A narratological experience using video on mobile devices

Roseli Gimenes

UNIP Universidade Paulista – Brasil

Abstract— *This work proposes to present technological hybridity in education in an experience developed with students of higher education in Languages using videos prepared through the Noizz application on mobile devices and presented at an event. This experience brought together teachers and students of the face-to-face and Distance Learning course, based on the studies of the Research Group Intercultural Encounters in Distance Learning - Life narratives from different Brazils.*

Keywords— *Education, Hybridism, Life narratives.*

I. INTRODUCTION

This work proposes to present technological hybridity in education from the perspective of J. Moran (2015) in an experience developed with students of higher education in Languages using videos prepared through the Noizz application on mobile devices and presented at JOVEAD 2018. This experience brought together teachers and students of the face-to-face and Distance Learning course, based on the studies of the Research Group (UNIP/CNPq) Intercultural Encounters in Distance Learning - Life narratives from different Brazils.

Before commenting on our experience, based on technological hybridity, we will make a brief history of our research group.

II. DISTANCE EDUCATION AND SOCIAL INCLUSION

At the present moment when new technologies are mediating the literacy process, it is important to discuss the effectiveness and complexity of the implicit interaction in Distance Education (Henceforth DE) for social inclusion in a geographically vast and culturally heterogeneous country like Brazil.

Our main argument is that, despite problems such as an appropriate digital literacy system, adequate access to technological communication, as well as the possibility of facing financial costs, distance education can still be effective in Brazil because it reaches places that are difficult to access, away from university centers and, thus, puts distant areas in contact with each other, in the national

territory, while contributing to shorten class, gender and ethnic and racial differences between Brazilian citizens who belong to different areas of the nation.

In this context, we developed the project "Intercultural Encounters in Distance Education: Life Narratives of Different Brazils", designed in the Language Course (Degree in Portuguese, Portuguese and English and Portuguese and Spanish) from a private university in São Paulo, Universidade Paulista/UNIP Interativa, with hubs in most of the national territory. The main objective of the project is to relate the communities of students from different poles, connected by distance education, through a particular form of autobiography, the narratives of life.

This style of autobiography is profoundly broad and democratic because it considers narratives of citizens who, historically, have been ignored as having no value by the autobiography genre, which focuses mainly on the lives of prominent characters in the community. In turn, EaD makes the project possible because, through technology, it problematizes the concept of distance at a geographical, temporal and transactional level and focuses on the context of the student and his community.

As Tori (2009, p. 9) points out, the meaning of distance education is generally defined as the "absence of the teacher". However, the concept is much more complex. Focusing on the learner, there are three possible relationships in the teaching-learning process: teacher-student, student-student and student-content. In turn, in each of these relationships, there are three types of distances that must be considered: spatial, temporal and transactional. Spatial distance refers to the physical

separation between the student and the teacher, the other students and the student and the contents. Temporal distance refers to synchronous activities such as chats and asynchronous, deferred in time, such as discussion forums. Finally, transactional activities consider the fact that the student feels removed from others, for not sharing the traditional classroom with colleagues and teachers; content, this feeling of loneliness can happen both in traditional education and in distance education. In the same way, the concept of distance is related to that of presence; as Tori adds, both are related in distance education through technological tools that shorten the distances between the parties involved regardless of geographical separation.

It is this quality of distance education that contributes to the development of the life narratives project because it helps to relate very distant communities, deconstructs the center-periphery dichotomy and multiplies the center in the countless contexts of the students; offers students the possibility to share problems specific to their communities and regions, or conflicts that happen at national level, but that have different outlines in each location.

Thus, distance learning helps to create, among students, at first, a feeling of self-confidence, when they realize that their narratives attract interest beyond their own locus of enunciation and, in a second moment, a renewed sense of citizenship. when seeing their narratives, among many others, they become aware that we must consider our beliefs as a possible set of values instead of the way the world is or, in this case, as a single and homogeneous Brazil is.

The project of narratives, mediated by distance education, becomes a project of social inclusion because its objective is not only to instruct and pass information from an educational center, but because it focuses on students' problems, leading them to produce knowledge in instead of just reproducing received information. In other words, the goal is to transform theory into practice and practice into new theories that are effective and meaningful to the student's social and cultural environment.

Paulo Freire (1996, p. 43) makes a difference between what he calls "naive knowledge" (acquired not systematically) and "rigorous knowledge", (acquired in a systematic way). Both are associated with the subject's epistemological curiosity. The first is the type of knowledge that the student brings to the classroom from his daily experience. The second is the knowledge created in the classroom by the interaction between teachers and students. While the first implies a subjective response to the cultural context, the second implies an informed response that leads to responsible participation in today's multicultural world.

One of the tasks of the tutors and teachers involved in this project is to make the participants aware of the contingent value of the principles of their own culture, in the sense that we always make sense in the world in terms of our enunciation context, which is always it will be limited by the way other cultures make sense of their world.

There are some concepts that help this process of creating meanings to be plural. One is that of Gianni Vattimo (2003) about which, in some way, we are all fundamentalists. That is, to be able to function in our society we need to believe in certain values that allow us to act. We value fundamental beliefs and values. However, we must never forget that this process happens in the same way in all cultures. In other words, our "foundations" end where the Others 'begin and the Others' foundations are just as valid as our own.

In a society divided by what appear as insurmountable differences, knowledge about other subjects, cultures and communities is often constructed as clichés, stereotypes and misunderstandings, which can produce different types of discrimination. This way of looking at the Other implies that our values are true, while those of the Others are reduced to fanaticism. In turn, this idea confirms the concepts of weakening and secularization (Vattimo, 2003, p. 33) in the sense that we need truths to be able to function, but they must be understood as weak because they are contingent, not absolute and secular because they are not sacred or eternal. They depend on many interpretations, which can vary according to place and time. To be ethical, then, implies not holding on to these truths as absolute values, but understanding that they necessarily change to adapt to new historical contingencies and cultural contexts. At the same time, being ethical, in the terms proposed, implies, as Vattimo (2003, p. 35) points out, understanding the truth as a consensus, listening, participating and establishing a relationship with the different Other, which is always changing, and not with a fixed order of values.

III.   DISTANCE EDUCATION AND LIFE NARRATIVES

Distance education has been repeatedly discredited because it is said that students of this modality are not true members of the academic community (GRANGER; BOWMAN, 2003, p. 177). One possible way to overcome this obstacle, according to the authors, is to involve

students in metacognitive activities such as life narratives that explore identities, lifestyles and learning and show students' relationship with their context through critical analysis of your community and your place in it. This type of reflective activities, through narratives, is of great value because they help students to find their voices, inside and outside their communities, as well as to relate to their peers from other communities in general, and learning communities in that, in this case, are part of a continental nation like Brazil.

Defining narratives as belief ceremonies, J. Edward Chamberlin (2007, p. 1) explains that "stories give meaning and value to the places we call our home; they relate to the world we inhabit; keeps us together and, at the same time, separates us. Narratives are, therefore, spaces where we can reflect on who we are, how much the community means to us and how we relate to the world. Even more important, perhaps, they are significant not only because they claim, but also question our identities to help us defamiliarize our day-to-day life which, due to habits, becomes invisible or, worse yet, naturalized: the stories always have some element of strangeness and that is what first draws our attention making us believe them. Recognizing the difference in other people's stories makes us see them and hear them in ours" (CHAMBERLIN, 2007, p. 1). In the process of becoming critical of Others, with whom we relate, we become critical of ourselves. As the narratives tell about our beliefs and traditions, they narrate where we come from and why we are what we are and where we are; they are "not only chronicles of events, but ceremonies of beliefs" because "stories and music provide us with a way to believe, and ceremonies affirm our faith" (CHAMBERLIN, 2007, p. 2).

It is this community aspect of the narratives, which aims at social inclusion, that the life narratives recover and differentiate them from the traditional autobiography. As noted by Smith and Watson (2010, p. 13), these types of narrators go beyond the narratives of their own "selves" or narrating "chronicles of events": they "make history" because their narratives contain "their communities" or who "justifies their perceptions, affirms their reputations, argues with Others, articulates cultural information and invents possible and desired futures".

Life narratives can be read as autobiographical acts because the fact that they are situated in a story with a plot, as the authors argue, means that they are situated "in place and time" and imply changes; then, they can be read as "crucial interactions with the world" in the sense that "they are aimed at an audience / readers and are involved in a

discussion about identity" (SMITH; WATSON, 2010, p. 63).

Life narratives imply some type of agency that can give rise to new and different types of behavior because they are inscribed in the life of the community. Clearly, the relationship between narratives and community is a dynamic process that is always open to new changes as both feed on each other. Nigerian writer Chinua Achebe (1988, p. 48) said that "stories create people who create stories that create people" while "people create stories that create people who create stories" in an endless relationship. That's because narratives always originate in the community and come back to it. In this process, they do not remain themselves, because they are subject to multiple interpretations that help to visualize the social experience from which they emerged in a different way and, eventually, contribute to introduce changes.

This relationship between people from different areas of national life does not necessarily mean a harmonious relationship. This approach often produces conflict; however, the conflict can be very productive. Gerald Graff (1993, p. 108) says that what needs to be narrated is the conflict between the different communities, focusing precisely on themes such as agency, gender, ethnicity, identity, locality. He adds that "the contrast is essential because ideas are not islands; to become intelligible they need to be understood in relation to other ideas". For him, the best way to deal with conflict is to make it our object of study instead of erasing it or establishing a false harmony. This leads us to reconsider our values and the values of Others, in a contingent and relational way, because by being in contact with narratives from other cultural contexts, we become familiar with different epistemologies and, consequently, with the needs and beliefs of other communities, which helps us to be receptive and respectful of other forms of life. The writing and reading of life narratives becomes an instance of action and social inclusion because they merge into a common place that, as Chamberlin (2007, p. 239) points out, "is neither a place nor a set of stories. It is a state of mind in which we accept that the categories of reality and imagination are like the categories of THEM and WE".

Narratives help us to problematize the concept of home or community as being the place where we live or to which we belong and from which we articulate our narratives. We don't always like it: "The home can be all of these things or none of them. Whatever and wherever it is, home is always 'a frontier', a place that separates and connects us, a place of peace and conflict" (CHAMBERLIN, 2007, p. 3). The concept of home, says Chamberlin, is a nest of

contradictions and conflicts because the population that inhabits it is not homogeneous, but deeply heterogeneous. At the same time, Smith and Watson (2010, p. 69) note that the location of life narratives means as much as narratives. These places in the narrative "perform a cultural task" in the sense that "they organize the personal narratives on which they rest". These sites, the authors claim, are of "multiple matrices" and can be "personal, institutional or geographic" and the three overlap.

Brydon and Coleman (2008, p. 7) point out that the term community has traditionally been used to refer to small social groups that operate at the local level and imply a direct relationship between people. Although this meaning has not disappeared, it was first extended and developed to refer to imaginary forms of relationship between great social structures like the nation; today, in the age of technology, the term has been reinvented to refer to groups of people who have some kind of affiliation, but are not limited by geographical space because they connect through virtual space.

This is the case of our distance education course, which has hubs located in the different geographical and cultural points of the country. So, the locations of the life narratives that are part of our project belong to different types of communities that cover everything from big cities to rural areas; low-income communities to upper-class communities; in all of them, the individual struggles with issues related to the environment, politics or the family. That is why Smith and Watson (2010, p. 71) affirm that "... the place, much more than notions of place, speaks of the situated character of life narratives" which, as has been suggested, is implied between the lines of the narrative.

And it is here that the narratives of life and distance education come together and complement each other. In the context of narratives in which we can re-imagine who We are and also who are the Others who are part of our culture. Second, it is in the realm of narratives, in this case of life narratives, that we can transform the Other into someone much more familiar to Us, at the same time that We become familiar to Them.

IV. LIFE NARRATIVES AND TECHNOLOGICAL HYBRIDISM

During two years of research, the group started from various possibilities of narratives so that students could present proposals for personal stories, such as photographs in family albums, stories of the social environment in which they live, such as images and descriptions of squares, streets, places, family and historical narratives,

like family origin, neighborhood origin, city origin. Most of the time, students ended up developing verbal and written narratives.

So that we could point out digital information and communication technologies, we started to study texts that were in that direction, as well as we started the process of participating in events, congresses in which the discussion was about the new digital information and communication methodologies.

Starting with JOVEAD 2018, some teachers and students signed up to participate and so we decided that we should create life narratives that permeate our surroundings, ours and the students. The participation of students went beyond those of the EAD Letters course, that is, many students of the course in person also participated with the teachers. The research project focuses on the distance learning student. We also noticed that the student of face-to-face courses has similar characteristics, especially with regard to geographical distances, since many live in distant neighborhoods of the campus where they study and live with others from very different regions.

The idea was transformed into the teaching of narratives, life narratives, aiming at a hybrid teaching that started from the EAD, but that involved the education of both, in person and EAD.

In discussion with teachers and students we came to the conclusion that we should narrate not only how we were doing until then. We would involve technology so that we could create narrative videos, but that were available in apps for mobile devices.

The methodological procedures, then, were introduced as we discussed how to make this audiovisual narrative. Of course, we could make videos exactly as we photographed on the cell phone, just by pressing the video key on the mobile device's camera. However, the creation would need to go further using an application that records, allows oral narration and placement of background music or theme and, even more, allows the editing of the entire process.

Each teacher, each student, could use any application. The first to appear, others came, for ease of use was the Noizz app. This is a powerful short video editing app. It is possible to automatically save your videos on your phone and thus publish them. It is an application for editing videos that allows the insertion of elements in videos already recorded, in addition to using the device's camera to record moments with filters, add soundtracks, subtitles and drawings with movement.

The creation of the life narrative was audiovisual, relating to contemporary art, whose language is multiple;

the oral and visualized narrative and integrated with the architecture, the cuts of the filmmaker, the background noise, among other languages, referring to notions of territories and inter-territories. The technical indication for recording the creation of a life narrative was the use of applications to film and edit on the cell phone. In addition to this use, the technical indication for showing the creation of the life narrative was the use of the video sharing site, the YouTube site.

After accepting the app, we started to produce the narratives and publish them on youtube for easy access to other teachers and students. The material was ready, but so that we could work with it in a theoretical but also didactic way, we needed to expand the work.

We formed a group of students and teachers with their videos and signed up for the journey - JOVAED 2018, an online, open and free event organized by ABED that took place between June 9th to 29th, 2018 in an asynchronous way exactly as the tool presented itself to us because we wouldn't be all together on the posts at the same time. Teachers and students made their participation more freely than if the experience were synchronous. Although synchronous communication results in more efficiency precisely because it is present, the idea was really at a distance and to leave all participants free so that each could act within their own time. However, this does not mean, nor did it mean, that there was no seriousness and responsibility of the posts, as well as comments on the posts.

JOVAED 2018 involved several synchronous and asynchronous activities on multiple platforms, such as: virtual learning environments, social networks, blogs and microblogs, mobile devices and web conferences.

Our option was to use mobile devices to create a video with a life narrative that showed a local, regional and surrounding history and this was done by the Noizz application. We stipulated that our participation would be asynchronous and a date was set for access to be made as comments were pointed out.

We participated with the theme "Narratives of otherness of urban occupation: use of applications for audiovisual creation" and we used Google Classroom as a tool that gave us the opportunity to create pages and elaborate comments on the videos.
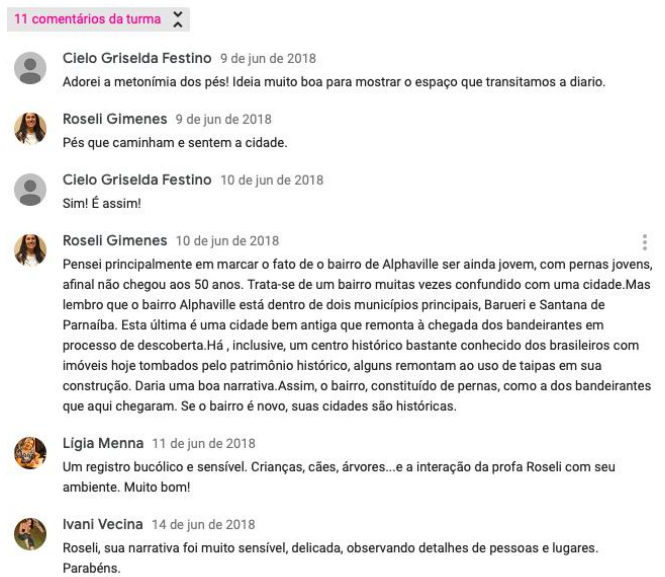

Fig. 1: Comments on the video produced by Roseli Gimenes.

Source: JOVAED, 2018 - Jornada Virtual Educação a Distância (Virtual Journey Distance Education)

Each passer-by on the page watches the video and leaves comments as shown in figure 1 above.

The sequence shown above in Figure 1 shows how the activity was asynchronous, that is, each participant appears on different days and times, as can also be seen in the comments.

The possibility of creating this work only happened because our previous readings, our theoretical references were those that worked on the issue of Hybridism in education.

V. HYBRIDISM IN EDUCATION

The material as we present it represents a possibility to mix face-to-face and distance learning on both sides. Thus, the EAD student, even when placed at a distance, approaches the construction of the narrative through the video made by the application, goes in search of material for his story. See places, interview people, participate in person in the process. And the face-to-face student takes contact with the distance of the applications that are not considered just cold objects, they change due to the narrator's creative eye.

Both share the technology for the spread of TDICs. In this sense, students and teachers make use of technology for an educational purpose. Exactly, creating life

narratives, not just being in the conventional theoretical discourse in which students hear concepts and do not practice; better, sometimes they practice, but only those also conventional narratives, written and on paper or on the computer screen.

According to J. Moran (2015), the hybrid character has always been present in education. The approach to connectivity processes, of course, made this clearer. In other words, learning is not only individual or collective. You learn at school, but also in the community. With or without learning intention. Although we can predict and have a learning schedule, it becomes open, informal whenever we count on the experiences of that journey.

Considering that the MEC had already approved 20% of distance studies and now we walk according to 40% (Ordinance 1428, 2018), it is necessary to think and rethink how this teaching will be. Hybrid, therefore, since almost half of a face-to-face course can be practiced at a distance.

Hybrid learning contains Digital Literacy lessons since reading implies more than an act of verbal reading, but it is also a reading of images (SANTAELLA, 2012); in this case, a video that is a narrative of life. Posted a video on the Jovead page we noticed that many people (teachers and students) asked questions, made critical use of what is narrative to exercise their own narratives. In addition to this perception, a narrative video is also dependent on a context of realization, how and in what context it was created. Reading this audiovisual image in motion needs and requires analysis. For this reason, it is not just any video made for a leisure moment, but a video-narrative that implies previous knowledge of what a narrative is, of what, in this case, is a life narrative. This video must correspond to the objectives proposed by the research group for this activity.

This project, in addition to bringing together teachers and students, since the task is conferred on both, contains a fraction of the do-it-yourself conative function.

A challenge also for classroom teaching. And in person, students are more accustomed to synchronous activities: the teacher is in front of him, he can answer questions at all times, the material is at his fingertips on the blackboard, whether the blackboard or the digital. In presence everything is synchronous. Precisely the activity that we did, as it is asynchronous, links the student of classroom teaching to activities that he uses little. In-person courses are attended by students. In a way, all the technology available to students and teachers enriches the courses. The classroom and the virtual environment converge, converge.

The "dichotomy of distance in education" is broken (TORI, 2009, p. 128).

What results were we able to obtain from this experience?

The first was the interaction and convergence of interests of both teachers and students; and on-site students as well as distance learning students. The second was that of pleasant learning. Pleasure here does not mean easy since for many it was a unique experience to access the app, learn how to handle it and, finally, make the video, put oral narration, music and editing effects. After all, still practice how to insert this material on YouTube. Greater difficulties remained when we had to create the material to participate in JOVEAD. Create the page in Google Classroom. Although already well known, this platform brings together some simple ideas to facilitate communication between teachers and their students. With it, teachers can create and receive assignments, get organized by creating folders in Google Drive for each assignment and chat in real time with their students, whether inside or outside the classroom. This 'real time' exists, but in our case, the time was after the posts, the time for everyone to enter and leave comments. Google Classroom is ideal for those who have an educational project and want to bring their students together on a digital platform. Very simple, the tool allows you to create a classroom, add your students by email and create tasks to share on the classroom agenda. It is also possible to chat in real time with students, inside or outside the classroom. In our case, in addition to students, as we pointed out, teachers also created accounts to access the platform and this enabled dialogues without a level of inequality. There they were all apprentices on a project: not only creating the life narrative on a mobile device, but also learning how to create, how to work with the new digital information and communication technologies.

Said like this, to a ubiquitous reader, everything seems very easy. Remember that everything can be easy and just a leisure activity. That was not our goal. We wanted it to be educational learning. The results were a pleasant and beautiful job and, better, we know not only what a life narrative is, but how to do it in audiovisual and with an application on a mobile device. And out, out, with prejudice. It was in the sense of letting technology enter our work. In addition to the results, an important and much more apparently abstract objective is to look at the Other as we pointed out at the beginning of this article. To exercise a critical position in order to be able to criticize a video made by that Other and also to expect criticism. Read here

the word critical in that enriching sense of learning, the one that leads us to growth.

VI. FINAL CONSIDERATIONS

We present an innovative experience with the use of an application on a mobile device, taking into account the technological hybridity in education and starting from a heterogeneous work group with students from the classroom and EAD, but also with teachers, many with immense prejudices regarding the use technology for educational purposes. We overcome prejudices. We did a job well done and beautiful that can be appreciated in the links that we make available.

We had the theoretical basis for narratives. Narratives of life and inter-territory, a very current theme, remade closed thoughts about the urban space. Above all, we learn a lot from the authors mentioned here who see hybridity (also a cultural issue) and blended learning as a creative response to learning. Mixing and articulation between face-to-face and distance learning, a dynamic strategy that involves different technological resources, different pedagogical approaches and different spaces. Finally, the use of TDICs for teaching and learning. The benefits of hybrid learning. The use of life narratives to include not only students from different parts of Brazil or different neighborhoods in a city, but also between students and teachers.

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