

Notes

Researching Pedagogically for Social Intervention

- 1 Since part of this research project was its internationalization in synergy with the already established networks led by me or by some of the researchers in the team, such as GEMMA, GRACE, EUTERPE or DIGISCREENs, the conclusions and outcomes were debated in the thinktank we organized in London, on the 23rd and 24th June 2023 together with European partners from Central European University (Prof. Jasmina Lukic, EUTERPE PL, Austria) Goldsmiths College (Profs. Mark Johnson and Victor Seidler (UK) and Coventry University (Prof. Suzanne Clisby (GRACE PL, UK) and USA partner Frances Negrón Muntaner (Columbia University). Some of the most successful activities, such as the “My name is Virginia Woolf” lab or the ImaGenlab were re-enacted there and most of the participants in the research team had the opportunity to reflect on their contribution to the project and on the lessons learned throughout the experience. Since there is not enough space here to add a section on the project activities for internationalization and since we have written two chapters on this elsewhere, I refer readers to Clisby, Suzanne and Sánchez-Espinosa, Adelina “Scholarly Feminists: Building Embodied Infrastructures in the European Academy” (2023) and Sánchez-Espinosa, Adelina, Clisby Suzanne and Lukic, Jasmina: “To be Continued: transnational convergences and research alliances” (2024)
- 2 The “My name is Virginia Woolf” experience was a round table organised by ResLab in cooperation with the Albolote Town council, the Albolote Women’s Association and the Atheneum association. On the ocasión of the 8th of March 2023, I was invited to offer a lecture on Virginia Woolf. However, when commenting this with the research team we thought it could be a wonderful opportunity to organise a Lab which would dis-

seminate the importance of Virginia Woolf in feminism and transfer the protagonism from me as PI to the group of young student collaborators. They conducted a performative reading of fragments selected from Woolf's works. The idea was to change the focus from speaking about Woolf to actually impersonating Woolf, so that each one of them started with the phrase "My name is Virginia Woolf" choosing then one of the multifaceted aspects of the writer, from her novels to her most intimate letters or diaries. The Lab finished by inviting the audience to give feedback via drawing or writing on how the activity had affected them (see figures 1, 2 and 3).

- 3 See "Interdisciplinary workshop: InterseccionalLabs; Transgressive Pedagogies, Transnational Literatures and Cinematic Representations, Arqus Student Co-Project of University of Graz and University of Granada (Elvira Aguilera, Ángela Harris, Adelina Sánchez and Nicole Haring). 30/11-5/12, 2023
- 4 Access at: <https://www.youtube.com/watch?v=cX8szNPgrEs> Accessed 10/5/2024
- 5 Access at: <https://www.youtube.com/watch?v=Q54Oeun4o3I> Accessed 10/5/2024
- 6 For the idea of "safer space" rather than "safe space" see Harris-Sánchez (9)
- 7 As Harris and Rodríguez write: "from our personal experiences relating to our "natural" families, we had not questioned the further kin-makings that can exist inside these genealogies of postmemory narratives" (29)
- 8 The course is taught at IES International Education of Students Abroad Foundation, Granada. <https://www.iesabroad.org/programs/courses/wsf-321-images-women-mediterranean-film>
- 9 Laura Mulvey (1975; 1988) contributed very importantly to this discussion by her visionary study of scopophilia, defined by Annette Kuhn as "the drive to pleasurable looking" (Kuhn 1994: 44). Her approach to the toxic operations of the three gazes (of the camera, of the characters being represented and of the spectators) in search of male visual pleasure at the expense of the fetishising of women's bodies has influenced feminist visual discourse analysis deeply.
- 10 When we talk about feminist close-reading, we refer to the analysis of the text within its social and historical context, in opposition to the New Criticism tradition of approaching the text as only text, as a code waiting to be deciphered by those readers who read "well". According to this

view literary scholars became searchers of a Holy Grail which was somewhere immanently and, as Ato Quayson puts it (2005), a-historically. In our chapter on “Feminist Perspectives on Close Reading” (2011) Jasmina Lukic and myself browse through contributions which go on the opposite direction to suggest that reading is always contextual and situated and that our responsibility as feminist readers is precisely to approach the text in full awareness of our reading contextual circumstances and to look at the text as social.

- 11 I would like to use this contribution to express my thanks to the organizer of this conference, Miguel Ángel Benítez, for his invitation and excellent hosting.
- 12 In our contribution to the volume *Investigating Cultures of Equality*, “Resisting Cultures of Inequality through Feminist Counter-Visuality Practices in Contemporary Spanish Fiction and Non-Fiction Cinema” (2022) (one of the results of the Marie Curie GRACE project), Orianna Calderón and myself trace the genealogy of countervisuality approaches as acts of resistance: starting with Peter Wollen’s counter-cinema (1972) and Claire Johnston’s semiotic critique of the representation of “woman” as a stereotype which acquires an ideological meaning based on her lacks (1973), following with resisting readings such as those proposed by Adrienne Rich (1972) and Judith Fetterley (1978) and linking with resisting viewing when applied to visual analysis. In spotting the schemes behind visualities, what he coins as the hegemonies of “visuality regimes”, Nicholas Mirzoeff plays a fundamental role. Mirzoeff suggests that such hegemonies can only be broken by exerting our right to look, a resistant look which he coins as “countervisuality” (2011).
- 13 Orianna Calderón was GRACE Marie Curie ESR doctoral candidate working on countervisualities in Spanish and Italian documentary film under my supervision and we have published extensively together. One of the latest joint publications was actually the conclusions of the Discourse and Persuasion presentation which we published as GRACE result in *Investigating Cultures of Equality* (2022)
- 14 The scene can be accessed at: <https://www.youtube.com/watch?v=s11D4G7WyTc>. Accessed 10/08/2024
- 15 You can access the scene at: <https://youtu.be/2JZoqAUu5uo?feature=shared> Accessed on 10/8/2024)
- 16 You can access the scene at: <https://youtu.be/oVCSwFN2ypU?feature=shared> (Accessed on 10/8/2024)

- 17 You can access the scene at: https://youtu.be/gKqNq_jx4zs?feature=shared (Accessed on 12/8/2024)
- 18 See concluding chapter to our volume
- 19 INTERDISCIPLINARY WORKSHOP: IntersectionaLabs; Transgressive Pedagogies, Transnational Literatures and Cinematic Representations, Arqus Student Co-Project of University of Graz and University of Granada (Elvira Aguilera, Ángela Harris, Adelina Sánchez and Nicole Haring) 30/11-5/12, 2023

Urban Pedagogy

- 20 Taken from “Extract 27: The Dialogic Action of Freire in Practice” (video 7, interview 9, starting at minute 00:44).
- 21 Taken from: “Extract 6: Uribe is Responsible” (video 6, interview 6, starting at minute 22:50).
- 22 Source: Excerpt 13: The Chilean and Hong Kong First Lines as Influences in Colombia (video 1, interview 1, beginning at 05:27)
- 23 Taken from: excerpt 18: Power Outages in Cali and the Use of Apps. Video 6, interview 7, starting minute 25:40.
- 24 Taken from: Excerpt 19: Anonymity and Memory Building. Video 4, interview 4, starting minute 07:28.
- 25 Taken from: Excerpt 25: Between the *Ballroom* and Fear. Video 5, Interview 5. Start at Minute 4:00.
- 26 Taken from: Excerpt 14: Points of Resistance. Video 3, Interview 3. Start at Minute 4:30.
- 27 Taken from: Excerpt 28: The Faceless Youth. Video 2, Interview 2. Start at Minute 7:46.
- 28 Taken from: Excerpt 2: Surviving Day to Day. Video 6, Interview 8. Start at Minute 18:27.

Shame, Fear, and the Feeling of Not-Belonging

- 29 All translation from German to English are from the authors supported by DeepL.
- 30 The project, which was funded by the Federal Ministry of Education, Science and Research (BMBWF), was located at the Institute for Educational

Research and Teacher Education. Other project members were Katarina Froebus, Susanne Kink-Hampersberger and Julia Schubatzky, the project leader was Kathrin Otrell-Cass.

31 For the context of education see in particular the collection of his writings *Wie die Kultur zum Bauern kommt* [literally: *How Culture Comes to the Farmer*].

C'era una volta / ایک دفعہ کا ذکر ہے / Na ishte nië herë / Ghe gera 'na volta / Одного разу / Once upon a time

32 The Peggy Guggenheim Collection is one of the most important Italian museums of European and American art of the 20th century located on the Grand Canal in Venice. Link to their website: <https://www.guggenheim-venice.it/>

33 *The studio* (1928) by Pablo Picasso: <https://www.guggenheim.org/artwork/3443>

34 Dynamism of a speeding horse + houses (1913) by Umberto Boccioni: <https://www.guggenheim-venice.it/en/whats-on/exhibitions/umberto-boccioni-dynamism-of-a-speeding-horse-houses/>

35 Landscape with red spots, n. 2 (1913) by Vasily Kandinsky: <https://www.guggenheim-venice.it/en/art/works/landscape-with-red-spots-no-2/>

36 Dutch interior II (1928) by Joan Miró: <https://www.guggenheim-venice.it/en/art/works/dutch-interior-ii/>

37 Empire of light (1953–54) by René Magritte: <https://www.guggenheim-venice.it/en/art/works/empire-of-light/>

38 The podcast is available on the Peggy Guggenheim Collection website at this link: <https://www.guggenheim-venice.it/en/learn/programs-for-accessibility-and-inclusion/i-go-to-the-museum/once-upon-a-time-a-bilingual-podcast/>

39 The podcast is available on the platform used by the Ca' Foscari radio at this link: https://www.unive.it/pag/14024/?tx_news_pi1%5Bnews%5D=15097&cHash=73af675e2431da172eef35b3504ba945

Teachers' Opinion on the Implementability of Interactive Books in the Classroom

40 On the role of individual disciplines, especially literary studies, and on the involvement of new disciplines such as game studies, ludology, media theory, hypertext theory, narratology, etc., see Schwebs; Stichnothe; Turrión.

41 This is how The Diamond Half Crown of the Little Rooster was made: the MOME TechLab tablet story, <https://www.youtube.com/watch?v=bk3PikVQjWc> Accessed 23 March 2023

42 Arany László: A kiskakas gyémánt félkrajcárja, [The Diamond Half Crown of the Little Rooster], illustration: Szűcs Barbara, MOME TechLab. In 2013, it was granted the Design Award for the Early Appearance and the quality of the implementation in the Visual Communication category by the Hungarian Design Council. Its originality was also highlighted at the Bologna International Children's Book Festival in 2014, and it was invited to the Digital Children's Book Fair in Japan.

43 Website of BOOKR Kids Kft, <https://bookrkids.com/> Accessed 23 March 2023

44 The research was carried out within the framework of an agreement between the Klebelsberg Centre of the Ministry of Human Capacities and Móra BOOKR Kids Kft. with tender support. Developing digital literacy. EFOP-3.2.4-16-2016-00001. Klebelsberg Centre, <https://kk.gov.hu/digitalkompetencia-fejlesztese> Accessed 23 March 2023

45 "110/2012. (VI. 4.) Government Decree on the Publication, Introduction and Application of the National Core Curriculum". Magyar Közlöny, vol. 66. no. 4 June 2012, pp. 10635–848. https://ofi.oh.gov.hu/sites/default/files/attachments/mk_nat_20121.pdf Accessed 23 March 2023 and "Curriculum Framework for primary school grades 1–4". Education Office, kerettanterv.ofi.hu/01_melleklet_1-4/index_alt_isk_also.html Accessed 23 March 2023; "Curriculum Framework for primary school grades 5–8". Education Office, kerettanterv.ofi.hu/02_melleklet_5-8/index_alt_isk_felso.html Accessed 23 March 2023

46 To experience the full spectrum of modalities, you can watch the video demonstration of the Trial Application here, <https://www.youtube.com/watch?v=xhPppHZl77g&feature=youtu.be> Accessed 23 March 2023