JASM

Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior

LIVRO DE PUBLICAÇÕES E OUTRAS ATIVIDADES DE DIVULGAÇÃO

Delplancq, V., Amante, S., Costa, C. A.,
Costa, A. M., Coutinho, E., Fidalgo, S.,
Gillain, R., Oliveira, I., Pereira, J., Relvas, S. (Eds.)

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Editorial

Reunido em Barcelona em 2002, o Conselho Europeu recomendou a aprendizagem desde uma idade muito precoce de pelo menos duas línguas estrangeiras (LE). Ao longo do tempo, a política europeia em matéria de educação e formação reforçou claramente a importância do multilinguismo e do multiculturalismo, não só no âmbito da mobilidade estudantil, propiciadora de uma cidadania responsável e de maior competitividade no e do mercado de trabalho (*Communication from the Commission, Europe 2020: a strategy for smart, sustainable and inclusive growth, 2010*). As competências linguísticas encontram-se no centro das preocupações centrais do Espaço Europeu da Educação. Neste sentido, a Comissão Europeia procura promover metodologias inovadoras de ensino aprendizagem das LE.

No caso do Ensino Superior (ES), a procura de práticas inovadoras tendo em vista o incremento da motivação dos estudantes e o desenvolvimento de estratégias de sucesso passa pela inclusão de experiências de aprendizagem adaptadas às necessidades dos estudantes em termos de formação e exigências do mercado de trabalho. Ao longo do percurso de ensino-aprendizagem, o estudante ocupa o lugar central de ator ativo e socialmente responsável pelas suas aprendizagens. O docente deixa de ser um mero transmissor de conhecimentos e torna-se num orientador e facilitador das interações. A área das LE não escapa a esta evolução. A dificuldade em cativar os estudantes do ES para as LE, que não frequentam cursos específicos às línguas, está bem descrita na literatura e torna-se evidente na prática docente. Neste sentido, importa reforçar o desenvolvimento das competências comunicativas em LE para fins específicos e interculturais, acompanhado da mobilização de competências transversais, e em ligação estreita com os objetivos de cada curso, de modo a contribuir para uma preparação adequada para a realidade da profissão vindoura.

A interdisciplinaridade oferece muitas vantagens nesta perspetiva de ensino. Associada às novas tecnologias, confere à aprendizagem uma dinâmica propícia ao desenvolvimento de competências em ambiente criativo, interativo e atual. As ferramentas digitais criaram novos paradigmas na aprendizagem, com novos espaços de trabalho, melhor flexibilidade e maior motivação por parte dos *digital natives*. Permitem trabalhar os aspetos linguísticos, culturais e sociais das LE e reposicionar o aprendiz perante outras culturas. A ativação da aprendizagem realizada desta forma favorece a ativação cognitiva dos estudantes, promove o seu empenhamento, autonomia, compreensão, contextualização dos conhecimentos e interação. O aprendiz evolui de passivo para ativo, até se mostrar construtivo e interativo. Sendo assim, a aprendizagem baseada em projetos desenvolve habilidades funcionais congruentes com o século XXI, de particular interesse no desenvolvimento da competência comunicativa em LE, ao nível escrito e oral. Conduz a uma realização concreta num ambiente participativo, colaborativo e criativo.

O projeto JASM (Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior) (ID&I, PROJ/IPV/ID&I/030), desenvolvido com estudantes da licenciatura de Comunicação Social da Escola Superior de Educação de Viseu entre 2019 e 2021, contempla as várias dimensões das LE, proporcionando o desenvolvimento das competências comunicativas em contextos autênticos. Baseia-se na utilização de estímulos sociais, culturais e artísticos e resulta em produções/produtos da autoria dos aprendizes, disponíveis para toda a comunidade. Várias metodologias de aprendizagem ativa foram

implementadas ao longo do percurso. Os resultados, animadores, perspetivam novas investigações neste domínio. Refira-se que o projeto JASM dá continuidade ao projeto LEE (Línguas Estrangeiras e Empregabilidade, PROJ/CI&DETS/CGD/0016).

Este livro apresenta uma recolha das publicações e outras atividades de divulgação no âmbito do projeto JASM e procura testemunhar a dinâmica deste projeto e a sua evolução, em termos do trabalho desenvolvido com os estudantes e do processo de divulgação. Pretende também facilitar a interação com a comunidade científica e contribuir para novas pistas de reflexão e de debate sobre os temas abordados, impulsionadoras de investigações inovadoras, inscritas nas preocupações universais atuais.

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IPCE 2020

Poster - Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior

JASM
Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior

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1. INTRODUÇÃO

A inovação pedagógica (IP) está no centro das prioridades do ensino superior (ES). O aperfeiçoamento nas línguas estrangeiras (LE), sobretudo com estudantes que não seguem formação em línguas, não escapa a este questionamento, até porque as competências em LE no mundo do trabalho são reconhecidas por unanimidade como vitais, sendo por isso, de pleno direito a sua inclusão nos planos de formação. A abordagem pelo recurso da pedagogia de projeto, numa perspetiva de interdisciplinaridade e de trabalho colaborativo, com recurso à multimodalidade na comunicação (Farias, Obilinovic, Orrego, 2011) é uma aposta consistente para trabalhar as várias dimensões da linguagem em francês e inglês, nas suas ligações com as representações mentais (Blumenfeld, 1991; Hamez, 2012). O projeto JASM visa desenvolver uma experiência de pedagogia ativa (Stoller, 2006) na Escola Superior de Educação de Viseu (ESEV), com alunos do curso de 1° ciclo em Comunicação Social, inscritos nas várias unidades curriculares de LE, no sentido de promover a aquisição de competências multilingues e o desenvolvimento duma consciência plurilingue graças à mobilização das várias dimensões da linguagem (estética e emocional, para além da cognitiva) (Berdal-Masuy, Marion, 2013) num trabalho criativo, colaborativo e interdisciplinar, aliando as LE à arte digital (Boss, Krauss, 2007; Budach, 2018).

2. OBJETIVOS

1. Participar na IP no ES, área das LE (cursos não especificamente de L);
2. Contribuir para a reflexão sobre o posicionamento do docente do ES na perspetiva de melhoria da autonomia e da motivação do aluno e do reforço da relação entre a academia e o mundo real;
3. Promover a aprendizagem de LE através de estímulos sociais, culturais, artísticos (contexto de diversidade linguística e cultural);
4. Produzir conteúdos em LE utilizando a pedagogia de projeto;

5. Incentivar boas práticas interdisciplinares para motivar o aluno a desenvolver saberes, saber-fazer, saber-ser e saber-atuar num trabalho colaborativo e cooperativo;
6. Levar o aluno a desenvolver uma consciência multilingue e multicultural recorrendo a abordagens variadas, criativas e multimodais.

3. METODOLOGIA

3.1. PARTICIPANTES

20 alunos do curso de Comunicação Social da ESEV, formação que inclui 3 unidades curriculares obrigatórias dedicadas às LE (francês-F e inglês-I; 4 ECTS cada uma) e uma de opção (4 ECTS). Estes alunos pertencem a uma turma maior; os colegas escolheram o percurso tradicional, o que permite a comparação na evolução da aprendizagem. O curso escolhido oferece a vantagem de os mesmos alunos poderem acompanhar a experiência durante os 4 semestres de LE. Entre as matérias do plano de estudos, os estudantes trabalham a fotografia (Carlson, 2006), a arte digital e a comunicação cultural.

3.2. INSTRUMENTOS

Teste de avaliação inicial e final do nível de LE dos alunos, avaliação intermédia e final do projeto e do papel do docente, pesquisas, análise das estatísticas SEF, entrevistas e transcrição nas 2 LE, fotografias legendadas, escolha do objeto ou da tradição, elaboração da história (2 LE), trabalho dos storyboard, conceção do vídeo na plataforma Korsakow.

3.3. PROCEDIMENTO

O nível de LE foi avaliado na base de testes elaborados na base do QECRL, no início do projeto. No meio do percurso, a avaliação foi qualitativa, tal como o balanço no fim da experimentação.

Cada grupo de alunos desenvolveu um estudo sobre os estereótipos associados às nacionalidades/culturas ilustrativas da diversidade cultural e linguística em apreço; escolheu um migrante de Viseu, na base das estatísticas do SEF (2018) e dos seus próprios interesses. Nacionalidades escolhidas: angolana, bielorrussa, indiana, italiana e ucraniana.

Entrevista e narração da história (F e I) da vida de cada migrante. Sessões de fotografias. Apresentações à turma.

Fotografias legendadas (F e I): expressão de um aspeto mais marcante deste percurso de vida. Exposição aberta à comunidade.

Objeto (associado a tradição) ou tradição: realização de um filme de animação, também nas duas LE (exploração da cultura material e cenografia digital).

Utilização da plataforma Korsakow 6.

As produções serão objeto de publicações nas redes sociais, de exposições, de projeções em eventos e de registo em e-book.

3.4. ANÁLISE DE DADOS

Da avaliação realizada e das observações do trabalho desenvolvido pelo grupo de estudantes da equipa do projeto, em comparação com o restante da turma, podemos concluir que a utilização de metodologias de aprendizagem ativa, em comparação com as estratégias tradicionais, permite aumentar a motivação e a autonomia dos estudantes, bem como melhorar o processo interativo entre os estudantes e entre estes e os docentes e incrementar a aquisição de conhecimentos/ competências em LE. A equipa docente teve claramente um papel de acompanhantes para aconselhar, corrigir e guiar.

4. RESULTADOS E DISCUSSÃO

Este projeto contempla, de igual modo, a dimensão social e interativa das LE, favorecendo a comunicação, a colaboração e a experiência de participação em contextos autênticos. Os saberes linguísticos são trabalhados juntamente com os culturais e os sociais no âmbito do processo comunicativo e resultam em produções disponíveis para a instituição de ensino e para o exterior. O estudante é também um ator social, apto a cumprir tarefas para além das linguísticas, utilizando competências interdisciplinares associadas ao ciclo de estudos frequentado.

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Edulearn20 Conference

Case study of a project-based learning experience at the Polytechnic of Viseu, Portugal

CASE STUDY OF A PROJECT- BASED LEARNING EXPERIENCE AT THE POLYTECHNIC OF VISEU, PORTUGAL

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ABSTRACT

Pedagogical innovation is at the centre of higher education (HE) priorities, with a view to renewing its practices and thus motivating students and providing experiences in line with their professional context. Improvement in foreign languages (FL), especially with students who are not likely to receive further language training, requires awareness of this query, inasmuch as competences in FL in the work environment are unanimously recognized as vital and so rightly included in the training plans. The project-based learning approach in an interdisciplinary and collaborative work perspective, using multimodality in communication, is a consistent asset that allows for work to be carried out, comprising the various dimensions of language in French and English, in their connections with cognitive representations. JASM (Open window onto the world: foreign languages, multimodal creativity and pedagogical innovation in higher education) project aims to develop an experience of active pedagogy at the School of Education of Viseu from the Polytechnic Institute of Viseu (Portugal)with undergraduate students in Media Studies enrolled in the various FL curricular units. Among the subjects of the study plan, students work on photography, digital art and cultural communication. The students start off by collecting information on the cultural and linguistic diversity of the city of Viseu (Beira Alta, Portugal). The project enhances the acquisition of multilingual skills and the development of plurilingual awareness, due to the attention given to the various dimensions of language (aesthetic and emotional, in addition to cognitive), in a creative, collaborative and interdisciplinary work environment. Based on an interview, students write the story (in French and English) of the life of migrants. Through captioned photographs, students highlight the aspect of the migrant's family life which stands out the most. Based on an object (associated with religion, a tradition or with a ritual), students create an animated film, also in both languages (exploration of material culture and digital scenography). The outcome of such productions will be the subject of publications on social media, exhibitions, also being displayed at events and in an e-book. In this project, the topic of interdisciplinarity is highlighted, combining FL with digital art. The evolution, both of the students' learning and of the teachers' role in the whole process, is assessed, using tests carried out at the beginning and at the end of the project, including monitoring in the middle of the development of the project.

Keywords: Pedagogical innovation, higher education, project-based learning approach, foreign languages and linguistic and cultural diversity, multilingual and multimodal artistic creativity, collaborative and cooperative work, aesthetics and emotion.

1. INTRODUCTION

Pedagogical innovation, defined as "the capacity of the system to consolidate change and improvement – to promote experimentation, monitor, evaluate, learn from failures, support networking and exchange, as well as design favourable school policies to help embed, tailor and sustain innovation in school" (Dumcius, 2018, p. 13), is at the heart of Higher Education (HE) priorities. The emphasis is on renewing educational practices in order to motivate students and provide them with experiences envisioning their forthcoming professional lives. Innovative approaches improve student motivation and participation, reflection, learning responsibility, opportunity to communicate and allow for teacher engagement and fulfilment as well, because they go beyond ordinary lessons to include all other activities besides lecturing, the method still favoured by Higher Education Institutions (Walder, 2016).

Hence, the teacher's role is changing and nowadays teachers in higher education are constantly forced to follow strategies that focus on the students' autonomy in learning. They must supervise the students in the research process, guide them in the construction of knowledge and skills and not only convey knowledge. In case this does not happen, "then student's learning strategies will be tightly constrained by the views of knowledge and learning they develop from their experience as the 'receivers' of teachers' knowledge", as Harris, Wallace and Rudduck remind us (1995, p. 256).

Learning foreign languages (FL) with students of courses other than FL ones is not exempt from this need to turn students into active learners. Institutional constraints make certain approaches difficult including those pertaining to an improvement of communicative competence and linguistic performance. Project-based learning and the inquiry-based learning are two complementary ways in order to develop communication skills while using transversal and interdisciplinary skills. Direct contact with the real world and objective productions mean that students are involved in collaborative work that evolves according to means, needs and obstacles.

The JASM project was born out of the need to offer students the opportunity to become autonomous learners, empowering them through access to technology and innovative learning experiences. In fact, JASM consists of an open innovation experience (plural and creative approaches to diversity) carried out with students from the Media Studies course (1st and 2nd years) at the School of Education (Portugal). The study plan of this course comprises three years (180 ECTS) which include three compulsory FL curricular units (English and French; 4 ECTS each) and one which is optional (4 ECTS). In addition to the cognitive dimension, students will work on the aesthetic and emotional dimension, through artistic creativity experiences (media arts, multimedia art, among others) in order to practice multimodal communication in English and in French, by collecting information allowing for an understanding of cultural and linguistic diversity patterns and lifestyles found within the city of Viseu. This is very significant since emotion and the arts are not separate from any language; rather, they are characteristics that are

inherent to it, as Bonsdorff (2015, p. 108), embracing Merleau-Ponty's thoughts, claims: "Language has a central function in the articulation of emotion rather than in naming emotions; a function it shares with the arts". In an inspiring way, this very same scholar summarises the intimate connection between language and emotion, as follows:

> *... emotion is part of language in many ways and can mean many things. (...) Language is at best a flexible, living body of our thoughts and at the same time a structure of our world. Expression in language is therefore not just about our subjectivity; it is also about the world – as it is for us, but that is the only world we have. An insensitive or thoroughly rational language renders a world in black and white; a world with no space for our deviances and improvisations; a world with no space for us; with no space for our love.*
>
> *(Bonsdorff, 2015, p. 111)*

JASM, thus, is a rejection of a black-and-white world, an opportunity for students to express themselves in multiple ways and to share the same space(s), as we will explain in the following sections of this study.

2. PROJECT- BASED LEARINING AND INQUIRY- BASED LEARNING

In 2009, in a study by Nóvoa and entitled "Education 2021: Towards a History of the Future", the scholar suggests that the way of conceiving and organizing public education dates back to the 19th century and has shown to be reluctant in its acceptance of "the changes that took place in the course of the 20th century"(p. 3).

Indeed, one cannot ignore the fact that the way labour is organised has completely deviated from the model of the 19th century and relies today on a logic of project-based work and so schools, particularly state ones, must keep pace with these changes, in order to provide students with the necessary tools, so that joining the job market may occur in a natural and fluid way. In this context, project-based learning (PBL) is, in our view, the methodology that best bridges the distance from the school and/or academic environment into the labour sector.

It is therefore important to take into account the assumptions underlying the methodology under consideration, and in this context, the statements of Haines and Fried-Booth illustrate, in a succinct but clear way, the essence of this approach:

> *Projects are multi-skill activities focusing on topics or themes rather than on specific language targets. (...) Because specific language aims are not prescribed, and because students concentrate their efforts and attention on reaching an agreed goal, project work provides students with opportunities to recycle known language and skills in a relatively natural context.*
>
> *(Haines, 1989, p. 1)*

> *Project work is student-centered and driven by the need to create an end-product. However, it is the route to achieving this end-product that makes project work so worthwhile. The route to the end-product brings opportunities for students to develop their confidence and independence and to work together in a real-world environment by collaborating on a task.*
>
> *(Fried-Booth, 2002, p. 6)*

Bearing upon the statements of Haines and Fried-Booth, it is appropriate to point out some further details and characteristics this methodology entails. In this way, project-based learning is fundamentally aimed at solving problems, so it starts off with real questions/problems, considered to be true for those who will approach them, aware of the fact that there is no simple, objective and unique answer at the outset likely to allow for the resolution and/or immediate clarification of the questions/problems which are being tackled. As Slater et al (2006, p. 242) argue "(...) project-based learning as a social practice requires language and content learning through planning, researching (empirical and/or document), analyzing and synthesizing data and reflecting on the process and product orally and / or in writing, by comparing, contrasting, and justifying alternatives."

As held by Stoller (2006), with a view to accomplishing the intended general objective, it is required that:

- the issues/problems are relevant to those involved in the task(s);
- the information and data collected by small groups is processed and organized, then returning to the larger group - the class;
- all tasks carried out lead to an end-product likely to provide an enrichment of knowledge by the whole class, with regard to the solution of the problems/questions initially posed;
- learning leads to experience; understandable input is received and produced; reports are written; debates, oral presentations, dramatizations are promoted;
- tasks, as a rule, go beyond the limits of the classroom, which not only facilitates, but also presupposes interaction with the community.

In summary, living in a community and being part of the work force means one is part of a group/team. Likewise, project-based learning also requires that one joins a group/team, which develops projects that will lead to the necessary learning processes and end-products, with a view to solving real problems.

In this way, the classroom becomes a space in which the teacher sees him/herself as an advisor, consultant and facilitator, but also as a co-learner. It is, therefore, a space in which hierarchies are fluid and in which the contribution of each one is valued, in order to solve the identified issues/problems.

3. INNOVATIVE PEDAGOGICAL PRACTICES IN HIGHER EDUCATION

Teachers in higher education are constantly forced to follow strategies focused on the students. In this sense, it is necessary to promote a behavioural progress among higher education students. Using modern educational methods facilitates student engagement, enhances analytical and innovative thinking, decreases apathy and leads to peer-learning (Santos & Ali, 2019).The goal is to help students by incorporating authentic study, creation and innovation practices into learning to achieve working life competencies. However, it is difficult for teachers to follow an educational transition from a conventional higher education community to a networked working model (Kunnari and Ilomäki, 2016).

In fact, today's classroom is a challenged and challenging environment, as the centre of the process has shifted from the teachers to the learners (OECD, 2017).

A key factor that facilitates the process towards active learning, both improving the teaching and learners' engagement, is the possibility of matching the natural inclinations of learners to play, create, express, collaborate and discover, especially because natural learning inclinations go hand in hand with the scientific method, creativity and cooperation (Panigua and Istance, 2018). Among the cluster of active learning strategies, embodied learning connects the physical, artistic, emotional, and social, exploiting two natural dispositions in the learners - creativity and expression, and presents itself as a window for innovation in teaching approaches. It is well reported that dance (together with its reposting), with a public growing attention, an art form that encompasses the physical (movement), the emotional (expression), and creativity (producing dance, choreography), notably relates visual, music, and theatre and promotes the interaction and collaboration with peers (Bradley et al., 2013).

Also, the use of project-based learning and inquiry-based learning provides learners with the experience of leading change in their own settings, building confidence and allows joint learning from each other's experiences.

The combination of different active learning methodologies, such as embodied learning, multiliteracies, project-based learning and inquiry-based learning will allow for/enable an holistic approach, that seems to result better than unconnected practices and techniques (Sawyer et al., 2017; Panigua and Istance, 2018; Sinnayah et al., 2019).

The core link between these methods is the fact that language is an inherent form of expression that relates to each one's identity, feelings, which frame the way people talk, interpret, or raise arguments. In this regard, art and multiliteracies related tasks can benefit from developing language competences, and vice-versa (Rajendram, 2015; Hanemann and Scarpino, 2016; Panigua and Istance, 2018).

Nevertheless, research is needed to better understand how these methodologies impact on students learning, which activities may be supported and how they may be implemented, etc, while fetching a continuous cycle of producing hypotheses, gathering evidence and reflecting on where the innovation is up to.

4. THE CASE OF FOREIGN LANGUAGES AND INTERCULTURAL SKILLS

As mentioned above, authentic study implies a combination of many interwoven parts, namely creation and innovation practices, but an appropriate setting resembling real life communication, as it occurs in actual interactions, and thus not separate from culture, is of utmost importance. Learning a (foreign) language means opening up possibilities of intercultural exchange. Actually, one can never learn a language apart from the acquisition and development of an intercultural competence, defined by Lasonen (2011, p. 276) as "a broadly understood competence that covers personal characteristics, professional competence and skills, affective domain and cultural education as a whole." That is the reason why the JASM project, described below, has proven to be so significant, since it moves outside the four walls of a traditional classroom to lead the way into the lives of some migrants of different nationalities inhabiting the city of Viseu. The students are, thus, invited to practise language in context, experiencing the challenges and pitfalls of intercultural interactions with an extra motivation and the necessary involvement for learning to occur.

5. THE JASM PROJECT

5.1. DESCRIPTION

The project's objectives are diverse. At a general level, it intends to develop pedagogical innovation in higher education (HE) in the area of FL in courses other than language courses. One hopes, this way, to contribute to the reflection on the position of the HE teacher with a view to improving the student's autonomy and motivation and strengthening the interconnection between college and the real world. FL learning through social, cultural and artistic stimuli is promoted, through the production of FL content using project pedagogy in the context of linguistic and cultural diversity. It also aims to encourage good interdisciplinary practices to motivate students to develop knowledge and know-how in a collaborative and cooperative manner. One also intends to lead the student to develop a multilingual and multicultural awareness using varied, creative and multimodal approaches.

The JASM project is carried out with students of the Media Studies Course. Career opportunities for these students are in the fields of journalism, production, organization and management of information and institutional and organizational communication.

5.2. METHODOLOGY

The course chosen (Media Studies) offers the advantage that the same students study two FL for 4 semesters. Among the subjects the plan of studies comprises, students attend courses in photography, digital art and intercultural communication. In addition to the cognitive dimension, students work on the aesthetic and emotional dimension of language, through experiences of artistic creativity (media arts, multimedia art, photo voice, among others), thus ensuring interdisciplinarity in the course, in order to experiment multimodal communication in English and French through the collection of information on the cultural and linguistic diversity patterns and lifestyles found within the city of Viseu. The way students' learning and teachers' roles evolve throughout the process, is assessed using tests carried out at the beginning and at the end of the project, including half-way monitoring during the on-going period. The teaching staff is made up of FL teachers but also of specialists in digital art, educational innovation and the integration of migrants.

In the first phase, the project was presented to the 1st year students. A first language level test was applied to these students as well as to their colleagues in the class. The test was developed according to the CEFR levels, for written and oral comprehension and written and oral production, and it was inspired by the DELF, DALF and TOEFL tests. Response times were checked for each skills block. In the second phase, five groups of 4 students were formed. Each of the said groups chose a nationality from among a list of local nationalities (references: statistics from the Portuguese Foreigners and Borders Service in Viseu). The nationalities chosen were Angolan, Belarusian, Indian, Italian and Ukrainian. Each group dealt with a nationality other than that of any other group and then carried out a study on the country as well as on the stereotypes associated with nationalities and cultures and illustrative of cultural and linguistic diversity.

Students presented their research in the two foreign language classes to all students attending the same year of the course and this was one of the continuous assessment procedures for the semester.

In addition, an extra photo seminar was held to emphasize specific aspects pertaining tothe photos they would need to take for their assignments.

The groups then had to meet a migrant living in the city. To do this, social networks enabled the exchange of information and the Local Centre for Support to the Integration of Migrants facilitated certain contacts. The objective of the first appointment was to present the project and to conduct an interview so that the students could write the story (in the two FL) of the migrants' lives, as well as to take some photos. Authorization to publish the story and the photos was requested. Through captioned photographs, students tried to show (in their texts written in English and French) important aspects of the life path of the person they interviewed and highlight facets of their personality. These assignments were also presented and commented on during the FL course, in both languages, and were the foundation starting point for the semi-annual students' assessment.

In the third stage, a second evaluation procedure was carried out, based on an exchange of experiences between the students involved in the project and their colleagues, requiring also an explanatory presentation of the work done up to that moment and an ascertaining of their perception of what they had done and their feeling about their progress.

The fourth phase, yet to take place, consists in the creation, by the students, of an animated film, in stop motion, the basis of which will be the choice of an object or a tradition from the chosen migrant family, using both languages (exploration of material culture and digital scenography). The productions will be subject of publications on social networks, exhibitions, projections at events and will be on an e-book. A new evaluation stage is planned to take place at the end of the course.

5.3. ACCOMPLISHED AND EXPECTED RESULTS

In the first phase, after the presentation of the project, twenty students volunteered to join the project team.

The tests developed during the first phase revealed that the average level of English language is B2 and of French is between A2 for speaking and B2 for writing.

In the second phase, the transversal skills acquired in the FL class and in other subjects were mobilized as research was presented resorting to different media, giving a clearly practical dimension to the learning scenario and an opportunity to contact with real life experiences that will be faced by students in their professional career.

In the third phase, (exchange of experiences) the results were extremely positive. The project learners felt very interested and touched by the people they met and their stories. They even suggested replicating the work but allowing students freedom to choose the general theme. They realise that this strategy motivates them more in the acquisition of knowledge and skills than traditional classes. They appreciate collaborative work and share tasks efficiently and naturally, without conflict. They acknowledge that project-based learning requires more involvement and work. Colleagues find the information shared very interesting but continue to prefer traditional learning and evaluation set at the beginning, as they seem to believe that FL classes should focus on the teaching/learning of language components exclusively, such as vocabulary, grammar, speaking, reading and writing, rather than being concerned also with the development of skills in areas such as research and collaborative work. In this way, as held by Slater et al (2006) "students with this view, therefore, will assess the use of projects negatively as they work though them (...)" (p.245). The conclusions of the 2 teachers of FL directly involved are that the students

progress more independently, that they make proposals to develop the work and present them and that they spontaneously make interventions in class to explain the work done and the collected data as well as the problems they faced. In terms of intervention, they guide, suggest and correct all productions, both oral and written.

As for the fourth phase, it is currently being developed as students are selecting materials to develop their work.

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CASE STUDY OF A PROJECT-BASED LEARNING EXPERIENCE AT THE POLYTHECHNIC OF VISEU, PORTUGAL

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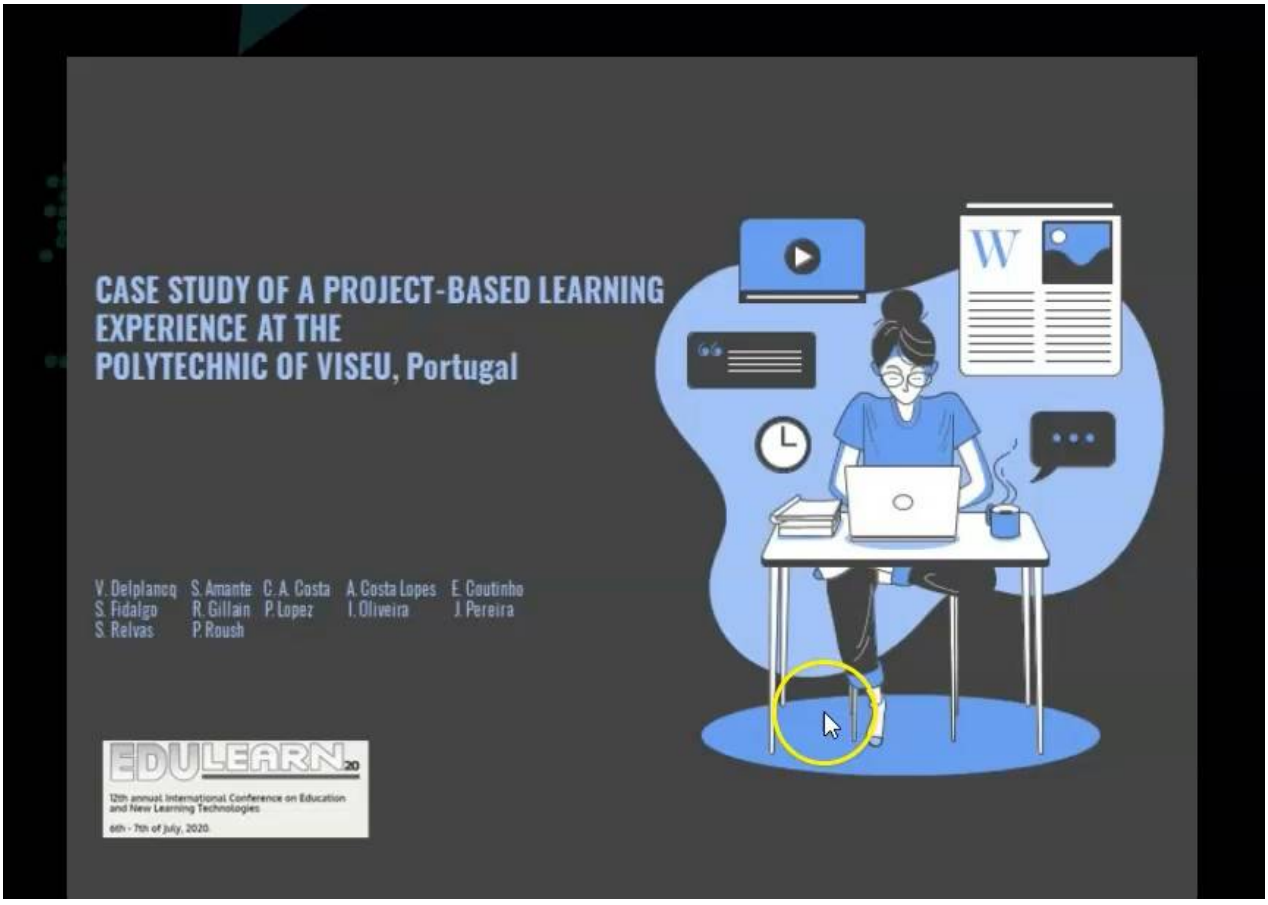
Ver vídeo: https://www.youtube.com/watch?v=C9Vh6ahYrsk



International Conference Innovation in Language Learning

JASM: Active Pedagogy for Foreign Language Learning in Higher Education

JASM: Active Pedagogy for Foreign Language Learning in Higher Education

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ABSTRACT

JASM project (Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior) consists of an experience of active pedagogy with students of the undergraduate course in Media Studies at the School of Education in Viseu (Portugal). The main objective of JASM is to promote the acquisition of multilingual and multicultural skills and to generate multilingual awareness. In addition to the cognitive dimension, students explore the aesthetic and emotional dimensions of language. Experiences of artistic creativity (media arts, multimedia art, among others) enable multimodal communication in English aQG French, starting off with information gathering pertaining to the cultural and linguistic diversity of Viseu. After conducting research on the countries of origin of the chosen nationalities as well as the underlying cultures, the students, working in groups, found out about the life stories of migrants on the basis of interviews. Experiences of artistic creativity made it possible to exercise multimodal communication. An object or a tradition mentioned in the stories told by migrants allowed them to build a fictional story around the said object or tradition. Photos were taken at all stages of this work. A storyboard of each fictional story was developed. The Korsakow system made it possible to create dynamic documentaries. The disclosure of this learning experience is made public on the project site and through an e-book. The students' language level (written and oral comprehension and expression) was assessed at the start of the project, using tests. The intermediate evaluation is of a qualitative type as well as the final evaluation (interview type, carried out with students and teachers) due to COVID-19 crisis. The progress of the learning process, as well as the involvement of the teachers could thus be documented.

Keywords: Project-based learning, higher education, foreign languages, interculturality, digital art

1. INTRODUCTION

From the perspective of constructivism and according to the Common European Framework of Reference for Languages, individuals are active protagonists in their learning process, creating their own knowledge[1]. Different teaching practices are mobilised towards encouraging students to use new active learning tools, which ought to be consistent with the activities devised. Such activities involve experimentation, real-world problem solving tasks likely to allow for knowledge building, reflection and discussion [2]. Baviskar, Hartle and Whitney [3] identify four essential constituents in the classroom to apply the constructivism strategy: collecting prior student knowledge, creating new challenges in order to revise existing schemas, encouraging activities to evaluate new information and showing and reflecting on learning.

An example of this student-centred learning is the project-based learning "characterised by students' autonomy, constructive investigations, goal-setting, collaboration, communication and reflection within real-world practices" [4]. In the field of foreign language (FL) acquisition, the effect is the production of skills and a positive influence on the teaching and learning process: enthusiasm, creativity, autonomy for the students and motivation and satisfaction for the teachers [5]. The benefit for learners is the capacity to resolve advanced problems and to communicate proficiently [6]. Inquiry-based learning, another effective method to promote student motivation [7], requires the learner to ask questions which s/he will try to answer by carrying out research and direct observation. Classes should be divided into small groups, allowing cooperation to accomplish shared goals, solve problems and acquire sounder knowledge [8].

In the context of Higher Education (HE), teaching FLs to students attending courses other than FL ones is not exempt from the need to turn them into active learners. Institutional constraints make certain approaches difficult. Project-based learning, inquiry-based learning, interdisciplinarity and cooperative learning are complementary ways to develop communication skills while using transversal and interdisciplinary skills. Direct contact with the real world and objective productions mean that students are involved in collaborative work. FLs are important for the job market, from recruitment to career progression, with a view to greater responsibility and better salaries [9] and the mastery of communicative skills in several FLs streamlines the market economy, to reach new target groups, establishing new lasting relationships, mainly the emotional dimension of languages.

The objectives of JASM project are to developed multilingual skills and multilingual awareness in undergraduates, through the mobilisation of different dimensions of language in a creative, collaborative and interdisciplinary manner.

2. FL LEARNING IN HIGHER EDUCATION IN THE 21 ST CENTURY

FL teaching within a HE context cannot disregard the need to innovate and to take into account new variables linked to the labour market and to the society's well-being. Teachers in HE are constantly forced to follow strategies focused on the students which aim to foster student motivation and develops their autonomy. The teacher's role is renewed in this approach to adapt to the path and needs of the learners.

Using modern educational methods facilitates student engagement, enhances analytical and innovative thinking, decreases apathy and leads to peer-learning [10].The goal is to help students by incorporating authentic study, creation and innovation practices into learning to achieve working life competencies [11]. The combination of different active learning methodologies, such as embodied learning, multiliteracies, project-based learning and inquiry-based learning will enable a holistic approach, leading to connected practices and techniques [12].

The core link among these methods is the fact that language is an inherent form of expression that relates to each one's identity and feelings, which frame the way people talk, interpret, or raise arguments. In this regard, art and multiliteracies related tasks can benefit from developing language competences, and vice-versa [13]. Actually, one can never learn a language apart from the acquisition and development of an intercultural competence [14].

3. FL ACTIVITIES, COLLABORATIVE ENVIRONMENT AND INTER-DISCIPLINARITY

To implement constructivist instructional strategies in the classroom requires a learning environment based on knowledge sharing and classroom management among teachers (seen as guides) and students (small group work). This student-centred learning associated with ICT encourages social experience (work collaboration) in realistic contexts and the conscious knowledge construction process where alternative solutions are evaluated [2].

A key factor that facilitates the process towards active learning is the possibility of matching the natural inclinations of learners to play, create, express, collaborate and discover [13]. Among the cluster of active learning strategies, embodied learning connects the physical, artistic, emotional, and social, exploiting two natural dispositions in the learners - creativity and expression - and promotes innovation in teaching approaches.

The JASM project emerges within a classroom setting, and follows on beyond the four walls of a traditional classroom towards enabling each of the groups involved to find information pertaining to the lifestyles, culture, expectations, etc of some migrants of different nationalities of Viseu. The students are, thus, invited to practise language in context, experiencing the challenges and pitfalls of intercultural interactions with an extra motivation and the desired involvement for learning to occur.

4. THE JASM PROJECT

The JASM project is carried out with 20 students attending the Media Studies Course at the School of Education in Viseu. Their career opportunities are to be found in the fields of journalism, production, organisation and management of information and institutional and organisational communication. Besides the study plan, students attend courses in photography, digital art and intercultural communication.

The project aims to develop pedagogical innovation in HE concerning FLs in courses other than language ones. FL learning through social, cultural and artistic stimuli is promoted through the production of FL content using project-based learning in the context of linguistic and cultural diversity. It also intends to encourage good interdisciplinary practices developing knowledge and know-how in a collaborative and cooperative manner, and leading students to develop a multilingual and multicultural awareness using varied, creative and multimodal approaches.

4.1 METHODOLOGY

Five groups of 4 students were formed (cooperative learning). The project was presented and the goals and methodology debated (project-based learning). Each group had to select a different nationality among the most representative ones: Angolan, Belarusian, Indian, Italian and Ukrainian (statistic data from Portuguese Foreigners and Borders Service in Viseu, 2018), and carry out a study on the country, and illustrative of cultural and linguistic diversity (inquiry-based learning). All student productions were presented in both English and French to the academic community.

An extra photo seminar was held to support students' assignements (interdisciplinarity).The groups then had to meet a migrant living in the city. To do this, social networks enabled the exchange of information and the Local Centre for Support to the Integration of Migrants facilitated some contacts. The objective of the first appointment was to present the project and to conduct an interview (professional competences) so that students could write the story of the migrants' lives and take some photos, show important aspects of the life path of the person they interviewed and highlight facets of their personality. These assignments were also commented on during the FL course and were the starting point for the semi-annual student assessment.

The last phase, yet to take place, consists in the creation, by the students, of an animated film, based on a particular object or a tradition from the chosen migrant (exploration of material culture and digital scenography). A storyboard of each fictional story has been developed thanks to the Korsakow system, creating dynamic documentaries, under direction of a specialist on digital art. The productions will be disclosed on the JASM website, social networks, exhibitions, projections at events and will be published on an e-book.

4.2 PROGRESS EVALUATION

The experience comprised a mixed-method design. Quantitative data were collected at the beginning, using speaking and writing tests. A first language level test was applied to the team of students involved (20), as well as to their colleagues in the class (12). The test was developed according to the CEFR levels, for written and oral comprehension and production, and it was inspired by the DELF, DALF and TOEFL tests. Response times were checked for each skills block.

The qualitative data were collected through interviews and observation. A second evaluation procedure was then carried out, based on an exchange of experiences between the students involved in the project and their colleagues, ascertaining of their feeling about their progress.

With the COVID-19 crisis, the final evaluation was also qualitative (interview type, carried outbystudents and teachers). All of the qualitative data were analysed descriptively.

5. CONCLUSION

As far as students are concerned the project enhanced curiosity, motivation, enthusiasm, creativity and autonomy, allowing linguistic, multicultural communication development, self-directed learning and collaborative skills.

From the teachers' point of view, the experience provided motivation and satisfaction as the JASM project evolved and progressed, in line with Vicheanpant and Ruenglertpanyakul's findings [15]. The teacher's role resembles, in this sense, that of a coach, rather than a traditional kind of teacher whose function is also to assess/examine.

This experience aims to open new perspectives towards a reflection on the teaching/learning process of FLs in HE, corollary to an experiment conducted with students of this level of education.

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9:00
SESSÃO DE ABERTURA

João Paulo Balula, Presidente da Escola Superior de Educação de Viseu

Véronique Delplancq, Investigadora coordenadora do projeto "JASM: janela aberto sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior"

9:30
CONFERÊNCIA

The use of Video Games in the Foreign Language Classroom: A Case Study with Guadalingo

Ricardo Casañ Pitarch, Universitat Politècnica de València, Espanha

Moderação: Susana Relvas

10:30
CONFERÊNCIA

Apresentação do projeto JASM

Véronique Delplancq e José Pereira, Instituto Politécnico de Viseu, CI&DEI, Portugal

11:00 – 13:00
SESSÃO DE COMUNICAÇÕES I

Moderação: Ana Maria Costa e Susana Fidalgo

1. Let's talk finance! The introduction of English for Specific Purposes in the online financial translation classroom, **Elena Alcalde Peñalver**, University of Alcalá, Espanha
2. Reflexiones en torno a los procesos de enseñanza/aprendizaje de los actos de habla en el contexto académico de nivel superior, **María Sampedro Mella**, Universidade de Santiago de Compostela, Espanha
3. La gramática en las clases de ELE: el caso de las perífrasis verbales de obligación, **Susana Ridao Rodrigo**, Universidade de Almería, Espanha
4. Evaluación del uso de materiales audiovisuales de ficción en la enseñanza de Español como Lengua Extranjera (ELE), **Adela González Fernández**, **Juan Miguel González Jiménez**, Universidade de Córdoba, Espanha
5. La enseñanza de ELE en Portugal: la competencia cultural a través de la gamificación en el aula, **Andrea Espada**, docente de ELE, Portugal
6. Estrategias tecnológicas motivadoras en tiempos de pandemia, **Tamara Aller Carrera**, **Alexia Dotras Bravo**, **Filipa Raquel Veleda Santos**, Instituto Politécnico de Bragança, Portugal
7. Ensino em turismo: potencialidades da metodologia scrum no aperfeiçoamento da língua inglesa, **Isabel Soares Pinto Oliveira**, Instituto Politécnico de Viseu, **Marília Durão**, Universidade Portucalense Infante D. Henrique, Portugal
8. Collaboration for the co-creation of a pilote module in Accounting Basics in a Higher Education Polytechnic Institute, **Mónica Régio**, **Carlos Sampaio**, **Margarida Morgado**, Instituto Politécnico de Castelo Branco
9. O fazer pedagógico na educação profissional e tecnológica em tempos de pandemia: BRASIL, **Adriana Regina Vettorazzi Schmitt**, **Jacinta Lúcia Rizzi Marcom**, Universidade Regional Integrada do Alto Uruguai e das Missões
10. Aprendizaje del EFE: adquisición de la terminología jurídica a partir de contenido audiovisual: propuesta didáctica con la serie *Better Call Saul*, **Isidoro Ramírez Almansa** e **María del Carmen Moreno Paz**, Universidade de Córdoba, Espanha
11. Trabajando con alumnado dislexico en el aula de lenguas extranjeras. Aportaciones desde la neurodidáctica, **María Encarnación Carrillo García**, Universidade de Murcia, Espanha

14:30
CONFERÊNCIA

Body and Voice in the language classroom : the THEMPPO approach

Marieke de Koning, Université de Grenoble, França

Moderação: Susana Amante

15:15
CONFERÊNCIA

La enseñanza a distancia como plusvalía para el aprendizaje activo

Justine Anne Sophie Celine Martín, Universidad de Castilla la Mancha, Espanha

Moderação: Romain Gillain

16:00
SESSÃO DE COMUNICAÇÕES II

Moderação: Isabel Oliveira e Emília Coutinho

1. Enseñanza de la literatura para estudiantes universitarios de ELE en Argelia: situación actual y propuestas de innovación, **Abed Boubekeur e Zouaoui Choucha**, Universidade Orán 2, Argélia, **José Rovira-Collado**, Universidade de Alicante, Espanha
2. Uso de la Biblioteca Cervantes Virtual para la clase de ELE: guías de lectura, **Vanessa Pérez Gisbert**, **Ramón F. Llorens García** e **José Rovira-Collado**, Universidade de Alicante, Espanha, **Abed Boubekeur**, Universidade Orán 2, Argélia
3. CLIL in Higher Education: teacher collaboration for digitally-enhanced student-centred learning, **Margarida Morgado**, IPCB, Portugal
4. Propuesta didáctica para el perfeccionamiento del español académico por medio de una metodología rizomática: la revista electrónica del lenguaje, **Carmen María Sánchez Morillas**, Universidade de Jaén; **Pilar Valero Fernández**, Universidade de Castilla-La Mancha, Espanha
5. Estudio sobre la integración de la metodología tándem como espacio colaborativo de aprendizaje lingüístico y de desarrollo de la competencia intercultural en la educación superior, **Adrián Acosta Jiménez** e **Yolanda García Hernández**, Universidade Autónoma de Madrid, Espanha
6. La subtitulación como herramienta de adquisición de las competencias traductora, lingüística y digital en lengua extranjera, **Carmen Quijada Diez**, Universidad de Oviedo, Espanha

7. Retos del profesorado de efe en la enseñanza de la lengua de la arquitectura, **Pilar Valero Fernández**, Universidade de Castilla-La Mancha, Espanha
8. The teaching of interaction in online environments: Is it the forgotten or the ignored skill? **Alexandra Santamaría Urbieta**, Universidad Internacional de La Rioja, Espanha
9. La compétence numérique dans l'apprentissage des langues médiatisé par les technologies (ALMT), **Aránzazu Gil Casadomet**, Universidade Autónoma de Madrid, Espanha
10. Discovering the potential of project-based language learning as a valid methodology in efl teacher education, **Raquel Fernández Fernández**, Universidade de Alcalá, Espanha
11. El desarrollo de la expresión oral en lengua extranjera del profesorado en formación mediante la tecnología educativa, **Cristina A. Huertas-Abril**, Universidad de Córdoba, Espanha
12. Potencialidades do aplicativo *mentimeter*, no ensino remoto, **Rivanda Medeiros**, Universidade do Porto, Portugal
13. Class zero: ad hoc class strategies and dynamics designed for the first day of class in foreign language, **Lucía-Pilar Cancelas-Ouviña**, Universidade de Cádiz, Espanha
14. Spanish language teaching as curricula discipline in a Pedagogy undergraduate course, **José Leite dos Santos Neto**, Universidade de São Paulo, Brasil

18:00
SESSÃO DE ENCERRAMENTO

Cristina Amaro Costa e Patricia Lopez Garcia

Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior (JASM)

José Pereira e **Véronique Delplancq**
(IPV, CI&DEI)

Janela aberta sobre o mundo:
línguas estrangeiras, criatividade multimodal
e inovação pedagógica no ensino superior
(JASM)

Colóquio internacional
"INOVAÇÃO PEDAGÓGICA, ENSINO SUPERIOR E LÍNGUAS ESTRANGEIRAS"
IPV/ CI&DEI
26 de novembro de 2020

José Pereira e Véronique Delplancq
(IPV, CI&DEI)

- Projeto de ID&I, aprovado, com financiamento:
  - PROJ/IPV/ID&I/030
- Áreas temáticas: aprendizagem ativa e inovação pedagógica;
- 24 meses (desde 1 de setembro de 2019).

CONTEÚDOS

- Equipa
- Enquadramento
- Objetivos
- Descrição do projeto
- Hipótese de investigação

Equipa

Docentes	Estudantes
• Ana Maria Costa (IPV/ ESE) • Cristina Amaro Costa (IPV/ ESAV) • Emília Coutinho (IPV/ ESSV) • Isabel Oliveira (IPV/ ESTGL) • José Pereira (IPV/ ESE) • Susana Amante (IPV/ ESTGV) • Susana Fidalgo (IPV/ ESE) • Susana Relvas (IPV/ ESTG) • Véronique Delplancq (IPV/ ESE) (coordenadora) • Patricia Lopez Garcia (Universitat Autònoma de Barcelone e Euroula, Tourism School da Universitat de Girona), • Paula Roush (School of Arts and Creative Industries / London South Bank University) • Romain Gillain (IP Leiria)	• Ana Catarina Figueiredo, • Ana Cristina Silva, • Ana Sofia Moreira, • Beatriz Gomes, • Cláudia Prazeres, • Débora Varela, • Diana Teixeira, • Gabriel Pires, • Henrique Almeida, • Inês Silva, • Jéssica Coutinho, • João Gabriel Santos, • Lígia Fernandes, • Mariana Cabral, • Mariana Ferreira, • Mariana Gonçalves, • Marta Fernandes, • Mónica Costa, • Pietra Martins, • Tifany dos Santos.

Enquadramento

- O Ensino Superior (ES) necessita de inovar nas suas práticas.
- Objetivo: incrementar a motivação dos estudantes e desenvolver estratégias de sucesso,
  - proporcionando experiências de aprendizagem adaptadas aos seus objetivos e às suas necessidades
    - em interligação com a complexidade do mundo real.

- O docente deixa de ser um mero transmissor de conhecimentos para se tornar um orientador das aprendizagens e um facilitador das interações na sala de aula.
- O estudante é também um ator social, apto a cumprir tarefas para além das linguísticas, utilizando competências interdisciplinares associadas ao ciclo de estudos frequentado.

- Este projeto contempla, de igual modo, a dimensão social e interativa das línguas estrangeiras (LE), favorecendo a comunicação, a colaboração e a experiência de participação em contextos autênticos.
- Os saberes linguísticos são trabalhados juntamente com os culturais e os sociais no âmbito do processo comunicativo e resultam em produções disponíveis para a instituição de ensino e para o exterior.

Objetivos do JASM

- Participar na inovação pedagógica no ES na área das LE em cursos não especificamente de línguas;
- Contribuir para a reflexão sobre o posicionamento do docente do ES na perspetiva de melhoria da autonomia e da motivação do aluno e do reforço da relação entre a academia e o mundo real;
- Promover a aprendizagem de LE através de estímulos sociais/culturais/artísticos;

- Produzir conteúdos em LE utilizando a pedagogia de projeto no contexto de diversidade linguística e cultural;
- Incentivar boas práticas interdisciplinares para motivar o aluno a desenvolver saberes, saber-fazer, saber-ser e saber-atuar num trabalho colaborativo e cooperativo;
- Levar o aluno a desenvolver uma consciência multilingue e multicultural recorrendo a abordagens variadas, criativas e multimodais.

Hipótese de investigação

- A hipótese de investigação é a de que a utilização de metodologias de aprendizagem ativa, em comparação com as estratégias tradicionais, permite aumentar a motivação e a autonomia dos estudantes, bem como melhorar o processo interativo entre os estudantes e entre estes e os docentes e incrementar a aquisição de conhecimentos/ competências em LE.
- Este trabalho pretende abrir novas pistas de reflexão sobre o processo de ensino/aprendizagem das LE no ES, testemunhando uma experiência conduzida com estudantes deste nível de ensino.

Descrição do projeto

- **O projeto JASM** consiste numa experiência de inovação aberta (abordagens plurais e criativas da diversidade) realizada com alunos do curso de Comunicação Social (1º e 2º anos) da Escola Superior de Educação de Viseu (PT), formação que inclui três unidades curriculares obrigatórias dedicadas às LE (francês e inglês; 4 ECTS cada) e uma de opção (4 ECTS).
  - O curso escolhido oferece a vantagem de os mesmos alunos poderem acompanhar a experiência durante os 4 semestres de LE. Entre as matérias do plano de estudos, os estudantes trabalham a fotografia, a arte digital e a comunicação cultural.

- Para além da dimensão cognitiva, os estudantes trabalham a dimensão estética e emocional, através de experiências de criatividade artística (artes mediáticas, arte multimédia, entre outras), com o intuito de exercerem a comunicação multimodal em francês e em inglês, a partir de recolha de informação sobre a diversidade cultural e linguística da cidade de Viseu.

- Cada grupo de alunos desenvolveu um estudo sobre os estereótipos associados às nacionalidades/culturas ilustrativas da diversidade cultural e linguística em apreço, escolhendo um migrante (individual ou abrangendo todo um agregado familiar) habitante da cidade, sendo que cada grupo se ocupou de um migrante de nacionalidade diferente.
  - As nacionalidades escolhidas foram: angolana, bielorrussa, indiana, italiana e ucraniana.
- Partilharam estes estudos com a turma.
- Com base numa entrevista, os alunos escreverem a história de vida dos migrantes, nas duas LE.
- Tiraram fotografias dos migrantes.

- A partir de um objeto (associado a um culto praticado, uma tradição ou um ritual) e/ ou de uma tradição, elaboraram uma história, também nas duas línguas.
- Um storyboard (exploração da cultura material e cenografia digital) de cada história ficcional foi desenvolvido graças ao sistema Korsakow, criando documentários dinâmicos, sob a direção de um especialista em arte digital.
  - ---- José

- As produções serão também objeto de publicações nas redes sociais, de exposições, de projeções em eventos e de registo em *e-book*.
- A evolução, quer das aprendizagens do aluno, quer do papel do docente, foi avaliada ao longo do processo
  - recorrendo a testes realizados no início do projeto,
  - no meio e no fim do trabalho com os estudantes,
    - monitorização a meio deste percurso;
    - no fim, por causa da pandemia, a avaliação foi realizada por entrevistas.

- http://www.esev.ipv.pt/jasm/
- Podem consultar, neste site, o projeto, a equipa e os artigos/ as comunicações.

- Obrigada!

La enseñanza a distancia como plusvalía para el aprendizaje activo en lenguas extranjeras.

Justine Martin

Lo hemos visto, la realidad nos ha obliga a considerar la formación a distancia como la única alternativa en momentos de crisis sanitaria. No tenemos elección, tenemos que adaptarnos y convertir nuestras clases presenciales en clases a distancia. No se trata de preguntarnos si es o no mejor que la enseñanza / aprendizaje presencial, sino que adaptarnos y procurar que sean efectivas.

Somos, como docentes, de una generación cuya formación se realizó, si no es en su casi totalidad, por lo menos, en su principio, de forma presencial, con lo cual es normal que nuestras referencias provengan de este tipo de enseñanza. Pero la nueva generación, la generación Z, que ahora mismo está empezando la universidad, no tiene ningún tipo de dificultad en crear relaciones por medio de herramientas tecnológicas. En su mundo, en su día a día, la realidad y lo virtual se mezclan constantemente. No olvidemos que esa generación quizás haya pasado más tiempo frente a una pantalla que frente a sus libros (Charbonneau, 2020). Entonces, como dice Charbonneau (2020), estamos en su terreno y la adaptación tiene que realizarse más bien del lado docente.

Las metodologías activas son un conjunto de métodos pedagógicos que tienen en común la voluntad de situar al estudiante en el centro, como actor de su aprendizaje. Las situaciones reales, auténticas de búsqueda de información y de investigación son privilegiadas. Los beneficios observados, en numerosos casos prácticos, son múltiples: suscita la curiosidad (Dehaene, 2018); aumenta el nivel de motivación (Senécal & Desjardins, 2016); desarrolla la capacidad de colaborar, de pensamiento crítico y de gestión de la información (Senécal, 2015; Senécale & Desjardins, 2016); favorece la implicación (Martin, 2017); beneficia la autonomía (Dehaene, 2018); mejora el rendimiento (Levesque, 2015).

Elegimos realizar dispositivos centrados en el apoyo al proceso de construcción de conocimientos e interacciones entre pares (siguiendo el tipo 4, de la configuración propuesta por el proyecto Hy-SUP (Borruat, et al., 2011)). Esto se traduce por una mayor atención al proceso de aprendizaje gracias a herramientas de interacción y/o reflexión como los foros, o chat en linea o el acompañamiento metodológico y metacognitivo. El esquema de las formaciones es el siguiente:

Observación
En grupo: respuestas em el foro (comunicación anterior por Teams)

Reflexión
Retroalimentación por parte de los demás grupos

Síntesis
Puesta en común

Se propone un problema o una "investigación", y llevamos al alumnado a averiguar, en grupos, cual es la solución o a proponer una solución posible. Observamos efectos claros (con respecto a otros años) sobre el aprendizaje:

- Más implicación en el curso;
- Reflexiones más interesantes, competencias más elevadas;
- Desarrollo de la competencia de búsqueda de información;
- Gestionan ellas.os sus recursos, fuentes de información;
- Más colaboración;
- Labor científica de investigación por parte del alumnado;
- Se evalúa la evolución, el proceso;
- Ellas.os profundizan más sus trabajos.

A distancia, como en presencial, es importante planificar las tareas colaborativas puesto que favorecen la ayuda mutua, la socialización, la comunicación y hay una sinergia de grupo (es decir que el conjunto es mejor que cada una de sus partes). Las tareas realizadas son más complejas lo que convierte la retroalimentación como elemento esencial. Esta retroalimentación puede ser realizada por el o la docente o por los mismos miembros del grupo o los demás grupos (coevaluación). Además, trabajar las estrategias metacognitivas permite aumentar la autonomía del alumnado, para que sea consciente de su forma de aprender.

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Body and Voice in the language classroom
The THEMPPO approach
THEMatique Prosodie et Production Orale

Marieke de Koning

Within the IDEFI-ANR Innovalangues project, the THEMPPO group (*THEMatique Prosodie et Production Orale*) at the UGA (*Université Grenoble Alpes*) has carried out action research between 2014 and 2018 in the French Education system. The result is an original approach for Language Learning and Teaching, which focuses on the importance of prosody in oral communication. The multi-disciplinary aspect of the team, composed of foreign language teachers with artistic backgrounds, and researchers, has strongly influenced the THEMPPO Approach. The recognition of the importance of language acquisition in second language learning (Krashen,1984) enables a focus on the physical aspects of oral communication as a means to improve prosody.

PROSODY

There is the need, first of all, to clarify what prosody is, and why it is so important. Prosody is the musicality of language, the suprasegmental aspect of speech. We can hear it in the variations in volume, pitch and rhythm of the speech. It is not to be confused with pronunciation, which only concerns the segmental aspects of speech. Concerning language acquisition, prosody is the very first experience of language that we all had, when we were in our mother's womb (Di Cristo, 2013, Moon & al, 2013). This music, or melody, is very different from one language to another and tags its specificity. Prosody also plays a major role in comprehension (Di Cristo, 2013, Huart, 2009). When a speaker makes morpho-syntactic mistakes but has good prosody, they will very probably be understood, whereas the same mistakes made by a speaker with bad prosody will make understanding difficult. Finally, working on prosody makes the whole language learning process much more playful, because the approach will be close to that of the child acquiring his mother tongue (e.g. playing with sounds, linking physical perceptions and language learning,...) This is why the THEMPPO approach is more about form, what we hear or how we speak, than about content. It is more about having pleasure speaking than about speaking without making any mistakes. Fortunately in the case of speech, form and content are strongly linked because prosody is a bridge to grammar and syntax (Locke, 1993). However, although prosody is so important, it is almost never present in the language classroom. So, can prosody actually be taught? (Lengeris, 2012) The answer is that there is no direct prosody teaching method, but we know that prosody is grounded in the sensory motor experience of the child acquiring their mother tongue.

THE THEMPPO APPROACH

The THEMPPO approach focuses on the role of the body and the voice in language teaching and learning. On the one hand, this training will help teachers to get to know better, and feel more at ease with, their own body and voice. This will give them more confidence in the use of their own body and voice, with more physical freedom. On the other hand, this approach prepares teachers to change their teaching practice by engaging their learners in classroom activities which allow them to experience the sensori motor aspects of spoken language.

To this end we have defined two praxes (Mitchell, de Koning & Guy, 2018). The Silent Experience is aimed at developing awareness of what is happening inside the body as we speak, but which is not necessarily visible or producing any sound. The Engaged Body seeks to develop the capacity of active interaction, taking into account the environmental conditions and their effects on our voice and our body.

Besides these two praxes, we have created the AFEEL Frame of Reference (Mitchell et al, 2019) for teachers to apply the THEMPPO approach in the classroom. Each letter of the acronym refers to one aspect of oral communication that can inspire activities or give a specific direction to the classroom activities. 'A' refers to Awareness, and relates to any activity or focus on the ability of being aware of perceptions and how this awareness affects the quality of speech and/or prosody. 'F' is for Focus, and refers to any activity that will insist on involving the focus, or look, with the aim of improving the quality of speech and/or prosody. The first 'E' represents Energy and reminds the teacher that activities allowing the learners to increase their level of physical energy may help for a more dynamic oral participation in the classroom. The second 'E' stands for Emotion, and refers to the link between emotion and oral communication. For instance, contextualising the utterances in order to generate secondary emotions by the learners, will strongly affect their prosody. Finally, the 'L' refers to Liberation. This is an invitation to play with sounds and 'silly words', distort the language in a way that enables the learner's voice and to free them from the patterns of their mother tongue prosody, which very often signals the first step towards the target language prosody.

TEACHER TRAINING PROGRAMME

There are different types of training programmes.

The main training aims at a THEMPPO certification, and takes place over a whole year. It consists first of all of a basic 3 day workshop, which is then followed by the PAD (Distant Support Programme) running over six months, and finishes with a 3 day certification workshop. Complementary workshops allow teachers to access the THEMPPO approach, or to add specific modules once they have done the basic training.

Finally, there is the THEMPPO Theatre approach which is designed for language teachers who want to engage in theatre, playing and/or writing, with their learners.

THEMPPO THEATRE APPROACH

Theatre in the language classroom has been used for many years now, and research in the field of theatre and drama in language education shows a large variety of approaches (Fonio & Masperi, 2016, Schewe, 2013). The specific nature of the THEMPPO approach is the use of minimalist language, as can be found in the works of Beckett and Pinter, among others. Original dialogues, and /or stage directions are written to allow the exploration of speech in interaction and the use of language without having to face the burden of a cognitive overload.

The advantages of the THEMPPO Theatre (TT) texts are numerous. They can be used with learners at any level, because the language is simple, and the focus can be put on the quality of the delivery. Another advantage is the importance given to silence. The inclusion of silence in oral communication is one of the major difficulties for FL learners although it plays such an important role in prosody. Staging these dialogues offers the learners the opportunity to become aware of the role of their body within the interactional space, the impact of emotion, and how all these elements affect their speech. Finally,, these texts encourage teachers who have limited theatre experience to start being creative and to practise the target language through play and fun.

CONCLUSION

For language teachers who daily face the challenge of having to encourage their learners to speak the target language, the THEMPPO approach is an attempt to completely change the perspective through the essential focus on prosody. The innovative aspect lies in the fact that practice is prefered over theory. With the body reclaiming its role in the production of language there is a commensurate improvement in the quality of the voice which positively affects prosody. The Silent Experience and the Engaged Body allow awareness and recognition of what is actually happening when we speak. The AFEEL frame of reference can guide the teachers in their teaching activities, which defacto become playful and engaging. We believe that learners who are encouraged in accessing a *whole body voice* will enjoy speaking their L2 and engage more easily in oral communication. This new approach requires the determination and training of the teachers, because as with all changes, it is challenging.

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The use of Video Games in the Foreign Language Classroom: A Case Study with Guadalingo

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Learning and technology seem to go in hand; and this fact is more evident at the present time when most people are technology-oriented and dependent. The evolution of technology has led to new learning opportunities, which at least should be considered by educators at all levels in order to adapt their teaching to the current social needs. Prensky (2001) announced that technology would change the way students learn and consequently teaching would also evolve; near 20 years later, it seems that he was right with his assertion. Several new forms of technology have appeared since Prensky (2001) coined the term 'Digital Natives'.

These new forms of technology are part of the second part of the digital revolution; mobile devices, remote WIFI connection, and the broad APP market are the three most significant elements of this revolution. Previously, the first digital revolution had introduced the computer, user-friendly operating systems such as Windows, and the Internet. Since the beginning of the XXI century, several researchers have studied how these elements could influence to and be introduced in education, and, to our interest, in the field of foreign language learning, Video games are increasingly becoming a popular tool in the foreign language classroom as it has been illustrated by previous authors (Calvo-Ferrer, & Belda-Medina, 2015; Gee, 2005; Jauerigi et al, 2011; Werbach & Hunter, 2012; among others). The objective of this work is to explain how videogames can help learners develop their foreign language skills through a case study, more concretely the acquisition of new specific vocabulary.

In this research, 30 Chinese students, who were learning Spanish at B1 level, were involved in our research. The experimental group was formed by 16 students, and the control one had 14 students. These students from the experimental group were tested before and after the completion of 5 missions from the serious video game Guadalingo (*Edinumen*). The control group also was tested before and after the experiment but they were not exposed to new vocabulary during the two weeks of the experiment.

Results showed that whereas the control group kept the same results in the two tests (+0.80%), the experimental group enhanced 17.40% their performance in the second test. To explain these results, Stern (1983) suggested that the learning process involves three stages: input, process, and output. However, as described by Diaz-Bravo (2019), *Guadalingo* only covers the first two: input and process. If we follow the pyramid of Anderson and Krathwohl (2001), these two stages should focus on activities that promote learners' remembering and understanding (input), and applying and analysing (process) skills.

Regarding the characteristics of the video game *Guadalingo*, the input stage seems to follow the characteristics requested by Skehan (1980) for suitable input; it should be experimental to activate their long-term memory. In this case, the game is a graphic-walking adventure in which the player has certain freedom to move around and complete the missions. It shall be considered that it is also an advantage for the player that the input is transferred

with both visual and audio resources. On the processing stage, the type of activities correspond to the ones in the taxonomy of Casañ-Pitarch (2017) for this genre of games. The activities in *Guadalingo* are drills based on puzzles, quizzes, and follow-up dialogues; however, no activities related to going and finding objects, or promoting some gaming skills were identified, which would probably enhance the players' engagement to this serious video game.

The learning process in Guadalingo ends at this point; there is not an output stage in which students can communicate freely in a real context. This limitation implies that the students cannot practice their new knowledge unless output opportunities are promoted by their instructor out of the video game. I suggest that the completion of the full learning process (input-process-output) would enhance the students' acquisition of new vocabulary and other skills beyond the results obtained in this research. All in all, the conclusion of this research is that the use of *Guadalingo* helped our Chinese students to gain new vocabulary in Spanish at B1 level.

Key Words: *Foreign Language Learning; Serious Video Games; Vocabulary Acquisition; Guadalingo.*

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Seminário internacional

Janela aberta sobre as línguas e
culturas estrangeiras:
Espaço discursivo da fotorreportagem

COMISSÃO ORGANIZADORA

Ana Maria Costa (IPV, PT); Cristna Amaro Costa (IPV, PT); Emília Coutnho (IPV, PT); Isabel Oliveira (IPV, PT); José Pereira (IPV, PT); Patricia Lopez Garcia(Universitat Autònoma de Barcelona); Paula Roush (School of Arts and Creative Industries / London South Bank University); Romain Gillain (IPLeiria, PT); Susana Amante (IPV, PT); Susana Fidalgo (IPV, PT); Susana Relvas (IPV, PT); Véronique Delplancq (coordenadora) (IPV, PT)

PROGRAMA | 27 DE MAIO

SESSÃO DE ABERTURA

14:30
JOHN GALLO

John Gallo (Leiria, 1969) é fotógrafo sócio-documental português, reconhecido ao nível internacional, os seus projetos fotográficos procuram fomentar na sociedade contemporânea a reflexão acerca de questões ambientais, sociais e económicas cruciais para o desenvolvimento sustentável do planeta. Criou o seu estúdio de fotografia e ateliê de design de comunicação em 2002, no Porto. Parte significativa do seu trabalho tem sido desenvolvido no Reino Unido. Em 2015, foi o vencedor do Joan Wakein Award, atribuído pelo jornal The Guardian e pela The Royal Photographic Society e, em 2016, a sua série fotográfica "Pilgrims – Walking to Fatima" foi considerada uma das melhores publicadas nesse ano pelo jornal Público. Mais recentemente, "Floresta negra" e "Inferno" tiveram como temática os incêndios florestais em Portugal. Com "Piles of trash", o destaque é o olhar da sociedade ocidental sobre os cidadãos carênciados. Foi curador do Fujifilm Festival Internacional de Fotografia em Viseu, com o tema "Inspiring Positive Change", em 2017. Tem vários livros publicados e no prelo (como por exemplo "The last of the tile makers"). É autor de apresentações, exposições e publicações em meios de comunicação social de relevo (entre outros): The Guardian, Guardian Environment, Público, P3, Diário de Notícias, Jornal de Notícias, Canada News Agency, Photographic Society Magazine, SIC Notícias, Hasselblad Magazine, Wine Spectator, Art Fund, Foto Digital, About Town, Lens Culture, Foto Visura, Viewfind, All About Portugal, Douro Valley, Wine Tourism Portugal e Instituto Português da Cultura.

15:00
LUCAS BARIOULET

Fotojornalista freelance francês com residência em Paris. Lucas Barioulet é licenciado pela Ecole de Journaliste de Tours (França) e pela San Diego State University (USA). Em 2016, Lucas Barioulet iniciou a sua atividade profissional, entre os Estados Unidos e o México e, em 2017, estreou-se como correspondente de um jornal francês, após as eleições presidenciais e a crise migratória. De setembro de 2017 a março de 2018 trabalhou para o jornal francês Le Parisien como fotógrafo. Em março de 2018, começou a exercer a sua atividade como fotógrafo na agência de notícias mundial AFP em 2019, viajou 2 meses pela Mauritânia, fotografando diferentes

regiões do país desértico para o GEO Magazine. Em 2021, viajou sozinho até ao norte do Paquistão, durante 3 meses, investigando sobre a identidade do Paquistão no projeto de longo prazo: "A terra dos Puros". Trabalha com: Agence France Presse (AFP), Le Monde, Le Figaro, Le Parisien Week-end, La Croix, Les Echos. O seu trabalho foi publicado em: The New York Times, The Guardian, Le Monde, Libéra on, Marianne, The Guardian, Paris Match, Le Figaro, La Croix, Rue 89, Technikart ... É autor de diversas reportagens : A closed desert, Covid-19 : sur le front, France : la révolution jaune, Mauritania Soccer Pioneers, On The Ropes, The Rainbow Athletes, Two stars... Enquanto retratista, efetuou muitos retratos, tais como o do escritor italiano Roberto Saviano, da cantora maliana Oumou Sangaré, da política francesa Rachida Dati, do chefe indiano François Paule e, entre outros. Tem recebido vários prémios : Sony World Photography Awards, 2nd place, Professional competition, Sport ; Annual AFP photo selection, entre outros.

15:30
VINCENT TREMEAU

Nascido em 1984 em Montpellier, França, Vincent Tremeau cresceu em Perpignan (França). O seu interesse pela fotografia começa a manifestar-se desde a sua adolescência, graças ao Festival international de photojournalisme "Visa pour l'image". Vincent Tremeau licenciou-se em direito internacional pela Faculdade de Toulouse, França. Em 2007, realiza um ano de estudos em Buenos Aires onde aprende a revelar as suas primeiras fotografias e a buscar a visão da estética fotográfica. Consegue, desta forma, explorar no seu trabalho a abordagem artística que pretende e, ao mesmo tempo, aplicá-la no domínio do documentário. Depois de se especializar em direito humanitário, no Institut d'Études Humanitaires em Aix-en-Provence, França, Vincent Tremeau documenta as crises humanitárias em África, Ásia e América do Sul (exemplo: Paquistão, Haiti, RDC, Sudão, ...), para iniciar projetos de ajuda humanitária. Hoje, como fotógrafo freelancer, trabalha com a Solidarités International. Recentemente, trabalhou para várias organizações não-governamentais um pouco por todo o mundo. Tem como residência habitual Dakar, no Senegal. Alguns dos trabalhos realizados por este fotógrafo-jurista foram: Goma, nord Kivu; L'école en temps de guerre; Centrafrique; One day, I will/ Un jour, je deviendrai (projeto fotográfico iniciado em 2014, com a duração de 6 anos). Vincent Tremeau percorreu 15 países a fotografar a encenação dos sonhos de crianças em espaços de conflito, utilizando a roupa como linguagem, o que lhe permitiu obter a resposta à pergunta "O que queres fazer quando fores grande?", com o objetivo de ajudar essas crianças a projetarem um futuro e esquecer, ainda que momentaneamente, a realidade dramática em que viviam. Vincent Tremeau é autor de inúmeras exposições pelo mundo fora: Praga, Talin, Nova York (ONU) ,entre muitos outros lugares.

ENCERRAMENTO

Exposição

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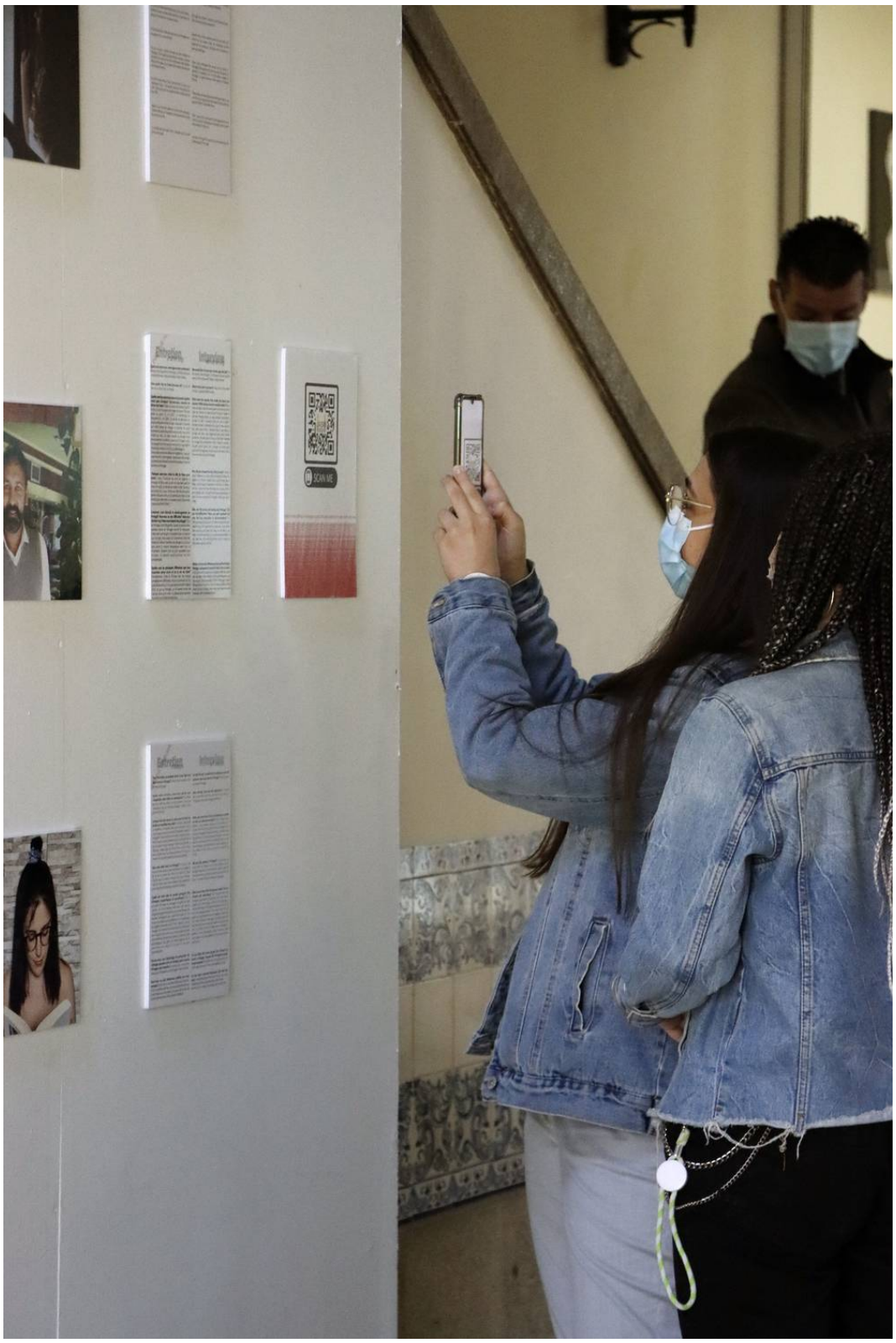
SCAN ME

International Conference on Education and New Developments (END 21)

Storytelling and digital art as a means to improve multilingual skills

STORYTELLING AND DIGITAL ART AS A MEANS TO IMPROVE MULTILINGUAL SKILLS

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ABSTRACT

The use of storytelling and digital art as tools to understand a migrant family's life path will be in the center of an innovative methodology that will ensure the acquisition of multilingual skills and the development of plurilingual awareness, reinforcing the various dimensions of language (aesthetic and emotional, in addition to cognitive), in a creative, collaborative and interdisciplinary work environment. This is especially important among students who are not likely to receive further language training.

It is not yet clear how teachers can explore multilingual experiences of learners, both in terms of language learning dimensions but also related with the multiple cognitive connections and representations, as well as to the awareness of language diversity.

The JASM (*Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior*) project involves a group of students of the 1st cycle in Media Studies, from the School of Education of Viseu, who will work using photography, digital art and cultural communication, collecting information pertaining to diversified cultural and linguistic contexts of the city of Viseu (Beira Alta, Portugal), both in French and English, centered on a tradition or ritual of a migrant family.

Based on an interview, students write the story (in French and English) of the life of migrants and use photography to highlight the most relevant aspect of the migrant's family life. Using as a starting point an object associated with religion, tradition or a ritual, students create an animated film, in both languages. This approach will allow the exploration of culture and digital scenography, integrating in an innovative interdisciplinary pathway, digital art, multilingual skills and multicultural awareness. Students' learning progress and teacher roles are assessed during this process, using tests from the beginning to the end of the project.

Keywords: Pedagogical innovation, *Higher Education, Project-based learning, foreign languages and cultural diversity, multilingual and multimodal artistic creativity*.

INTRODUCTION

The JASM project was conceived as a teaching-learning experience in foreign languages (FL) in Higher Education (HE), with students from the Media Studies degree at the Polytechnic Institute of Viseu, Portugal. It falls within the scope of pedagogical innovation in HE, for a holistic approach, combining several methodologies of active, incorporated and constructivist learning, such as project-based learning and research-based learning, which place the student at the centre of the teaching-learning process, in a multilingual, multicultural and interdisciplinary environment.

In recent decades, Higher Education (HE) has witnessed new challenges that arise from globalization, migrations and transits (Piccardo, 2013) and the exponential development of technologies, which demand high levels of competitiveness in the labour market. In this sense, the teaching-learning process requires innovation in its practices with the aim of increasing student motivation and developing successful strategies, adapting learning experiences to their goals and needs, in line with the complexity of the real world.

In this new context, the role of the teacher has undergone radical changes, from a mere someone who conveys content s/he has become knowledge facilitator, promoting exchanges inside and outside the classroom. Following a socio-constructivist approach allows for autonomy in the teaching-learning process, with the student assuming the role of actor in his/her own learning process. In this sense, cooperation is encouraged by carrying out integrated tasks adapted to the real environment. In turn, project pedagogy facilitates access to research and promotes lasting knowledge. This new approach implies a progression in the learning activity and improves the student's accountability and motivation.

With a view to acquiring multilingual and multicultural skills, in the process of learning foreign languages, the JASM project aims at deepening knowledge and developing skills, understanding and accepting attitudes and values, promoting self-confidence and respect for others, stimulating and developing the understanding and acceptance of different socio-cultural universes.

1. ENHANCING MULTILINGUAL SKILLS THROUGH STORYTELLING AND DIGITAL ART

According to the Council Recommendation of 22nd May 2018, the European Union identifies eight key skills for lifelong learning, trying to manage the cultural diversity of today's societies and to promote interculturality in an increasingly plural and globalized world. This European reference framework secondly highlights the importance of multilingual skills, which "(...) define the ability to use different languages appropriately and effectively for communication." (p. C189 / 8), especially in intense global mobility contexts.

In fact, languages not only define individual identity, but are also part of a common heritage. They link peoples and cultures, promoting mutual understanding and the development of a common feeling of European identity. Therefore, according to Morgado (2019), it is important to realise that

> *(...) a language is a culture and [...] one of the key aspects of identity or cultural identification of any individual is the language. To want someone to give up their language, thinking through it or learning through it is equivalent to asking them to give up their culture and a core dimension of their identity. (2019: 20)*

Thus, underlying the relevance of the acquisition of multilingual skills is the appreciation of cultural diversity, the interest and curiosity about different languages and the promotion of intercultural communication, positive attitudes, essentially resulting from the creation of the single market and the increasing mobility in the European Union, the advent of the knowledge society, emigration and globalization. In this context, multilingualism has acquired special prominence, in order to allow individuals and companies to take full advantage of the opportunities at hand. Thus, the first decade of this century saw the emergence of an inclusive language learning policy, respecting individual linguistic profiles, with the aim of valuing all languages, including the regional, minority or migrant ones, in parallel with the official languages of the different countries.

Also, the fact that the Barcelona European Council in 2002 established for each citizen the ambitious goal of learning two other languages in addition to their mother tongue, contributed to the development of an active policy concerning multilingualism, mostly aiming at encouraging language learning and enhancing linguistic diversity within society, fostering a sound multilingual economy and promoting social integration through better linguistic knowledge and the acceptance of other languages.

So, acknowledging that one currently inhabits a globalized world implies knowing how to facilitate a multilingual dialogue and to value it, being aware of the advantages and disadvantages of a *lingua franca* such as English, which facilitates communication, but limits plurilingual learning and relies on use of verbal and non-verbal intercomprehension strategies that allow people to understand one another. Therefore, it is important to have a critical knowledge of the role of languages and communication also in the educational contexts, trying to develop, within the scope of school practices, not only an intercultural sensitivity, but at the same time an ability for intercultural dialogue and communicative efficacy, enabling empathy with those who speak other languages and have different worldviews.

A *Curriculum* based on multilingualism-inspired pedagogy privileges collaborative work and minimises barriers between languages (Piccardi, 2013: 604). In this case, "knowledge, skills, and the ability to learn are transversal and transferable across languages. Synergies would be created between languages with the purpose of reaching a common higher goal" (Piccardo, 2013: 604).In this sense, the development of multilingual skills through digital storytelling represents an asset in language teaching, allowing the construction of different realities, cultures and meanings.According to Reinders (2011:1)"The power of stories is such that many anthropologists, psychologists, and other scientists see it as being at the core of what makes us human".On the other hand, Valença and Tostes (2019) stress that telling stories has always been a form of transmission of concepts, values, ideas and images of the world, focussing mainly on human experiences and behaviours. If the mastery of different languages

contributes to global communication, storytelling as an educational tool allows for sharing experiences that can bring together different cultures.

Digital storytelling is, according to Robin (2006), the combination of storytelling with the use of digital multimedia, such as images, audio, and video. Soundtrack allows the recording of dialogues and the inclusion of musical moments that give expressiveness to the story told. In order to build a narrative combined with a soundtrack, students need to consider different issues, starting from the characters' point of view, social context and the emotions portrayed (Robin, 2006). Furthermore, students have the opportunity to express their thoughts, taking advantage of this experience to express their impressions on the story, and the impact it has on them. Storytelling favours in this sense, the development of linguistic, discursive, strategic, sociolinguistic and intercultural skills. Expressing individual life worlds through narrative forms, multilingual digital storytelling (MDST) elicits collaborative work and the development of transversal linguistic competences (Anderson, Chung, Macleroy, 2018: 197). Thus, given the cultural authenticity and thematic diversity conveyed by storytelling, it provides learning contexts of an informative / cognitive nature (linguistic and cultural), as well as of a formative / educational one (emotional, social, moral and aesthetic) essential to the holistic well-being of the student.

As a motivating strategy, storytelling contributes to the development of an emotional relationship with the foreign language, helping to overcome difficulties in a constructive way. Storytelling will allow the students to consider concepts and values and to express them in a more comprehensive way (Reinders, 2011). An additional benefit that digital storytelling offers is the possibility of sharing the results both with other students and teachers, obtaining feedback, either to show that the point of view is well expressed and the message conveyed has been correctly interpreted by the student (Robin, 2006).

2. THE JASM PROJECT

The JASM project involved 20 students from the Media Studies degree courseat the School of Education of the Polytechnic Institute of Viseu(Portugal). The study plan of the said course includes curricular units within the fields of FL, photography, digital art and intercultural communication. Professional opportunities range from media, media production, organization and information management, institutional and organizational communication, followed by a detailed study of the most illustrative aspects related to the culture and language of each country. This task allowed for research-based learning, crossing direct observation methods and data resulting from interviews.

In addition to the project, seminars were delivered by an expert in the fields of photography and digital art, to support the students' tasks. The first was carried out at the beginning of the experiment, in order to raise student awareness about the documentary value of photography. The second, put into practice later, focused on the potential of the Korsakow platform, fostering key components such as interdisciplinarity, the hybrid language of digital art and the use of communication technologies.

With regard to the fieldwork, the first task consisted in identifying and locating immigrants representing previously selected nationalities, residing in the city. To this end, social networks helped to exchange information and, in addition, the Local Support Centre for Migrants Integration facilitated some contacts. The purpose of the

first contact was to present the project and conduct an interview, thus allowing for the students to rely on their training profile to develop and master professional skills.

In addition, the students created a photographic record with the purpose of documenting important aspects of the interviewees' path, highlighting facets of their personalities. Subsequently, the students recorded the immigrants' life stories in writing. These task results were also discussed in the FL classes and were subject to evaluation.

The last step consisted in choosing a particular object or tradition with significant meaning for the immigrant, problematizing an aspect of the immigrants' culture. This project stage was recorded using the language of animation films. Digital scenography consisted in the development of a storyboard of fictional stories created by the students. Photographs previously taken were used and further research was carried out to ensure a more reliable illustration of the fictionalized narratives. As closure to the project, all the material produced, in different media and languages, was organised in the Korsakow system, resulting in a dynamic and interactive documentary, under the direction of a specialist in digital art.

The final results of this research work and the consequent investigative inquiries were fully addressed by the students and presented to the class and the teachers involved, both in French and English. All details of this project are available on the JASM website and displayed on social networks and have been the subject of exhibitions, presentations at events and publication in an e-book.

2.1. ASSESSMENT

The constraints resulting from the pandemic which affected the period of implementation of the project required a revision of the outlined methodology. Therefore, assessment was based on a mixed evaluation method, both qualitative and quantitative. Quantitative data were collected at the beginning of the process, using comprehension, oral and written tests. A language level test was applied, in each LE, to the group of students involved (20) and to the rest of the classmates (12). The tests, inspired by the DELF, DALF and TOEFL formats, were developed according to the levels of the Common European Framework of Reference for Languages, for comprehension, written and oral production. Response time was checked for each skill block.

CONCLUSION

The project allowed for pedagogical innovation in HE in the teaching of FL in study cycles whose predominant training was not aimed at learning a specific foreign language. FLL (foreign language learning) took place on the basis of social, cultural and artistic stimuli and was promoted through content production in the context of linguistic and cultural diversity. It was also intended to encourage good interdisciplinary practices, consolidate knowledge and stimulate know-how in a collaborative and cooperative way; with the intention of strengthening multilingual and multicultural awareness among students, using, for this purpose, varied, creative and multimodal approaches. As a strategy inserted in the scope of communicative paradigms, digital storytelling allows for a reflection on the most appropriate processes for cognition and values the socio-cultural dimension, focusing on individual and collective identity, through the JASM project.

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Storytelling and digital art as a means to improve multilingual skills

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Ver vídeo: https://www.youtube.com/watch?v=_72T92giGeQ

XVI Congresso Internacional
Galego-Português de Psicopedagogia

Criação de narrativas multilineares como ferramenta de aprendizagem das línguas estrangeiras no ensino superior em Portugal

Criação de narrativas multilineares como ferramenta de aprendizagem das línguas estrangeiras no ensino superior em Portugal

Creation of non-linear storytelling as a tool for learning foreign languages in higher education in Portugal

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RESUMO

O período de pandemia que hoje vivemos, tem colocado grandes desafios ao ensino superior e em concreto ao ensino das línguas estrangeiras. Se por um lado o confinamento trouxe constrangimentos às atividades letivas e de investigação, por outro lado tem potenciado a criatividade e o uso das tecnologias. A utilização da plataforma Korsakow e a criação de narrativas multilineares estão na base de uma metodologia inovadora na aprendizagem do francês e do inglês no ensino superior em Portugal. O projeto JASM (Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação pedagógica no ensino superior) envolve um grupo de alunos do 1° ciclo em Comunicação Social da Escola Superior de Educação de Viseu. Os estudantes desenvolvem o trabalho na base de recolha e análise de informação relacionada com os contextos culturais e linguísticos diversificados de Viseu, incluindo entrevistas, fotografias e narrativas centradas na tradição de um migrante. A arte digital e as ferramentas online garantem uma maior motivação na aquisição de competências multilingues e o desenvolvimento da consciência plurilingue. São assim reforçadas as várias dimensões da linguagem (estética e emocional, além da cognitiva), num trabalho à distância, criativo e colaborativo que mobiliza competências interdisciplinares. Esta reflexão torna-se especialmente pertinente numa altura em que importa adaptar o ensino e

aprendizagem às necessidades da sociedade apostando na inovação pedagógica, nomeadamente com estudantes cuja formação superior tem objetivos específicos, não inscritos no domínio das línguas. A metodologia é discutida e os resultados desta aprendizagem baseada no projeto são apresentados.

Palavras-chave: inovação pedagógica, ensino superior, línguas estrangeiras e diversidade linguística e cultural, ferramentas online, criatividade artística multilingue e multimodal.

ABSTRACT

The pandemic period that we are experiencing today has placed great challenges to higher education and, in particular, to foreign language teaching. If, on the one hand, the lockdown has brought constraints to teaching and research activities, on the other hand, it has boosted creativity and the use of technologies. The use of the Korsakow platform and the creation of non-linear storytelling are the strategies underlying an innovative methodology concerning the learning process of French and English as foreign languages, in higher education in Portugal. The JASM project (Open window onto the world: foreign languages, multimodal creativity and pedagogical innovation in higher education) involves a group of students attending the bachelor's course in Media Studies of the Escola Superior de Educação de Viseu. Students develop their assignments based on data analysis, related to diverse cultural and linguistic contexts within the city of Viseu, including interviews, photographs and narratives centered on a migrant's tradition. Digital art and online tools ensure greater motivation in acquiring multilingual skills and developing multilingual awareness. In this way, the various dimensions of language (aesthetic, emotional and cognitive) are reinforced, in a Remote Teaching scenario/context, which is creative and collaborative while also mobilizing interdisciplinary skills. Such a reflection appears to be particularly relevant at a time when one needs clearly to adapt teaching and learning to the needs of society and rely upon pedagogical innovation, with students whose higher education training has specific objectives other than the ones of those enrolled in language courses. The methodology is discussed, and the results of this project-based learning are presented.

Keywords: pedagogical innovation, higher education, foreign languages and linguistic and cultural diversity, online tools, multilingual and multimodal artistic creativity.

Estudos sobre as Tecnologias da Informação e Comunicação na educação estiveram sempre muito ligados à análise da sua utilização por parte de docentes e de discentes em contexto de sala de aula ou como ferramenta de apoio ao processo de ensino e de aprendizagem. Contudo, no contexto de ameaça à saúde pública causado pela pandemia por Covid-19, o mundo académico foi obrigado a adaptar as suas estratégias de ensino. Terminado o ano letivo 2019-20, tornou-se necessário refletir acerca das opções tomadas e do uso das tecnologias que foi efetuado. O projeto JASM (Janela aberta sobre o mundo: línguas estrangeiras, criatividade multimodal e inovação no ensino superior) pretendeu desenvolver, junto de estudantes de jornalismo da Escola Superior de Educação de Viseu (Portugal), uma experiência pedagógica ativa e inovadora, no contexto de ensino/aprendizagem das duas línguas estrangeiras ministradas nesta instituição de ensino superior: o Francês e o Inglês. As atividades inseridas neste projeto visaram aprofundar as dimensões cognitivas (multilíngues e multiculturais), estéticas e emocionais, aliando comunicação multimodal e criatividade artística, estabelecendo

pontes com as comunidades imigrantes locais. Para o efeito, numa primeira parte deste trabalho, abordam-se estudos acerca da inovação pedagógica desenvolvidos no âmbito do ensino/ aprendizagem na área das línguas e onde se dá especial ênfase à importância da interdisciplinaridade e à combinação de metodologias ativas que enformam este projeto. De seguida, exemplifica-se de que modo o uso da arte digital e de ferramentas digitais permite aumentar o desempenho multilingue e multicultural através de narrativas multilineares com recurso ao digital *storytelling*. Por fim, descreve-se o projeto desenvolvido por uma equipa multidisciplinar com alunos de Comunicação Social, bem como as opções metodológicas e a avaliação que foi praticada com os alunos. Pretende-se, deste modo, contribuir para a essencial ponderação acerca do processo educativo por parte dos docentes e dos discentes.

1. INOVAÇÃO PEDAGÓGICA NA APRENDIZAGEM DAS LÍNGUAS ESTRANGEIRAS NO ENSINO SUPERIOR

A inovação pedagógica assume hoje uma importância crucial no processo de ensino-aprendizagem das línguas estrangeiras, tendo em conta os desafios que se colocam às sociedades modernas, altamente competitivas, exigindo-se que estejam preparadas, no contextual atual de mutações e de incerteza, para o mundo do trabalho. É precisamente atendendo a esta realidade que as línguas estrangeiras têm sido objeto, nas últimas décadas, de uma mudança de paradigma epistemológico, teórico e metodológico, com o intuito de determinar a sua natureza e missão, reformular conceitos e renovar as práticas educacionais tendo em vista a eficácia das aprendizagens. Está já provado que a utilização de métodos educacionais inovadores facilita o envolvimento dos alunos, aprimora o pensamento analítico, diminui a apatia e estimula a aprendizagem por pares (SANTOS, FIGUEIREDO, VIEIRA, 2019). Esta mudança de paradigma exige também desafios ao professor, que assume agora o papel de designer de currículo (KALANTZIS, COPE, 2010; PANIAGUA, ISTANCE, 2018), definindo metas de aprendizagem a partir de tarefas autênticas com objetivos específicos. Cabe-lhe, de igual modo, conceber projetos interdisciplinares inovadores, com recurso às tecnologias e orientar as aprendizagens em constante dialética com o aluno, num contexto escolar transformador que ultrapassa os seus muros e se converte numa comunidade produtora de conhecimento.

Recentes contributos metodológicos no âmbito da Didática das línguas apontam para a necessidade de implementação de metodologias ativas (*active learning strategies*), centradas no aluno, que impliquem a investigação e a construção de significados em contexto real e que preparem o aluno para a integração profissional. Torna-se indispensável o recurso a práticas de ensino diferenciadas, em contexto transdisciplinar, que respondam às motivações, interesses, necessidades e ritmos de aprendizagem existentes em cada turma, criando oportunidades de aprendizagem e incentivando os alunos para que se realizem em todo o seu potencial.

Partindo do paradigma construtivista (BADA, 2015), centrado no aluno e no modo como constrói conhecimento e dá significado às suas experiências, deve ser fomentado o trabalho autónomo, realizado de modo colaborativo (*cooperative learning*), que permita desenvolver a capacidade crítica e participativa. Paradigma que requer a combinação de diferentes metodologias de aprendizagem ativa, numa abordagem holística, como a aprendizagem incorporada (*embodied learning*), multiliteracias, aprendizagens baseadas em projetos e pesquisa (*Project-based* e *Inquiry-based-learning*), com benefícios comprovados na aprendizagem das línguas, potenciando

a experiência de liderança e autonomia que favorece a sua maturidade intelectual e confiança, assim como o estímulo à criatividade e à cooperação (PANIGUA, ISTANCE, 2018; SINNAYAH, RATHNER, LOTON, KLEIN, HARTLEY, 2019). Com o advento dos Paradigmas Comunicativos passou a valorizar-se a dimensão cultural no ensino da LE. T.S. Eliot, em *Notes Towards the Definition of Culture*, apresenta uma definição abrangente de cultura: «It includes all the characteristics and interests of a people» (ELIOT, 1991, p.21) e, por sua vez, Claire Kramsch entende o conceito humanista de cultura, na sua vertente pragmática de «way of life» (2006, p.11), como componente integrante do ensino da língua: «It includes the native speaker's ways of behaving, eating, talking, dwelling, their customs, their beliefs and values» (KRAMSCH, 2006, p.13). Torna-se, deste modo, vital, a consciencialização do aluno para a diversidade cultural (*Cultural Awareness*), realizada no âmbito do ensino da LE, pondo em evidência os hábitos e costumes dos povos, as suas vivências e experiências do quotidiano. Acresce, ainda, os recentes contributos em neurodidática, que reiteram a importância da componente neurocomunicativa dos alunos para que sejam capazes de comunicar de forma crítica no seu contexto social (CARRILLO-GARCÍA; MARTÍNEZ-EZQUERRO, 2018), conferindo especial ênfase à componente afetiva, permitindo, por um lado, informar o aluno, nos planos linguístico e cultural, e por outro, formar a sua maturidade emocional, a responsabilidade ético-social no respeito e interação com outras culturas, a criatividade artística e a experiência estética.

Neste sentido, o recurso às narrativas multilineares, realizadas no âmbito do Projeto JASM, aplicadas ao ensino da LE, pode converter-se, como veremos mais adiante, numa prática eficaz, contribuindo significativamente para melhorar as competências linguísticas, construir dinâmicas positivas de grupo, promover a resolução de problemas, tirar conclusões e formar opiniões, estimular a consciência cultural, a tolerância e o respeito pelo outro (BENCE, 2017, p.6). Petra Bence distingue narrativa de *storytelling*: «While storytelling is only a written or spoken presentation of the story, a narrative includes storytelling, as well as any other way in which a narrator chooses to present the story and create a bigger picture» (BENCE, 2017, p. 2). O recurso às ferramentas digitais Korsakow, *Storyjumper* associado ao registo fotográfico, como desenvolveremos na secção subsequente, confere-lhe um carácter documental dinâmico. É neste contexto de educação humanista, que promove práticas multiliterárias com vista ao estímulo do sentido crítico e criativo, que se encaminham as novas metodologias defensoras da educação integral da pessoa.

2. USO DA ARTE DIGITAL E DAS FERRAMENTAS ONLINE NO DESENVOLVIMENTO DE COMPETÊNCIAS MULTILINGUES E MULTICULTURAIS

Já não existem dúvidas que o uso de novas tecnologias no processo de ensino-aprendizagem no ES permite diversificar as estratégias de formação, com o intuito de promover uma maior motivação dos estudantes e na tentativa de aproximar as condições reais de trabalho ao futuro profissional. As prioridades atuais da Comissão Europeia alicerçam-se na construção do futuro digital da Europa, para uma sociedade mais aberta, mais democrática e sustentável (EUROPEAN COMMISSION, 2020). O ensino das LE no ES não se escusa a estes novos desafios. As ferramentas *online* potenciam estratégias inovadoras e criativas para uma aprendizagem moderna adequada a estas novas gerações de nativos digitais (estudantes que nasceram na era digital e as suas

vivências têm sido indelevelmente marcadas pela cultura da internet). Essas ferramentas facilitam o desenvolvimento de competências multilingues e multiculturais que a sala de aula clássica não permite, numa perspetiva de internacionalização, com intervenientes envolvidos num percurso de autonomização e num trabalho colaborativo (DELPLANCQ, COSTA LOPES, FIDALGO, REGO, RELVAS, 2018).

Associar a arte à aprendizagem das LE e criar ferramentas originais a partir desta articulação, para o trabalho com os alunos, não é prática nova. A interdisciplinaridade que daí decorre impulsiona uma dinâmica que vai alterar a visão do estudante, nomeadamente em termos de estereótipos culturais (CLOQUET, 2017). Brown (2018) afirma que a associação língua-arte-tecnologia é uma resposta do século XXI às necessidades linguísticas, culturais e académicas dos alunos do Ensino Básico. Abre novas perspetivas de trabalho, deixando o aprendiz evoluir nas suas expetativas em termos de estudos e de cidadania ativa. A mesma autora apresenta uma estratégia pedagógica que integra a arte digital com o objetivo de elaborar histórias baseadas em experiências culturais de alunos multilingues no ensino primário, utilizando o *StoryJumper*, um *software* de *digital storytelling*. Ainda ao nível do ensino básico, o trabalho de Amelia e Abidin (2018) conclui que a utilização de narrativas digitais tem efeitos positivos sobre alunos de LE: ficam mais interessados, entusiasmados, motivados. O *storytelling* pode ser também uma ferramenta de trabalho fora da sala de aula. Associada a uma pedagogia de multilateralidade, a criação de histórias digitais é utilizada como uma ferramenta de comunicação, num curso com estudantes de inglês, como segunda língua, de nível avançado, nos Estados Unidos da América (VINOGRADOVA, 2018). Os estudantes, em grupos de 6, identificaram os temas das suas histórias digitais, desenvolveram as narrativas, procuraram imagens e músicas e elaboraram um *storyboard*; alguns utilizaram fotografias de familiares. As narrativas digitais foram criadas no *Final Cut Express*. Os estudantes interagiram a vários níveis: por exemplo, discutiram os conteúdos e as escolhas tomadas; requereram *feedback* dos trabalhos realizados e sugeriram a inclusão de fotografias e música. Produziram as narrativas digitais lineares num *software* de edição de vídeos. O trabalho colaborativo foi supervisionado pelo docente que encoraja a autoavaliação dos estudantes, esclarece dúvidas e tece as orientações necessárias. Os estudantes manifestaram as suas capacidades envolvendo-se em práticas multiliterárias e através da execução de tarefas com sentido crítico e criativo.

O uso das narrativas multilineares em contextos de ensino-aprendizagem destitui a tradicional linha de pensamento linear, onde a habitual aquisição de conhecimento segundo uma ordem específica dá lugar a uma estrutura não-hierarquizada, com pseudomultiplicidades baseadas nos pressupostos da tese de rizoma proposta por Gilles Deleuze e Félix Guattari (2007). De certa forma, esta tese enforma uma rede de associações entre a imprevisibilidade própria das narrativas flexíveis, a modelação de conceitos e um posicionamento teórico desafiador da clássica hierarquização arborescente instituída no pensamento categórico e sequencial por níveis. O declínio do pensamento arborescente e a ascensão do rizoma no paradigma digital ajudam-nos a compreender a afinidade das narrativas multilineares com a arquitetura da *web* e, consequentemente, a atração dos estudantes por ambientes de aprendizagem similares à cultura da internet. Esta tecnologia digital, além de combinar a técnica clássica da narrativa e do *storyboard*, institui uma dinâmica de navegação variável que convida o espetador a participar no percurso de visualização. A metodologia do *storytelling* está no centro de interesse de um número cada vez maior de docentes de LE que priorizam a procura de um ambiente colaborativo estimulante, para cativar os seus públicos. O *digital storytelling* é uma das práticas de aprendizagem mais eficaz e eficiente para estudantes de ciências humanas e sociais: essencial para perceber as noções de

interculturalidade e para desenvolver competências comunicativas e culturais. A sua implementação pode assumir diversas metodologias (CHATTERJEE, MISHRA, PADHI, OJHA, AL-ABSI, SAIN, 2019).

A plataforma Korsakow foi criada para jornalistas, cineastas, artistas, etc., com o objetivo de proporcionar um sistema de edição para a construção de filmes multilineares interativos para a *web*. A sua estrutura básica permite organizar texto, fotografia, vídeo e som a partir de um banco de dados e traçar sequências de visualização que podem mudar dinamicamente consoante as escolhas do utilizador/espetador. Assim sendo, o processo construtivo de um *K-film* obriga a uma forma de pensamento não-hierarquizada que privilegie um esquema de ramificações aberto, com o desdobramento da narrativa e a aceitação de múltiplos desfechos. Trata-se de uma poderosa ferramenta para compor histórias do século XXI. Trabalha na lógica dos computadores, designadamente a capacidade de combinar os vários meios, linguagens e elementos da história para elaborar uma narrativa original, flexível e criativa.

O projeto JASM foi concebido como uma experiência de ensino-aprendizagem das LE no ES em Portugal, com estudantes, futuros jornalistas. Inscreve-se na perspetiva de inovação pedagógica no ES e de interdisciplinaridade, sendo uma combinação de várias metodologias de aprendizagem ativa, incorporada, com o estudante no centro das práticas: a aprendizagem baseada no projeto, a aprendizagem baseada na investigação, para uma abordagem holística, num ambiente colaborativo que leve a práticas e técnicas conectadas. Com a pandemia e consequente confinamento desde o mês de março de 2020 e afastamento social, a metodologia teve que ser repensada e o projeto tornou-se um web projeto, aliado às estratégias já instaladas.

3. O PROJETO JASM

3.1. DESCRIÇÃO

20 alunos do curso de licenciatura em Comunicação Social da Escola Superior de Educação do Instituto Politécnico de Viseu (Portugal) integraram o projeto JASM. As saídas profissionais estão inscritas em vários campos: jornalismo, produção, organização e gestão de informações e comunicação institucional e organizacional. O plano de estudos contempla unidades curriculares inscritas nos domínios de LE, fotografia, arte digital e comunicação intercultural.

O projeto tem como objetivo inovar pedagogicamente no ES no ensino das LE em ciclos de estudos cuja formação predominante não é vocacionada para a aprendizagem de uma língua específica. Nesse sentido, a aprendizagem das LE realiza-se na base de estímulos sociais, culturais e artísticos e é promovida através da produção de conteúdo no contexto da diversidade linguística e cultural. Pretende, igualmente, incentivar boas práticas interdisciplinares, consolidar conhecimentos e estimular o saber fazer de maneira colaborativa e cooperativa; com a intenção de fortalecer a consciência multilingue e multicultural nos estudantes, usando-se, para o efeito, abordagens variadas, criativas e multimodais.

3.2. METODOLOGIA

Os estudantes agregaram-se em 5 grupos de 4 elementos, perspetivando-se assim a aprendizagem cooperativa. Os pressupostos, objetivos e metodologia do projeto foram apresentados e debatidos com toda a turma (32 estudantes). A metodologia seguiu os princípios da aprendizagem baseada em projeto.

Cada grupo teve que selecionar uma nacionalidade diferente entre as mais representativas do elenco de estrangeiros a residir em Viseu, considerando os dados estatísticos do Serviço de Estrangeiros e Fronteiras de Portugal em Viseu, referentes a 2018. As nacionalidades escolhidas foram a angolana, a bielorrussa, a indiana, a italiana e a ucraniana. Os estudantes promoveram o contacto direto com representantes de cada uma das comunidades selecionadas, tendo realizado um estudo detalhado e circunstancial dos aspetos mais ilustrativos relacionados coma cultura e a língua do respetivo país (aprendizagem baseada na investigação, cruzando métodos de observação direta participante e a realização de entrevistas semiestruturadas). O produto desse trabalho de investigação foi devidamente tratado pelos alunos e apresentado em francês e inglês à turma e às docentes envolvidas.

Foram realizados seminários complementares protagonizados por um especialista nos domínios da fotografia e arte digital, para apoiar as tarefas dos estudantes: o primeiro, realizado no início da experiência, abordou os pressupostos do valor documental da fotografia; o segundo, desenvolvido posteriormente, debruçou-se na explicitação do potencial organizativo do trabalho na plataforma Korsakow (fomentando-se a interdisciplinaridade, através da estética do hibridismo presente na linguagem da arte digital e a utilização das tecnologias da comunicação).

Inicialmente os grupos tiveram de encontrar um imigrante representativo da nacionalidade previamente selecionada, residente na cidade. Para isso, as redes sociais ajudaram no intercâmbio de informações e, adicionalmente, o Centro Local de Apoio à Integração dos Migrantes facilitou alguns contactos. O objetivo do primeiro encontro ou contacto consistiu na apresentação do projeto e na realização de uma entrevista, aplicando, deste modo, as competências profissionais previstas no perfil formativo dos estudantes. Paralelamente, elaboraram um registo fotográfico com a finalidade de documentar e dar a conhecer aspetos importantes do percurso da pessoa entrevistada, destacando facetas da sua personalidade. Posteriormente, os estudantes registaram por escrito a história da vida dos imigrantes. Estas tarefas foram também objeto de reflexão nas aulas de LE e constituíram uns dos elementos de avaliação dos alunos.

A última fase consistiu na escolha de um objeto particular ou de uma tradição significativa para o imigrante, cujo foco permitiria a problematização de um aspeto da cultura dessa pessoa a retratar, com recurso à linguagem própria dos filmes de animação a realizar pelos estudantes, sob a orientação de um docente. A situação sanitária e os constrangimentos decorrentes da pandemia que se abateram no período de implementação do projeto, exigiram uma revisão da metodologia delineada. Nesse sentido, a exploração da cultura, os elementos materiais e a cenografia digital, tendo por referência os dados recolhidos junto dos entrevistados, foram assegurados pelo desenvolvimento de um *storyboard* de histórias fictícias elaboradas pelos estudantes. Para o efeito, utilizaram as fotografias captadas anteriormente e efetuaram novas pesquisas para garantir uma ilustração mais fidedigna das narrativas ficcionadas. Em guisa de conclusão projetual, todo o material produzido, em diferentes meios e linguagens, foi organizado no sistema Korsakow traduzindo-se na criação de um documentário dinâmico e

interativo do projeto, sob a direção de um especialista em arte digital. O resultado deste projeto e as consequentes indagações investigativas estão disponíveis no site do JASM, nas redes sociais e serão objeto de exposições, projeções em eventos e publicação num *e-book*.

3.3. AVALIAÇÃO

A experiência encetada baseia-se no *design* de método de avaliação misto. Os dados quantitativos foram coletados no início, recorrendo a testes de compreensão e de expressão oral e escrita. Um teste de avaliação do nível de língua foi aplicado, em cada LE, à equipa dos alunos envolvidos (20) e aos restantes colegas da turma (12). Os testes foram desenvolvidos de acordo com os níveis do Quadro Europeu Comum de Referência para as Línguas, para a compreensão e a produção escrita e oral. Foram inspirados nos testes DELF, DALF e TOEFL. Os tempos de resposta foram verificados para cada bloco de competências.

Os dados qualitativos foram reunidos por meio de entrevistas semiestruturadas e observação participante. De seguida, foi realizado um segundo momento de avaliação, com base na troca de experiências entre os alunos envolvidos no projeto e os seus colegas, a fim de verificar as suas motivações em relação ao progresso.

Com a crise do COVID-19, a avaliação final foi igualmente qualitativa (alicerçada numa entrevista, realizada por alunos e professores). Todos os dados qualitativos foram analisados descritivamente.

4. CONSIDERAÇÕES FINAIS

No presente artigo, discorremos sobre os desafios com que o ES, e particularmente o Ensino de LE, se depara atualmente. Desafios esses motivados pela evolução dos tempos que inevitavelmente terão que acompanhar o desenvolvimento vertiginoso das Tecnologias de Informação e Comunicação e da Sociedade do Conhecimento em que vivemos. A estes, junta-se a atual conjuntura pandémica provocada pela COVID-19 e que levou ao confinamento de grande parte da população. Esta situação teve, naturalmente, repercussões na comunidade educativa, que prontamente recorreu a um ensino de emergência, não presencial, tendo exigido uma reorganização e adaptação por parte dos professores e alunos a novas dinâmicas de interação e construção de aprendizagens.

Hoje em dia, o modelo de ensino tradicional, assente na transmissão de informação, na memorização e reprodução de conhecimentos tornou-se obsoleto. Tal como se foi problematizando ao longo destas páginas, pretende-se um processo de co-construção de competências, no qual o aluno é chamado a intervir como agente ativo das suas aprendizagens, preferencialmente em colaboração com os seus pares e em contextos que se aproximam, tanto quanto possível, de situações reais de comunicação.

Para tal, os pressupostos estéticos da arte digital assumem-se como um *leitmotiv* em torno do qual decorre o processo de ensino/aprendizagem, sendo que as interações e negociações entre os aprendentes e a comunidade envolvente potenciam experiências efetivas (e muitas vezes afetivas), concretas e inovadoras em termos de comunicação, como as que assistimos e aparecem subscritas por Berriz, Wager & Poey (2018, p. 12):

> *The arts are an integral part of our lives that represent our values, connect us with one another, provide avenues for research and learning, stimulate our imagination, and provide us with a sense of agency to create positive impact in our communities and the larger world. In addition to*

> *the richness of the process, a final product/performance also plays an important role in community building. (...)*
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À luz destas disposições, agora reforçadas pelas vicissitudes e idiossincrasias adotadas em resposta às contingências do período, o projeto JASM ganhou um novo impulso e importância num momento de emergência de literacia digital. Os alunos do 1.° ciclo de estudos em Comunicação Social da Escola Superior de Educação de Viseu envolveram-se num trabalho de projeto que define os intervenientes, o faseamento e os procedimentos ajustados: mormente a observação, o estabelecimento de relações interpessoais, reflexão, procura de soluções, execução e avaliação; em suma, os estudantes cooperaram no sentido de, criativamente, mobilizarem competências interdisciplinares que lhes permitiram criar narrativas multilineares, recorrendo à plataforma *Korsakow*, enquanto progrediam na aprendizagem do francês e do inglês.

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Criação de narrativas multilineares como ferramenta de aprendizagem das línguas estrangeiras no ensino superior em Portugal

Ana Maria Costa, Cristina Amaro Costa, Emília Coutinho, Isabel Oliveira, José Pereira, Patrícia Lopez Garcia, Romain Gillain, Susana Amante, Susana Fidalgo, Susana Relvas, Véronique Delplancq

Ver vídeo: https://www.youtube.com/watch?v=X62GnI9xTGA

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The Korsakow platform and nonlinear narratives as a means to enhance foreign language learning in HE

The Korsakow Platform and nonlinear narratives as a means to enhance foreign language learning in HE

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ABSTRACT

The Covid-19 pandemic has posed great challenges to higher education (HE) and, in particular, to foreign language (FL) teaching. If, on the one hand, the lockdown and remote learning measures have brought constraints to teaching and research activities, on the other hand, they have fostered resilience, promoted creativity, and accelerated the use of technologies and digital transformation. The use of the Korsakow platform and the creation of non-linear storytelling are the strategies underlying an innovative methodology concerning the learning process of French and English as FL, in HE in Portugal. The JASM project (Open window onto the world: foreign languages, multimodal creativity, and pedagogical innovation in higher education) involves a group of students attending the bachelor's course in Media Studies of the School of Education in Viseu. Students develop their assignments based on data analysis, related to diverse cultural and linguistic contexts within the city of Viseu, including interviews, photographs, and narratives centred on a migrant's tradition. Digital art and online tools ensure greater motivation in acquiring multilingual skills and developing multilingual awareness. In this way, the various dimensions of language (aesthetic, emotional, and cognitive) are reinforced, in a remote teaching scenario/context, which is creative and collaborative while also mobilizing interdisciplinary skills. Such a reflection appears to be particularly relevant at a time when one needs clearly to adapt teaching and learning to the needs of society and rely upon pedagogical innovation, with students whose HE training has specific objectives other than the ones of those enrolled in language courses. The methodology is discussed, and the results of this project-based learning are presented.

Keywords: pedagogical innovation, higher education (HE), foreign languages (FL) and linguistic and cultural diversity, online tools, multilingual and multimodal artistic creativity.

The role of Information and Communication Technologies in education has always been closely linked to the analysis of their use by teachers and students in a classroom context or as a tool to support the teaching and learning process. Moreover, due to the threat to public health caused by the Covid-19 pandemic, the academic world was forced to adapt its teaching strategies. At the end of the 2019-20 school year, it became necessary to reflect on the options taken and on the use of technologies. The JASM project (Open window onto the world: foreign languages, multimodal creativity, and innovation in higher education) intended to develop, with Media Studies students from the School of Education in Viseu (Portugal), an active and innovative pedagogical experience concerning the teaching/learning of the two FL taught at this HE institution: French and English. The activities implemented within this project aimed at deepening the cognitive (multilingual and multicultural), aesthetic and emotional dimensions, combining multimodal communication with artistic creativity, and establishing bridges with the local immigrant communities. Bearing on the aforementioned presuppositions, this paper will dwell firstly on studies pertaining to pedagogical innovation developed in the context of teaching/learning languages, especially emphasizing the importance of interdisciplinarity and the combination of the active methodologies highlighted in this project. Then, the way digital art and digital tools allow for the increase of multilingual and multicultural performance is exemplified, through multilinear narratives, using digital storytelling. Lastly, the project developed by a multidisciplinary team with Media Studies students is described, as well as the methodological options and the evaluation practiced with the students. It is thus intended to contribute to the fundamental reflection on the educational process both on the part of teachers and students.

1. PEDAGOGICAL INNOVATION IN FOREIGN LANGUAGES LEARNING (FL) IN HIGHER EDUCATION (HE)

Pedagogical innovation is today of crucial importance in the FL teaching/learning process, considering the challenges faced by modern, highly competitive societies, required to be prepared, in the current context of changes and uncertainty, inasmuch as the labor market is concerned. It is precisely taking this into account that FL have been the object, in the last decades, of an epistemological, theoretical, and methodological paradigm change, with the aim of determining their nature and mission, reformulating concepts, and renewing educational practices with a view to the effectiveness of learning. It has been proven that the use of innovative educational methods facilitates student engagement, improves analytical thinking, reduces apathy, and encourages peer learning (SANTOS, FIGUEIREDO, VIEIRA, 2019). This paradigm change also presents challenges for the teacher, who now assumes the role of curriculum designer (KALANTZIS, COPE, 2010; PANIAGUA, ISTANCE, 2018), defining learning targets based on authentic tasks with specific objectives. It is also up to him/her to design innovative interdisciplinary projects using technologies and to guide learning in constant dialogue with the student, in a transforming school context more encompassing than the school premises alone, towards a knowledge-producing community.

Recent methodological contributions within language Didactics point to the need to implement active methodologies (active learning strategies), focused on the student, which imply the investigation and construction of meanings in a real context and prepare students for professional integration. It is essential to use differentiated

teaching practices, in a transdisciplinary context, that respond to the motivations, interests, needs and learning rhythms found in each class, thus creating learning opportunities and encouraging students to achieve their full potential.

Starting from the constructivist paradigm (BADA, 2015), focused on the student and on the way they build knowledge and give meaning to their experiences, autonomous work should be encouraged, carried out in a collaborative way (cooperative learning), which allows for the development of a critical and participative capacity.

This paradigm requires the combination of different active learning methodologies, in a holistic approach, such as embodied learning, multiliteracies, project-based and inquiry-based-learning, with proven benefits in language learning, enhancing the experience of leadership and autonomy that favour students' intellectual maturity and confidence, besides stimulating their creativity and cooperation. (PANIGUA, ISTANCE, 2018; SINNAYAH, RATHNER, LOTON, KLEIN, HARTLEY, 2019).

Communicative Paradigms privilege the cultural dimension in FL teaching. In *Notes Towards the Definition of Culture*, T.S. Eliot presents a comprehensive definition of culture: "It includes all the characteristics and interests of a people" (ELIOT, 1991, p. 21) and, in turn, Claire Kramsch understands the humanist concept of culture, in its pragmatic aspect of "way of life" (2006, p.11), as an integral component of language teaching: "It includes the native speaker's ways of behaving, eating, talking, dwelling, their customs, their beliefs and values" (KRAMSCH, 2006, p.13). It becomes, therefore, vital to raise the student's awareness of cultural diversity (Cultural Awareness), carried out within the scope of FL teaching, highlighting peoples' habits and customs, their daily lives, and experiences. In addition, there have been recent contributions in neurodidactics, which reiterate the importance of the students' neurocommunicative skills so that they are able to communicate critically within their social context (CARRILLO-GARCÍA; MARTÍNEZ-EZQUERRO, 2018), giving special emphasis to the affective component. It allows, on the one hand, to inform the students, at the linguistic and cultural levels, and on the other hand, to help shape their emotional maturity, ethical-social responsibility in respect and interaction with other cultures, artistic creativity, and aesthetic experience.

In this sense, the use of nonlinear narratives carried out within the scope of the JASM Project, applied to FL teaching, may become, as we will see later, an effective practice, contributing significantly to improving language skills, building positive group dynamics, promoting problem-solving, enabling students to draw conclusions and form opinions, stimulating cultural awareness, tolerance and respect for others (BENCE, 2017, p.6). Petra Bence distinguishes narrative from storytelling: "While storytelling is only a written or spoken presentation of the story, a narrative includes storytelling, as well as any other way in which a narrator chooses to present the story and create a bigger picture" (BENCE, 2017, p. 2).

The use of Korsakow digital tools, StoryJumper associated with the photographic record, as we will discuss in the following section, provides a dynamic documentary framework. It is in this context of humanist education, which promotes multi-literary practices with a view to stimulating a critical and creative sense, that the new methodologies concerned with the holistic education of the student are put forward.

2. USE OF DIGITAL ART AND ONLINE TOOLS TO DEVELOP MULTILINGUAL AND MULTICULTURAL SKILLS

There is no longer any doubt that the use of new technologies in the teaching/learning process in HE requires diversified training strategies, in order to promote greater student motivation and in an attempt to bring real working conditions closer to the students' forthcoming profession. The current priorities of the European Commission are based on building Europe's digital future, for a more open, more democratic, and sustainable society (EUROPEAN COMMISSION, 2020).

FL teaching in HE does not dismiss these new challenges. Online tools leverage innovative and creative strategies for modern learning suited to these new generations of digital natives (students who were born in the digital age and their experiences have been indelibly influenced by internet culture). These tools enable the development of multilingual and multicultural skills that the classic classroom does not allow, from an internationalization perspective, with actors involved in a path of empowerment and collaborative work (DELPLANCQ, COSTA LOPES, FIDALGO, REGO, RELVAS, 2018).

Associating art with FL learning and creating original tools from this articulation, for working with students, is not a new practice. The resulting interdisciplinarity brings about a dynamic that will change the student's vision, namely in terms of cultural stereotypes (CLOQUET, 2017). Brown (2018) states that the language-art-technology association is a 21st-century response to the linguistic, cultural, and academic needs of elementary school students. It opens up new job perspectives, enabling the learners to evolve in their expectations regarding their studies and active citizenship. The same author presents a pedagogical strategy that integrates digital art with the purpose of elaborating stories based on the cultural experiences of multilingual students in primary education, using StoryJumper, a digital storytelling software.

Still, at the level of basic education, the work of Amelia and Abidin (2018) concludes that the use of digital narratives has positive effects on FL students: they become more interested, enthusiastic, motivated. Storytelling can also be a tool for working outside the classroom. Together with a multilateral pedagogy, the creation of digital stories is used as a communication tool in a course with advanced level students of English as a second language in the United States of America (VINOGRADOVA, 2018). Students, in groups of 6, decided upon the themes of their digital stories, developed the narratives, looked for images and music, and created a storyboard; some used photographs of family members. The digital narratives were created in Final Cut Express. Students interacted at different levels: for example, they discussed the contents and the choices made; requested feedback on the work carried out, and suggested the inclusion of photographs and music. They produced the linear digital narratives in video editing software. The collaborative work was supervised by the teacher, who encouraged students to carry out self-assessment; (re)solved queries, and provided the necessary considerations/ recommendations. Students expressed their abilities by engaging in multi-literary practices and performing tasks with a critical and creative sense.

The use of multilinear narratives in teaching-learning contexts removes the traditional line of linear/straightforward thought, where the usual acquisition of knowledge according to a specific order gives way to a non-hierarchical

structure, with pseudo-multiplicities, which rely upon the assumptions of the rhizome thesis proposed by Gilles Deleuze and Félix Guattari (2007). In a way, this thesis forms a network of links between the unpredictability which characterises flexible narratives, the modelling of concepts, and a theoretical positioning that challenges the classic arborescent hierarchy one encounters in categorical and sequential thinking by levels.

The decline of arborescent thinking and the rise of the rhizome as part of the digital paradigm help us understand the affinity of multilinear narratives with web architecture and, consequently, the attraction of students to learning environments similar to the internet culture. This digital technology, in addition to combining the classic technique of narrative and storyboard, institutes a dynamic of variable navigation that invites the viewer to participate in the viewing journey. The storytelling methodology is at the centre of interest of an increasing number of FL teachers who prioritise the search for a stimulating collaborative environment to captivate their audiences. Digital storytelling is one of the most effective and efficient learning practices for students of humanities and social sciences: essential to understand the notions of interculturality and to develop communicative and cultural skills. Its implementation can assume different methodologies (CHATTERJEE, MISHRA, PADHI, OJHA, AL-ABSI, SAIN, 2019).

The Korsakow platform was created for journalists, filmmakers, artists, etc., with the aim of providing an editing system for building interactive multilinear films for the web. Its basic structure enables one to organise text and photography, video and sound from a database and trace visualization sequences that can change dynamically depending on the user/viewer's choices. Therefore, the constructive process of a K-film requires a non-hierarchical way of thinking that favours an open branching scheme, with the unfolding of the narrative and the acceptance of multiple outcomes. It is a powerful tool for composing 21st-century stories. It relies upon the logic of computers, namely their ability to combine the various media, languages, and story elements to create an original, flexible, and creative narrative.

The JASM project was conceived as a teaching-learning experience of FL in HE in Portugal, with students attending a course for forthcoming journalists. It fits within the framework of pedagogical innovation in HE, involves interdisciplinary work, and is to be seen as a combination of several methodologies of active, embedded learning, with the student at the centre of practices: project-based learning, research-based learning, for a holistic approach, in a collaborative environment likely to lead to connected practices and techniques.

The JASM project was conceived as a teaching-learning experience of FL in HE in Portugal, with students attending a course for forthcoming journalists. It fits within the framework of pedagogical innovation in HE, involves interdisciplinary work, and is to be seen as a combination of several methodologies of active, embedded learning, with the student at the centre of practices: project-based learning, research-based learning, for a holistic approach, in a collaborative environment likely to lead to connected practices and techniques.

The project aimed to pedagogically innovate in the teaching of FL in HE, particularly in study cycles whose predominant training is not focused on the learning of a specific language. FL are learnt on the basis of social, cultural, and artistic stimuli, and this learning comes by doing, that is, it takes place through the production of materials within the framework of linguistic and cultural diversity. It also aims to encourage good interdisciplinary practice, build knowledge, and stimulate know-how in a collaborative and cooperative way, in order to increase students' multilingual and multicultural awareness, using varied, creative, and multimodal approaches.

3. METHODOLOGY

The students were divided into five groups of four participants, envisaging cooperative learning. The assumptions, objectives and methodology of the project were presented and discussed with the whole class (32 students). The methodology followed the principles of project-based learning.

Each group selected a different nationality of migrants among the most representative ones living in Viseu, considering statistical data collected from the Portuguese Immigration and Border Service in Viseu, dating back to 2018. The chosen nationalities were Angolan, Belarusian, Indian, Italian, and Ukrainian. The students met the representatives of each of the selected communities and carried out a detailed and circumstantial study of the most significative aspects related to the culture and language of their country (research-based learning, using participant observation methods and semi-structured interviews). The product of this research work was duly prepared by the students and presented in French and English to the class and the language professors.

Complementary seminars, led by a specialist in photography and digital art, were held to support the students' tasks: the first, held at the beginning of the experiment addressed the assumptions of the documental value of photography; the second, developed later, focused on the explanation of the organizational potential of the work on the Korsakow platform (fostering interdisciplinarity, through the aesthetics of hybridism present in the language of digital art and the use of communication technologies).

Firstly, the groups had to find an immigrant living in Viseu that could be said to be a representative of the previously selected nationality. Therefore, social networks helped in the exchange of information and, what is more, the Local Support Centres for Migrant Integration provided them with some contact information. The aim of the first meeting or contact was to present the project and to carry out an interview, thus applying the professional skills foreseen in the students' training profile. At the same time, they made a photographic record aiming at documenting and revealing important aspects of the personal journey of the interviewee, highlighting some specific personality traits. Subsequently, the students wrote down the immigrants' life stories. These tasks were also reflected upon in FL lessons and were one of the components of the students' assessment.

The last stage consisted in the choice of a specific object or a tradition that was meaningful for the immigrant, and whose analysis would allow for the discussion of an aspect of the culture of that person to be portrayed, resorting to the language of animated films by the students under the guidance of their professor. The health situation and the constraints arising from the pandemic during the period of implementation of the project required a re-examination of the outlined methodology. In this sense, a storyboard of fictional stories developed by the students was designed. This is where the data of the exploration of culture, material elements, and digital scenography is gathered, having as reference the data collected from the interviewees. For this purpose, students used the photographs captured previously and carried out new research to ensure a more accurate illustration of the fictionalized narratives. As a project conclusion, all the material produced, in different media and languages, was organised in the Korsakow system, resulting in the creation of a dynamic and interactive documentary of the project, under the direction of a digital art specialist. The results of this project are available on the JASM website, on social networks and will also be exhibited and projected in events. Finally, results will also be released in an e-book.

4. ASSESSMENT

The research is based on a mixed-method assessment design. Quantitative data were collected in the first phase, using listening, and writing tests. A language level assessment test was also carried out, in each FL, to the group of students involved in the project (20) and to the rest of the classmates (12). The tests were developed according to the levels of the Common European Framework of Reference for Languages for reading, writing, and speaking. They were inspired by the DELF, DALF, and TOEFL tests. Response times were checked for each skill block.

Qualitative data were gathered through semi-structured interviews and participant observation. Then, the second moment of the evaluation was carried out, based on the exchange of experiences between the students involved in the project and their peers, to check their motivation regarding their progress.

With the COVID-19 crisis, the final evaluation was also qualitative. All qualitative data were thoroughly analysed and described.

5. CONCLUSIONS

The current project discusses the challenges that HE, and particularly the teaching of FL, are facing. These challenges are motivated by the everchanging world that inevitably requires similarly hectic development of Information and Communication Technologies and of one's role in the Knowledge Society we inhabit. Furthermore, the current pandemic situation, caused by COVID-19, which led to the lockdown of a large part of the population, also meant a challenge for HE. This situation had repercussions in the educational community, which promptly resorted to emergency, online teaching, requiring a reorganization and adaptation, by the academic community, to new dynamics of interaction and learning.

Nowadays, the traditional teaching model, based on the transmission of information, memorization, and reproduction of knowledge has become obsolete. As previously discussed, the aim of this project is to enable a co-construction of competencies, in which students are called upon to intervene as active agents of their learning, preferably in collaboration with their peers and in contexts that are as close as possible to real communicative situations.

To this end, the aesthetic assumptions of digital art are assumed as a leitmotiv around which the teaching/learning process takes place, and the interactions and negotiations between learners and the surrounding community enhance effective (and often affective), real and innovative experiences in terms of communication, such as those previously described and which are endorsed by Berriz, Wager & Poey (2018, p. 12):

> *The arts are an integral part of our lives that represent our values, connect us with one another, provide avenues for research and learning, stimulate our imagination, and provide us with a sense of agency to create positive impact in our communities and the larger world. In addition to the richness of the process, a final product/performance also plays an important role in community building. (...)*
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Considering these measures now reinforced by the vicissitudes and idiosyncrasies adopted in response to the contingencies of the period, the JASM project gained new momentum and importance at a time of emergence of digital literacy. The undergraduate students of the Media Studies Course of the School of Education of Viseu got involved in a project work that defines the actors, the phasing, and the adjusted procedures: mainly observation, the establishment of interpersonal relationships, reflection, search for solutions, implementation and evaluation; in short, the students cooperated in order to creatively mobilize interdisciplinary skills that allowed them to create multilinear narratives, using the Korsakow platform, while progressing in the learning of French and English.

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