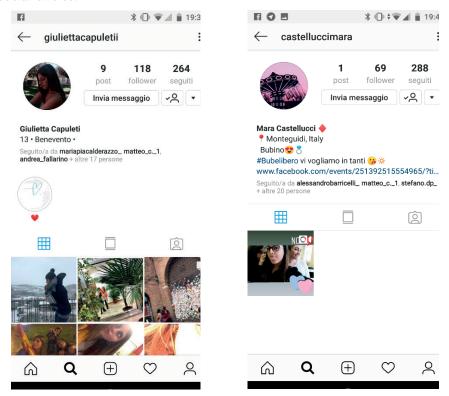
The first module is, therefore, based on setting up choral actions in which media play a decisive role. To better explain this function, it is useful to go back to Moby Dick for a moment. While singing the song by Rovazzi, the girl, at some point, outlined the movements that the author performed in the video. These became stage movements, recontextualized in the theatre's metamedial space and related to a maritime song, which the students thought of, inspired by Moby Dick. During the performance, the students hugged as if they were on the deck of a boat, facing each other with the sailors' choir on one side and the group singing Rovazzi on the other.

The literary greats and their stories and narratives are also at the very centre of the second module about digital performance. In fact, the classics are an essential starting point, aimed at leading them into the arena of social networks.

Digital Perfomance: performing identity

The second module is closely related to the first one (as already mentioned) and also has an important relationship with the literary greats. In fact, the aim of the second module is to "stage" some classic novels online. As has been stated several times, the goal of our methodology is to enable students to experience the processes they unconsciously live every day when they use social networks. We start by explaining the meaning of the words "digital" and "performance" (Dixon, 2007) from both a theatrological and sociological perspective; while the word "digital" is easier to explain as it originates from digital technology, the word "performance" is more complex. Our approach is not focused on performance studies as much as on a sociological point of view. In fact, we, firstly, note that the word "performance" derives from the work of John Austin, the philosopher of language who coined the term to explain his performative acts. Later, we focus on the author (and sociologist) Erving Goffman who clarifies its meaning further. In what has become a classic of sociological literature and, particularly, interactionism, Goffman tries to explain the public behaviour and foundation upon which we construct our public identities, using a theatrical metaphor. By streamlining his line of thought, it can be said that, according to Goffman, we perform our identity starting with the social groups in which we live. In the Italian translation of Goffman's most important work (the presentation of self in everyday life), the term used to explain social interaction is translated as "rappresentazione" (representation), (De Marinis, 2013), whereas the American sociologist actually talks about performance. In fact, Goffman writes:

> "We have been using the term "performance" to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers. It will be convenient to label as "front" that part of the individual's performance which regularly functions in a general and fixed fashion, to define the situation for those who observe the performance." (Goffman, 1956, p. 13).

Goffman's first intuition is to understand, perhaps before others, that theatre is a metamedial space in which social processes can be investigated. Goffman's most interesting intuition is linked to the fact that his use of theatrical metaphor is not only operational but stems from awareness that it is possible to study the process of identity formation within a scenic me-

dium. If, in the eyes of Goffman, identity depends on the way we perform it through our daily acts, then, in the presence of an audience which interprets such acts, it is identity itself that moves along an evidently theatrical ridge-line (Pecchinenda, 2008; Butler, 1988; Fisher-Lichte, 2014). For this reason, Judith Butler, in an important essay written in the late eighties, calls the acts through which we perform our identity (gender identity as she puts it) dramatic acts. It is through these acts that we dramatically communicate our identity at the moment of its production: "The body is not a self-identical or merely factic materiality; it is a materiality that bears meaning, if nothing else, and the manner of this bearing is fundamentally dramatic. By dramatic, I mean only that the body is not merely matter but a continual and incessant materializing of possibilities." (Butler, 1988, p. 521). According to Butler, performative acts are inherently dramatic. Through the materializing of possibilities, they narrate in the sense of drama, of acting with a purpose that becomes narrative action. This means that, according to both Goffman and Butler, identity derives from the concrete actions we perform in our own social circles.

The first step of the "Digital Performance" module is, therefore, to familiarize students with the performative construction of identity and the

fact that their identity also stems from performative acts. Goffman clarifies that theatre is only a metaphor to him; that he absolutely does not want to establish any direct correlation between it and social behaviour, and that the frame within which these acts are performed remains crucial; however, when students experience the performative essence of identity, the next step is to show them what happens on social networks instead.

On social networks, identitary performances equal relationship performances (Boccia Artieri et al., 2017) whose frame dramatically widens, compared to that of the face-to-face relationships that Goffman talks about. In other words, in social networking, our identities depend on a wider context and live a series of more stratified relationships. The latter also depend on the communication fragments that we post and host on our walls. To make this principle clear, our method involves an exercise that consists of narrating identity, starting from a classic novel. Along with the students, we choose a novel and build the characters' profiles on all social networks. The exercise consists of performing the characters' identities as credibly as possible, categorically excluding face-to-face interactions from the performative model. Only digital actions will be decisive for the performative production of the characters' identities. In doing so, we put under the magnifying glass the process that youngsters go through every day to produce their online identity, in order to make them aware of those construction procedures that we often accomplish unknowingly. In other words, by playing with the identities of the characters in a novel, students are forced to reflect on the specific actions they perform every day in order to produce their online identity; on the gap between this and their offline identity; and, lastly, on the communicative context in which identities are produced. The novel is just the starting point. When a large number of people gather to witness the fictitious identities of characters and to interact with them, the narration takes on new, unpredictable directions. As a result, we may have a Giulietta Capuleti going to Benevento soccer matches or a Romeo Montecchi courting many other girls. In short, the narrative takes on a different meaning and shows how online identities are born from a story that is linked to two kinds of communication fragments: 1) the ones we produce when we decide to turn daily moments into unique experiences and give them a new frame as Manovich guessed, especially with regard to Instagram (Manovich, 2016); and 2) the ones we give new meaning to when we take pre-existing communication fragments and host them on our walls. These fragments are subject to the social interactions determined by the social network.

To summarize, staging the characters in a novel enables our method to show students how the social network identity model works. They become aware of how they commonly use social networks, transforming their space into a theatre. This operation is carried out following the idea that theatre

is a metamedium, which, therefore, puts social mechanisms underlying the online identity production process under a magnifying glass and under critical pressure.

In conclusion, if the first module is suitable for showing theatre as a metamedial and metaphorical communication tool, the latter is able to show how, using the tools acquired in the first, it is possible to study the models we use to perform our online and offline identities, as well as the relationship between these two spheres.

Live action: Social networks as theater

Our way of working with the Liceo della Comunicazione students has assigned a central role to literature and theatre: "Literary narratives assume sociological relevance only when converted into the language of the social sciences." (Longo, 2016, p. 142). However, from our point of view, these media assume relevance as an imaginary substrate upon which we can build a "horizontal", equal, non-hierarchical relationship with the students.

Even if Mariano Longo is willing to admit (as we are) that literature can be a source of data for the social scientist, within our working method literature does not play either of the two roles: it is not translated into the language of social sciences, nor is it used as a data source. Instead, literature and its narratives function as a level of the imaginary. They are necessary to define a common imaginary among students; to facilitate the occurrence of concrete cooperation and learning opportunities.

In the second module, the exercise that aims to stage social profiles implies the idea of understanding social networks as a sort of theatre (Hadley, 2017). The next step introduces the use of live broadcasts, especially on Instagram, as a simulation space for the liveness typical of the theatre (Auslander, 1999; 2008; 2012; Gemini, 2016; Couldry, 2004; Del Gaudio, 2019). A further step towards understanding how the use of online profiles can be linked to the stage device is related to what Bree Hadley calls social media theory experiments (Hadley, 2017), i.e., hybrid models of theatre in which social media become a space for the production and fruition of a scenic event.

In this respect, organization of a live event at the end of the training path is essential to our methodology. This event, related to the logic of the happening, serves as a synthesis of the whole educational and emotional impact of the process. The happening is the moment when the characters performed online get to enter offline reality, even though they do it through media. In fact, the happenings are broadcast live on the characters' social profiles.

An example of this process is the work produced by students in Liceo Pietro Giannone on Carlo Cassola's La Ragazza di Bube during the academic year 2018/2019. Following an online performance of the characters' iden-

tities and construction of relationships through communication fragments (live broadcasts, stories, photos, posts and comments etc.), an event was organized for the release of the Bube character from prison. This event was promoted on social networks using the profiles of both characters and students. In this way, the students could understand how much influence their online profiles actually had.

On the day of the scheduled event, we left the school with about 150 students who had decided to attend, some of whom were unaware of what was in store, thanks to the help of the school's principal and internal referents who worked on the project. On arrival at the De Simone theatre, the event began, and live broadcasts were simultaneously posted on the characters' profiles. After the main event, in the courtyard in front of the theatre, six girls (dressed as brides) started to perform the marriage of one of the March sisters (characters in Little Women by Louisa May Alcott, a text we had "worked on" in the VG class). At the same time, in the foyer of the theatre, other students were reading from A Christmas Carol by Charles Dickens (another text that we had "worked on" in the VF class) and playing the part of the Ghost of Christmas Yet to Come. Both scenes were broadcast live.

All the characters met in a single event, brought to life through Instagram, moving the performative space within social networks. The purpose of this happening and of its execution arrangements was to show students the direct link between online profiles and offline life. This connection was also highlighted in a previous lesson during which we examined the work done to define the characters' profiles and the way they were performed. The lesson focused on the relationship between actor and character, introducing the notions of identification and estrangement, respectively coined by Stanislavskij and Brecht. These concepts, applied to experience on social networks, show how it moves like a pendulum, oscillating between total identification of the real self with the profiles and estrangement when, in these profiles, we do not recognize ourselves at all.

From our point of view, a mediological approach to theater and literature to reflect on the relational and group experience that social networks produce, allows students to isolate their online behaviors and better understand their nature and functioning, as well as the relationship between off-line existence and «social facade» (Codeluppi, 2007; 2012).

This (for now...) is the conclusive point of a hybrid methodology, that holds together mediology, sociology of culture and imaginary, theater and literature, trying to produce an effective (social) media education. The results, which will be the subject of an in-depth analysis in a forthcoming publication, appear extremely encouraging for the implementation of a didactic synergy between different disciplinary areas. Of course, this synergy would not occur without the contribution given by students and teachers involved with their sensitivity.

Acknowledgment

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