SANDRA PATRÍCIA MARQUES RIBEIRO

Narrativas Digitais na expressão do Eu do aluno do Ensino Superior

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Digital Storytelling: Student ID in Higher Education

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Multimédia em Educação, realizada sob a orientação científica do Doutor António Augusto de Freitas Gonçalves Moreira, Professor Associado do Departamento de Educação da Universidade de Aveiro e da Doutora Cristina Maria Ferreira Pinto da Silva, Professora Coordenadora do Instituto Superior de Contabilidade e Administração do Porto, do Instituto Politécnico do Porto.

Ricardo, Eduardo, Ema and Rodrigo
...those who truly believe in me.

Thank-you.

o júri

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agradecimentos

Embora assumindo total responsabilidade pelo texto final e as suas inevitáveis falhas, ao longo deste últimos anos convivi com um conjunto de pessoas de valor inestimável na elaboração deste manuscrito. Uns de uma forma mais implícita, outros mais explícita, cada um em muito contribuiu para o trabalho final aqui apresentado: a todos, os meus sinceros agradecimentos. Ciente de que o espaço é limitado e que a minha memória pode trair-me, não poderia deixar de expressar aqui o meu apreço:

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Finalmente, a minha família – são eles o meu alicerce. ☺

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palavras-chave   *Digital Storytelling*, Ensino Superior, Identidade, Pedagogia

resumo   A identidade está relacionada com a personalidade assim como com desenvolvimento cognitivo e interpessoal. Com as profundas mudanças estruturais que ocorrem na sociedade, a educação vê-se confrontada com um novo paradigma, onde se prima por uma abordagem centrada na aprendizagem e no desenvolvimento global do aluno. A integração da tecnologia pode ser impulsionadora das mudanças necessárias. Baseamos a nossa investigação na literatura de várias áreas de estudo, a saber: a construção da identidade e auto-representação, numa perspetiva psicológica e social; o Ensino Superior (ES) em Portugal e as mudanças advindas do Processo de Bolonha; o desenvolvimento do aluno universitário e outras relações intrínsecas, nomeadamente, o papel das emoções e relações interpessoais no processo de aprendizagem; e a evolução tecnológica que permitiu a evolução *storytelling* para *Digital Storytelling* (DS) – o modelo Californiano – e as ligações com a identidade e educação. Em última análise, propomos o DS como elemento agregador, capaz de humanizar o ES aquando do desenvolvimento de aptidões e competências dos alunos.

Partindo de um paradigma interpretativo/construtivista, implementámos um estudo de caso qualitativo para explorar o DS no ES. Nas três tentativas de recolher dados junto dos alunos, reunimos notas de campo, doze reflexões escritas pelos alunos, e catorze histórias digitais. Realizámos três grupos de discussão (*focus groups*) com professores, com os quais discutimos as suas percepções em relação a cada aluno antes e depois de verem as histórias digitais. Discutimos ainda o DS no ES, como um método de ensino e aprendizagem e a sua influência nas relações interpessoais. Procurámos compreender a integração do DS para analisar as auto-percepções e auto-representação dos estudantes no ES e cruzámos os resultados com as percepções dos professores.

Concluímos que os participantes são as peças chave do estudo. Poucos alunos e professores participaram voluntariamente, confirmando que o desafio persiste, que há percepções erradas no que concerne o valor e o rigor académico no *processo* de DS. Apesar desta relutância, o DS provou ser uma mais-valia para professores e alunos, directa e indirectamente envolvidos no estudo. DS desafia os contextos de ES: a percepção que o professor tem do aluno; as próprias expectativas do aluno em relação à aprendizagem no ES; o papel da emoção, a dicotomia privado *versus* público e a mudança nos papéis exigidos quer a professores, quer a alunos.

keywords

Digital Storytelling, Higher Education, Identiity, Pedagogy

abstract

Identity achievement is related to personality, as well as cognitive and interpersonal development. In tandem with the deep structural changes that have taken place in society, education must also shift towards a teaching approach focused on learning and the overall development of the student. The integration of technology may be the drive to foster the needed changes. We draw on the literature of multiple subject areas as basis for our work, namely: identity construction and self-representation, within a psychological and social standpoint; Higher Education (HE) in Portugal after Bologna, college student development and other intrinsic relationships, namely the role of emotions and interpersonal relationships in the learning process; the technological evolution of storytelling towards Digital Storytelling (DS) – the Californian model – and its connections to identity and education. Ultimately we propose DS as the aggregator capable of humanizing HE while developing essential skills and competences.

Grounded on an interpretative/constructivist paradigm, we implemented a qualitative case study to explore DS in HE. In three attempts to collect student data, we gathered detailed observation notes from two Story Circles; twelve student written reflections; fourteen Digital Stories and detailed observation notes from one Story Show. We carried out three focus groups with teachers where we discussed their perceptions of each student prior to and after watching the Digital Stories, in addition to their opinion on DS in HE as a teaching and learning method and its influence on interpersonal relationships. We sought understandings of the integration of DS to analyze student self-perception and self-representation in HE contexts and intersected our findings with teachers' perceptions of their students. We compared teachers' and students' perspectives, through the analysis of data collected throughout the DS process – Story Circle, Story Creation and Story Show – and triangulated that information with the students' personal reflections and teacher perceptions. Finally we questioned if and how DS may influence teachers' perceptions of students.

We found participants to be the ultimate gatekeepers in our study. Very few students and teachers voluntarily came forth to take part in the study, confirming the challenge remains in getting participants to see the value and understand the academic rigor of DS.

Despite this reluctance, DS proved to be an asset for teachers and students directly and indirectly involved in the study. DS challenges HE contexts, namely teacher established perception of students; student's own expectations regarding learning in HE; the emotional realm, the private *vs.* public dichotomy and the shift in educational roles.

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Acronyms

CPM	Communication Privacy Management
DS	Digital Storytelling
FG	Focus Group
HE	Higher Education
HEI(s)	Higher Education Institution(s)
ISCAP	Instituto de Contabilidade e Administração do Porto
IPP	Instituto Politécnico do Porto
MUDs	Multi-User Domains

Chapter 1

THE BEGINNINGS OF THIS STORY

"Telling a true story about personal experience is not just a matter of being oneself, or even of finding oneself. It is also a matter of choosing oneself".

-Harriet Goldhor Lerner

Be
Experience the flow of life
Embrace all that arises
Openly
Receptively

Accept life, yourself, others . . .
The clouds
The sun Life
Death
The beginning . . . and the end

There is no end . . .
Experience yourself
Changing, growing
Connected, embodied
Here

Mind and emotions
Body and heart
You know who you are
Your essence . . .
Spirit, Energy, Light

Follow the path
Find your meaning, your purpose
Find yourself

Be still
Breath
Connect
Listen. . .
Shhhh. . .
What is it saying???
I AM!

- Martins (2012, p. 237)

Introduction

When students are asked, "Who are you?", what is usually the answer? "I'm George." "I'm 19 years old." "I live in Portugal." Often the answer is not who they really are, but what the most basic information that identifies them, such as name, age and place of residence. Additionally they might say what they do, or how they see their function in life. These types of answers raise questions we will attempt to unfold.

In Portuguese society the age of 18 symbolizes adulthood; however, in this rapidly evolving information age, students seem to face a paradox. While they are undoubtedly intellectually advanced, they seem to be missing many of the marks of maturity, amongst which is identity. Until recently, identity construction was regarded as a process that culminated in adulthood. However, more recent conceptions of identity recognize its complex and multifaceted character. Identity construction is rooted in infancy, with key development during adolescence, but it is no longer regarded as a conclusive process (Kroger, 2007). Additionally, identity achievement is related to personality, cognitive and interpersonal development. In higher educational contexts teachers do not seem to acknowledge this inconclusive process, often regarding and treating students as responsible, mature adults in a context where identity is regarded as personal and irrelevant. This has unequivocal repercussions in educational settings, especially in Higher Education (HE).

Teachers often *characterize* students based on comments and first impressions that may be based on something as simple as a gesture or a posture the student assumes. It is our belief that students' self-perceptions and teachers' perceptions of the students may not always match, thus causing friction between the two main players in HE. While interpersonal relationships within HE have been studied at length, we feel these studies are still lacking, especially since Portuguese academia, similarly to other countries, seems to resist trends that posit closer interpersonal relationships and embrace the personal and emotional as well as content knowledge. As teachers, the challenge lies in attempting to understand the emerging educational context and the creation of learning environments that will make the development of higher-order cognitive abilities possible while encouraging teachers and students to thrive in what has been said to be the new technological paradigm: informationalism (Castells, 2000b).

On the other hand, the integration of technology in education has been acknowledged to bring forth positive student engagement on all educational levels (Bates & Bates, 2005; Latchman,

Salzmann, Gillet, & Bouzekri, 1999; Laurillard, 1993). As students become not only consumers but also active content creators, and literature demonstrates that technological integration in HE may constitute an interesting strategy to motivate student learning (see Bates & Poole, 2003; Daniel, 1998; Garrison & Kanuka, 2004; Laurillard, 1993; Rogers, 2000). This invites the question whether technology can also foster closer interpersonal relationships. The motivation for this project stems precisely from the challenges that teachers and students face in HE, in Portugal, in terms of the integration of technology as a means to foster interpersonal relationships, namely using Digital Storytelling (DS).

Traditional storytelling and educational technology can be said to have travelled divergent paths in education. While technology has seeped relentlessly into classrooms of all grade levels, storytelling seems to be imprisoned in lower grade levels (K-4), and the remaining grade levels continue to intently pursue Portuguese and Mathematics with a strict focus on standardized, national assessment. This system pervades HE. However, research has, time and again, demonstrated the connection between storytelling and higher-order thinking skills (Bruner, 1990, 2004; McAdams, 1993, 2001, 2008). Stories are essential to human communication, learning and thinking.

DS allows conjugating storytelling and the latest technologies accessible to our students for learning purposes. DS addresses story in its multiple, interrelated elements, as well as visual and media literacies. DS challenges traditional education and established mindsets. Literature review reveals that DS and the inherent construction process engages and motivates students (C. Fletcher & Cambre, 2009; Lowenthal & Dunlap, 2010; McDrury & Alterio, 2003; Robin, 2008; Sadik, 2008; Sandars, Murray, & Pellow, 2008). At a time when the Bologna Process is, at least formally, in full practice in Portugal, and specifically within *Instituto de Contabilidade e Administração do Porto* (ISCAP), we feel it is time to take a step forward by finding and implementing strategies to foster interpersonal relationships, not only between teachers and students but also amongst students themselves, hence personalizing HE.

1.1   The beginning of our journey into Digital Storytelling

Our journey into DS began in September 2009. The concept of DS was new and therefore, in order to structure a research proposal, a preliminary study was carried out. At the time the main researcher was teaching Business English at ISCAP and at *Escola Superior de Estudos Industriais e*

de Gestão and threw caution to the wind intending to situate DS in HE. Students were asked to create a personal 2-minute digital story where they answered the question "Who are you?" in English (as a foreign language), as part of the introduction module for Business English, a first year, first semester Curricular Unit. Students did not undergo the DS process (see Chapter 4). They merely watched two Digital Stories as examples. This preliminary study sought to understand how students appropriate technology, in a fun activity in order to get to know students better. The number of students attending class totaled 120.

This study allowed us to conclude[1] that students tend to hide behind their physical identity. Over 100 stories were created but very few went further than the basic information. Most stories lacked reflection and depth. Students applied the stylization and the stereotypes from popular media culture, heavily influenced by western civilization, disregarding their own national and personal identity. This was especially noticeable in the visual elements and the soundtracks[2].

Many students created the first written draft of the story in Portuguese and asked for help with the translation. Some stories were complex and very poetic; thus, the translation act presented many problems and negotiations, often leaving the feeling that profound changes were being made to student-generated pieces of art. Lambert (2011, personal conversation) admits DS works best in the student's native language when focused on identity and personal reflection. Translation often does not convey the same feeling and when the focus in the voice-over is on something that is foreign, it overrides the emotion in expression. Furthermore, the study revealed technology manipulation problems, limited software knowledge and copyright issues. Students unquestionably lacked digital and media literacy skills. Finally, those students who, in fact, created a personal story became imprinted in the mind and touched us profoundly. This handful of stories confirmed students are more than numbers, they are unique individuals with complicated lives, who still battle to understand who they are. Although these students did not undergo the DS process, we verified that the personal exchange is important to understand, help, and individualize students, as well as establish stronger interpersonal relations. The stories created surprised the student's own colleagues and friends, who did not expect to see certain narratives. This opened lines of communication and fostered a sense of community. Despite the many digital

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[1] Results presented at the 4th International Conference on Digital Storytelling in Lillehammer, Norway, on February 6, 2011.

[2] Results regarding the visual elements of the digital stories were presented at the Colloquium *Cultura Visual Urbana e Expressões de Arte Popular* that took place at ISCAP, Porto, on November 18, 2011. Presentation available at: http://prezi.com/0dqvzpafdqmi/digital-storytelling-esbocos-de-uma-identidade/

stories, in this particular preliminary study there was little *Digital Storytelling*. Therefore, we set out to explore what we felt were the loose ends of this preliminary study, by weaving identity, HE and DS.

1.2   Objectives

Accordingly, the main purpose of this study was to explore DS in a HE Institution (HEI) in Portugal. Through an exploration of students' autobiographical narratives, we sought deeper understandings of the integration of DS as a means to comprehend student self-perception and self-representation in HE contexts. Furthermore, we intended to understand the role of the Personal Digital Story as a possible means to influence teachers' perceptions of their students. As we were considering both teachers' and students' perspectives, in this exploratory case study, the foreshadowed questions addressed were:

- How do students perceive themselves, within a HE context?

- How do they present themselves to others through Digital Storytelling?

- Can we establish a parallelism between their written reflection (through the use of personal journals) and the final Personal Digital Story?

- And the teachers, how do teachers perceive their students?

- Can Personal Digital Stories influence teachers' perceptions of students?

In this study, DS, student self-perception and self-presentation were of particular interest. Furthermore, we intended to confront teacher perception of students with students' self-presentations through DS in order to explore the more humane aspects of a mass education system, where students are, in many cases, still seen as mere numbers. For, it is our belief that the DS process may foster greater self-awareness and interpersonal relationships in HE. This research study brought together multiple elements using DS as a means of leveraging and aggregating the intrinsic synergistic relationships.

Stories are puzzles. This thesis comprises the interwoven stories of the researcher, students and teachers within a specific educational context. It is these stories we will engage in and with to make meaning, adding another thread to our own life story. Additionally, we hope to contribute to the enrichment of the teaching-learning practices in HE.

1.3   Methodology

In order to understand the interwoven relations revolving around DS, perceptions, and self-presentations, we began with a conceptual framework drawn from the literature on DS and the self in HE. Our descriptive case study, within the paradigm of qualitative research, proposes to construct representations based on "in-depth detailed knowledge" and tries to "piece together meaningful images" (Ragin, 1994, p. 92). Davis (2005) remarks that, "the research questions that drive qualitative research concern the need to provide an understanding of social behavior by exploring people's accounts of social life" (p. 4), which was the focus of our research questions. It was also our intention to privilege the voices of participants in order to explore in detail their perceptions, opinions and lived experiences. In order to ensure validity of the data collected, we foresaw the triangulation of data sources (Stake, 1995). Stake explains that collecting data from different resources "is an effort to see if what we are observing and reporting carries the same meaning when found under different circumstances" (1995, p. 113). Thus, our study pulls together teacher focus groups, students' personal Digital Stories, students' personal written reflections and researcher field notes in order to create a comprehensive image of the puzzle.

1.4   Note on terminology

In order to sustain the scope of our research, we felt pertinent to clarify some concepts considered paramount in our work. The assorted views and interpretations while, on the one hand, challenge and enrich the scientific reasoning, can, on the other hand, become a constraint, as a wide set of interpretations and suggestions may comprise difficulties in collecting and summarizing the most relevant and valid contributions. As such, each chapter attempts to clarify the concepts underpinning our research in order to more precisely contextualize and limit the research.

1.5   Relevance of the study

This study falls within a personal trajectory, which has, over the past 13 years, placed the teaching and learning process as the subject of inquiry, understanding and interpretation. Since our initial training in education and later, when working in HE, questions have arisen in this field, especially in order to improve the teaching and learning process particularly with large numbers of *invisible* students. Studies in DS in other countries have proven to be successful in building community, in

giving minorities a voice, and, within HE, in the development of higher-order thinking skills, reflection and even student motivation. However, the question remains largely unanswered in a Portuguese context, where HE appears to remain very much *traditionalist*, where feelings and emotions appear to still be seen as irrelevant to learning, and certainly very much so at ISCAP, a school that is understandably very focused on numbers due to its long history in the area of Accounting. It is our belief that DS may prove to be interesting on various levels. It will possibly allow us to verify if DS, as a process, fosters the development of life-long competences and skills, student engagement and greater self-awareness; and, as an instrument, if it can, in fact, be used to obtain further insights into students' identities, in order to avoid misperceptions and thus encourage closer interpersonal relationships in HE.

Our study may contribute to the reflection on the implementation of the DS Process, within the Portuguese HE scenario. In this sense, the present work aims to establish itself as a contribution in the fields of education sciences in general and in particular the field of Multimedia in Education, the latter being the field of reference in which we are integrated, and presently central to Education. We perceive the importance and relevance of these relations as essential and, as such, consider a plurality of approaches in order to understand and interpret the field analysis, aware as we are of the inherent complexity. Our research seeks to describe a specific case study set in time and space. Thus, the advantages and limitations of the study are immediate: when trying to register and analyze the data pertaining to the case study, we must reinforce the fact that the reasoning is valid only within the spatial and temporal coordinates defined in the study.

1.6   Thesis Outline

Our thesis is divided into two major parts. The first part intends to present a conceptual framework for DS that couples the construction and development of identity with student personal, cognitive and digital development in higher educational contexts. It is not enough to argue that it is important to consider DS in HE. Rather, we wish to show that the DS Process fosters deep self-reflection enabling the construction of identity, a pillar for successful student development and interpersonal relationships, while promoting essential digital literacy skills in today's HE students. By focusing on the role of DS in identity in HE and the intrinsic connections, we argue that DS is not an unnatural activity and reserved for specific educational contexts, but, rather, one which can be put into practice every day, in multiple contexts, with positive results for all stakeholders. Our argument draws on an array of complex fields (psychology, sociology,

neurosciences, education) and subject areas (identity, self-representations in new media, student development, digital, media and multimodal literacy, narratives), which we tried to condense into manageable portions. Accordingly, there is much that, by necessity, had to be left out. Our objective is to provide a context for understanding the theoretical underpinnings that sustain our argument.

More precisely, in Chapter 2 we clarify the concepts of identity, self and self-presentation from a psychological and sociological perspective. We discuss identity development and the major theories underpinning self-presentations, with a focus on digital media. Chapter 3 focuses on HE in Portugal. We draw on its objectives within a European context and discuss institutional practices, which we triangulate with student development theories. In this context, we position teacher and student relationships and the role of emotion in HE. Chapter 4 presents current trends in storytelling and, with the development of digital technology, the shift to DS. We present recent studies on DS and reflect on their implications on education, namely HE. Finally, we advocate the DS Process as the aggregating element of this first part, capable of linking personal and social development and the 21st century skills essential for today's students.

The second part comprises the Methods and Procedures carried out, discussed at length in Chapter 5, as well as the analysis of the data collected in Chapter 6, where we seek to interpret and make meaning of the various pieces of the puzzle. Chapter 7 concludes our study. We step back and connect the various pieces uncovered in a last attempt to weave the threads of the tapestry in which our puzzle lies.

Chapter 2

PERSONAL SELF, SOCIAL IDENTITIES

"[Pirandello] starts with the question: Who am I? What proof have I for my own identity other than the continuation of my physical self? His answer is not like Descartes'—the affirmation of the individual self—but its denial: I have no identity, there is no self excepting the one which is the reflex of what others expect me to be: I am "as you desire me". This loss of identity then makes it still more imperative to conform; it means that one can be sure of oneself only if one lives up to the expectations of others. If we do not live up to this picture we not only risk disapproval and increased isolation, but we risk losing the identity of our personality, which means jeopardizing sanity."

- Erich Fromm, in *The Fear of Freedom* (1942/2005, p. 219)

Introduction

We are living unprecedented times, in a society where the never-ending streams of information relentlessly pummel us from all directions. Expectations are high and decision-making often feels like an exasperating and demanding imposition. Interestingly, twelve years ago, Stier (2001) proposed a very similar description of modern society, a description that still rings true today. The author admits contemporary society is ambiguous, and this produces feelings of ambivalence and psychological fragmentation, with direct repercussions on the fundamental question of identity. Our plunge into this subject area cemented our belief in this notion. The literature review proved identity is a complex and layered concept that is used in confounding ways by sociology, philosophy, psychology, the neurosciences, psychiatry, linguistics and education. Different subject areas borrow from each other while maintaining their own ontological beliefs, making it difficult to establish a clear distinction between the multiple approaches. While we perceive this to be an exciting field, it is also frustrating and difficult to portray[3].

To understand identity, it is necessary to understand the relationship between self, society and role performance. According to post-structuralism, or postmodern theories, which insist on the idea of a decentered and fragmented self, the search for lasting unwavering identities and the idea of an essential core and definite self is no longer attainable. Also, attempts to separate the individual from their context are problematic because they are mutually dependent and build on each other. With the widespread use of digital technology, mainly by adolescents and young adults, the questions revolving around identity, self and self-representations proliferate in recent literature. As we intend to explore DS in HE in order to understand student self-perception and self-representation, in this chapter we will look closer at the concepts of identity, self, self-disclosure and self-representation, by reviewing commonly held positions. We pursue the post-structuralist/postmodern theories that advocate a personal self and multiple social and variable identities. We discuss self-disclosure and self-presentation, two closely related processes that are crucial for interpersonal relationships and that play a vital role in identity development. We draw on the work of Goffman (1959), *The Presentation of Self*, which underpins the idea that an identity

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[3] When attempting to define the notion of *concept* Jackendoff's statement clarifies our own point of view. The author claims: "Asking a psychologist, a philosopher, or a linguist what a concept is much like asking a physicist what mass is. An answer cannot be given in isolation. Rather, the term plays a certain role in a larger worldview that includes the nature of language, of meaning, and of mind. Hence the notion of a concept cannot be explicated without at the same time sketching the background against which it is set; and the "correctness" of a particular notion of concept cannot be evaluated without at the same time evaluating the world view in which it plays a role."(Jackendoff, 1992, p. 21)

may be compared to a performer who comes on stage to enact a role and, having finished, exits in favor of the next performer or identity.

We conclude with an overview of how digital media is being used to mediate the presentation of the self. As discussions of self and identity and their branches may quickly become unmanageable, our goal in this chapter is to provide a conceptual understanding of these interconnected terms and an overview of current research which links these to digital technology. In Chapter 3 we will return to identity, situating it in education, namely in student development theories at HE level.

2.1   Personal self, social identity

The work of Sigmund Freud and his tripartite model of the human psyche[4] in the early twentieth century is probably the most significant landmark in the study of self and identity; however, Leary and Tangney (2003) argue that it is possible to trace intellectual discussions on the self back to Plato (ca. 428-347 BC). The work of 17th century and of philosophers such as Descartes[5] and Locke[6] are also relevant. As mentioned previously, the vast research on self and identity is scattered across the literature of different subject fields that range from anthropology, philosophy sociology, psychology, the neurosciences and linguistics, among others. Although our perspective is primarily rooted in sociology and psychology, it has nonetheless been informed and enriched by insights from other subject areas. We acknowledge we can, by no means, claim to be experts in the multiple fields, thus these insights are selective and consequently we have presumably underused their potentiality. The vastness and multiple perspectives may indicate an apparent disconnectedness, especially evident regarding terminology usage; nonetheless, an overview of the literature allowed us to identify a common stemming notion that we broadly summarize as follows: a person has a core self and multiple identities, none of which are stable, and which are heavily influenced by the surrounding social context.

Leary & Tangney (2003) acknowledge that in everyday writing the concept of *self* implies the total person or oneself, a perspective scholars do not corroborate. Psychologists and sociologists alike "do not think that a person *is* a self but rather that each person *has* a self" (emphasis in original, p. 6). Tresser (2000) sees the self as "a collection of abilities, temperament, goals, values, and

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[4] See *The Ego and the Id* published in 1923.

[5] Descarte's *cogito ergo sum* (I think, therefore I am) in *Principia philosophiae* published in1644.

[6] See *Essay Concerning Human Understanding*, dated 1690.

preferences that distinguish one individual from another" (p. 185). Thus, according to this author, the self is what we want, what we do and the style of doing or the pattern of broad personality traits. As Wheeler (2000) argues, initially, for authors such as Plato and Freud, the self conveyed a person's biologically inherited individuality. However, worldviews have changed, acknowledging human interactivity with conditions, circumstances and context, as well as problem-solving and survival needs in a world of experience and life-long learning. This shift toward more creative, active roles where the person perceives and experiences, understands and deals with the world and its inherent problems has inevitably had repercussions on the concept and model of the self. Thus, current trends demonstrate the role of the situational context in understanding the self, while combining social and psychological views. This emphasizes the idea of multiple versions of the self (i.e. identities) in interaction.

In the literature it is possible to identify interlinked entities of the self both at individual and societal levels (Ashmore & Jussim, 1997; Brewer & Gardner, 1996; Sedikides & Brewer, 2001). In the 19th century, William James perceived the self as two interlinked entities, *self-as-subject* and the *self- as-object*, where the *self-as-subject*, or *I* is the process responsible for self-awareness and self-knowledge, what James called the "self as knower"; and *self-as-object* is the *Me*, or "self as known", pertaining to how a person organizes his/her multiple self-definitions within the social group (Ashmore & Jussim, 1997; Leary & Tangney, 2003). This conveys the notion that there are as many different selves as there are different roles (Stryker, 1980), positions or facets that one represents in society. Indeed, current worldviews posit an unbreakable bond between an individual and society[7], as no one lives in a social vacuum. Thus, there are multiple selves, or social identities (or, as we will refer to later in this chapter, self-(re)presentations), constructed through social interactions and social influences (see, for example, Cooley, 1902; Mead, 1934; and more recently, Stets & Burke, 2003; Stryker, 1980). The self acts in a social context in which other selves exist, thus the nature of the self and what individuals do largely depend on the social context in which they live. More recent explorations of the self broaden Skyker's notion of selves in multiple roles, contending that the self is not "a mental entity stored in the cognitive system", but rather "a dynamic social psychological process" (Turner, 2003, p. xii), emphasizing its dynamic, malleable nature.

Indeed, in the world of late modernity, self-identity has to be viewed as a "reflexive achievement"

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[7] Also known as Social Constructivist Epistemology (see, for example, Gergen, 1985; 1990, 1994, 1997, 1999; Harré, 1980; 1986; Shotter, 1993a, 1993b)

where "the narrative of self-identity has to be shaped, altered and reflexively sustained in relation to rapidly changing circumstances of social life, on a local and global scale" (Giddens, 1991, p. 215). Simon (2004) describes this as a "dialectical" process of "continual dynamic dialogue" (p. 71), where identity is perceived to be the critical link between experiences and behaviors in the social world and the self. Hence, the self is dynamic and interpretative and a mediator between intrapersonal (such as meaning-making or information processing, affect and motivation) and interpersonal processes (namely social perception, interaction strategy and reaction to feedback) (Markus & Wurf, 1987, p. 300). The core self and its multiple social identities change and adapt to the social circumstances. The self does not merely incorporate different, pre-established and clearly defined roles within society. The self is a *product* of social interaction and the individual's personal and reflective analysis and interpretation of social circumstances. Social interaction fosters reflection, which shapes and reshapes identity and may have repercussions on the core self as well. The narrative[8] of self-identity (see, for example, Giddens, 1991; Hermans, 1992, 1999; McAdams, 1993, 2001, 2008; McLean, 2005; 2008) is continuously retold according to the experiences people face, as well as the overall shifts in the cultural and social contexts (See Figure 2.1).
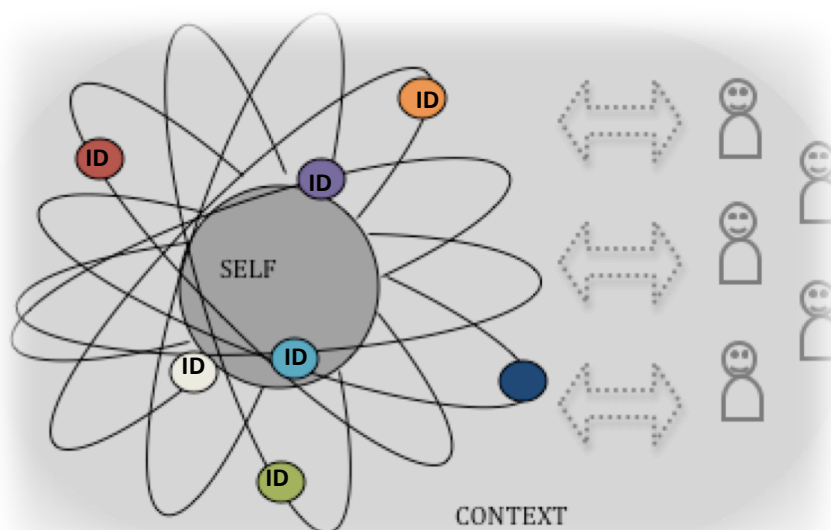
Figure 2.1 Self and identity: a continual dynamic dialogue

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[8] Authors such as Giddens, McAdams and Hermans, among others, argue that identity and story are intrinsically connected. We discuss this further in Chapter 4.

Hermans conceptualizes this *dialogical* self as:

> Dynamic multiplicity of relatively autonomous *I* positions in an imaginal landscape (…) [where] the *I* has the possibility to move, as in a space, from one position to the other in accordance with changes in situation and time. The *I* fluctuates among different and even opposed positions and has the capacity to imaginatively endow each position with a voice so that dialogical relations between positions can be established. The voices function like interacting characters in a story, involved in a process of question and answer, agreement and disagreement. Each of them has a story to tell about his or her own experiences from his or her own stance. As different voices, these characters exchange information about their respective *Me'*s, resulting in a complex, narratively structured self. (Emphasis in original; as cited in Hevern, 2000, p. 5)

The process of appropriating experience fosters a reflexive self, i.e. a core self that the identities construct. The core self is not fixed, nor permanent; it is a complex social psychological process defined by reflexivity (Giddens, 1991; Simon, 2004; Turner, 2003), which McAdams (1997) labels as *selfing*. According to the author, "to self – or to maintain the "stance" of an I in the world – is to apprehend and appropriate experience as a subject, to grasp phenomenal experience as one's own, as belonging 'to me'" (p. 56). Gergen (1977) argues that people search for "a stable and unifying core of existence, a firm touchstone which can provide us with a sense of authenticity and coherence, and which can serve as a criterion for action" (p. 139). Conversely, Kuentzel (2000) contends that today's fragmented reality, bathed in ambiguity and discontinuity, challenges rationality, order and morality. Amidst the multiplicity, the self may be regarded as a unifying process through which subjective experience is synthesized and appropriated as one's own through story. Giddens (1991) insists,

> A person with a reasonable stable sense of self-identity has a feeling of biographical continuity, which she is able to grasp reflexively and, to a greater or lesser degree, communicate to other people. (…) A person's identity is not to be found in behaviour, nor – important thought this is – in the reactions of others, but in the capacity *to keep a particular narrative going.* (Emphasis in original, p. 54)

McLean, Pasupathi and Pals (2007) studied the effects of storytelling on self-concept and found that stories develop and maintain the self. They argue that self-development may be viewed

through "situated stories as a lifespan process, beginning in early childhood and extending to old age, and that process is situated in a larger cultural milieu that holds expectations of what makes a healthy narrative and a healthy self" (p. 262). As such, the authors posit storytelling mediates the relationship between a person's self-concept and his/her own life story. We will return to and expand on this idea in Chapter 4.

Turner (2003) presents four encompassing ideas about the self, and consequently identity, which frame the underpinnings of our own assumptions in this study:

> 1. The self is the process by which individuals socialize. Self-identities are social definitions, which derive from and are produced by society so as to make certain that all cognitive, emotional, motivational and behavioral functioning corresponds to a socially defined position and is regulated and mediated by what is socially determined.

> 2. Self-identities are self-regulated, that is to say, human behavior is flexible and adaptable, depending on the reality, function and appropriateness of each particular social circumstance. The self shapes how we act and react. It is therefore a dynamic, varying representation because it is, in fact, a social representation (or an identity).

> 3. Processes and properties inherent in human psychology and social life derive from the functioning of the self and the malleable nature of the self-process. Human tendencies towards feelings such as sympathy, empathy, trust, cooperation, altruism and so on explain why people are not purely individualistic.

> 4. Human cognition is not individual, neutral, and asocial. It develops within a social context in which people, implicitly or explicitly test the validity of their beliefs against the views of others with whom they share a relevant connection. Individual behavior is compared to and shaped by internalized standards derived from these group interactions. (p. xiii-xiv)

Issues of the self and identity are complex and inseparable from context. If we consider the self as the core, then "identity represents the aspect of the self that is accessible and salient in a particular context, and that interacts with the environment" (Finkenauer, Engels, Meeus, & Oosterwegel, 2002, p. 28). Burke (1991) describes this process as a feedback loop with four components: a *standard*, a set of self-meanings, or the concept a person has of him/her self; *input*

from the social context, including reflections and appraisals from others; a *process that compares* the input with the self-concept, which we could describe as a process of self-reflection; and an *output* that derives from the comparison.

From a linguistic, discursive perspective, identity is both what is projected and what is perceived and, thus "it is a processual facticity constructed somewhere 'in between' the communicator(s) and their audience(s)" (Ybema *et al.*, 2009, p. 303). The authors elaborate on this stating, "[identity is] a complex, multifaceted process, which produces a *socially negotiated temporary outcome* of the dynamic interplay between internal strivings and external prescriptions, between self-presentation and labelling by others, between achievement and ascription and between regulation and resistance" (our emphasis, p. 301). When a person chooses to disclose part of him/her self (see Self-disclosure, Section 2.2), identity is mediated through discourse (Wetherell & Mohanty, 2010) and other semiotic modes (see Chapter 4), as a symbolic expression, which generates, shapes and, perhaps even determines such identity. Echoing the work of Goffman (1959), Ybema *et al.* (2009) argue that identity is a dialogical entity, "'fabricated' through discourse, 'staged' through performance and 'fictionalized' through text" (p. 305). The dialogical, dynamic nature between the self and other, as it involves rhetoric, becomes "a matter of words, not worlds; of maps, not territories; and of representations, not realities (…); of claims, not character; persona, not personality; and presentation, not self" (p. 306). In practice, identity is defined socially because it is both conceptualized in social discourse and it is the result of lived experiences within a social context. There is a continuous negotiation, where identity is recreated by the intervenients, because of the infinite possibilities inherent in the association of semiotic modes with meanings. Thus, we perceive identity as a form of self-representation. How a person presents him/her self *is* an identity (or a *life story*, as McAdams states – see Chapter 4), one of many perhaps different and distinct identities, used interchangeably depending on the contextual circumstances. What the audience perceives may or may not resemble the original intention.

2.1.1   Who I am

Self-concept, or the idea a person has about him/her self emerges in this dialogical, dynamic, reflexive, reflective process. Purkey (1988) defines it as "the totality of a complex, organized, and dynamic system of learned beliefs, attitudes and opinions that each person holds to be true about his or her personal existence" (para. 2). In this definition, the author suggests that the idea a person has about him/her self is learned, organized, and dynamic, while emphasizing its

malleability, given that beliefs, feelings, ideas, impressions and attitudes change throughout life. As Stets and Burke (2003) posit, the meanings we hold for ourselves when we look at ourselves are based on self-observations, self-evaluations and inferences about who we are, instigated by interactions with others. The self-concept includes idealized views and perceived images of the *self.* Thus, similar to the self, a person's self-concept is too progressively shaped and re-shaped, admitting a shift from a one-dimensional, bounded, masterful and unchangeable self (Cushman, 1990) to a multi-dimensional phenomenon (Harter, 1998, 1999). People regard themselves from different perspectives, taking into account their cognitive abilities, physical appearance and skills, relationships with colleagues and friends, and behavior as well. As children grow, new dimensions are incorporated into the idea a person has of him/her self. Self-descriptions become more complex, differentiated and integrated as a person grows, develops and matures (Gecas & Burke, 1995; Harter, 1999). However, self-concept may not always be openly revealed through indiscriminate self-descriptions, but rather through choices (self-disclosure) or through representations of the self (Markus & Wurf, 1987).

Adopting a more cautious stance, Demo (1992) admits that a person's self-concept is a structural product of reflexive activity, susceptible to change as the individual encounters new roles, situations, and life transitions, while maintaining *a degree of stability*. Demo distances himself from the static view of self-concept posited by Rosenberg in his book *Conceiving the Self*, published in 1979, where this author identified three "regions" of the self-concept: the extant self – a self-image, how a person sees him/her self, including social identity elements, role-sets, and dispositions; the desired self - the idealized image of one's self, how a person would like to see him/her self; and the presenting self - the way a person presents him/her self. Sedikides and Brewer (2001) and Brewer and Gardner (1996) also contend the self consists of three fundamental social self-representations (see Section 2.2.2), which coexist within the same person: the individual self, the relational self and the collective self. The individual self refers to a person's distinctive personality; the relational self comprises aspects that are shared in relationships and that define the assumed role or position within these relationships; and the collective self, which is based on impersonal bonds but nonetheless connect a person to a large social group. Similarly, Higgins (1987) also advocates three domains of the self, each with two standpoints: the *actual* self - attributes a person possesses or is believed to possess; the *ideal* self - attributes a person would ideally possess or that someone believes a person would ideally possess (hopes, aspirations, or wishes for the individual); and the *ought* self - attributes a person ought to possess or that someone believes should possess (duty, obligations, or responsibilities). The perspective of the

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person considering each of the three domains distinguishes the two standpoints on the self, whether it is the personal standpoint, or that of a significant other. While people differ as to which of these perspectives they are especially motivated to meet, Higgins postulates that motivation lies in attempting to match self-concept to the most personally relevant perspectives. Contrarily to Rosenberg, Higgins believes discrepancy, and consequent negative emotions may foster changes in self-concept.

In line with the more dynamic and malleable perspective, Demo (1992) endorses Burke's (1980) "working copy" of identity and Markus & Wurf's (1987) "working self-concept", and argues that while self-concept is subjected to changes, there is a degree of consistency and durability carried across one's lifespan. Demo studied the notion of self-concept and found that most people view themselves in a fairly consistent manner over extended periods of time but this notion may vary depending on the situation. The author further argues that self-concept is more malleable in early adulthood than in subsequent years, admitting that turning points, discontinuity and disruptions are forces that lead to adjustments to the concept of self. Accordingly, self-concept is constructed from one's social experiences embedded in a context of more tentative self-conceptions that are tied to prevailing circumstances. Authors such as Cooley (1902), Mead (1934), Gecas and Burke (1995) and Gangestad and Snyder (2000) defend that, within this context, the self-concept emerges out of a reflected evaluative process, which derives mainly from others' reactions to a represented self, emphasizing the direct relation between self-concept and social comparison (Brewer & Gardner, 1996). Thus, reactions or feedback provide the basis for a person's self-concept just as they impel people to pursue different strategies to verify and uphold their self-perceptions. Cooley's "looking-glass" (1902) theory of the self, also known as symbolic interactionism (Blumer, 1986; Mead, 1934), is rooted in three premises:

> 1. Human beings act toward things on the basis of the meaning that the thing have for them.

> 2. The meaning of things is derived from, or arises out of, the social interaction that one has with one's fellows.

> 3. These meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters. (Blumer, 1986, p. 2)

The appraisals of others act as a mirror that enables people to apprehend information, which is then used to define the sense of self. The concept a person has about him/her self derives from

his/her own impressions and reflections on the responses and feedback from others. Stets and Burke (2003), as well as Demo (1992), find evidence in the literature that a person's concept of him/her self does not resemble the way others actually see him/her, but rather that self-concepts are filtered through individual perceptions and resemble how a person *thinks* others see him/her. Furthermore, people interact preferably with those whose perceptions resemble their own self-concept and selectively focus on feedback and responses that confirm the personal notion of the self, while reinterpreting or disregarding what is perceived to be contradictory feedback. Bierstedt summarized this idea, drawing on Cooley's looking-glass theory, as such: "I am not what I think I am and I am not what you think I am; I am what I think you think I am" (as cited in Reitzes, 1980, p. 632).

Kant, the German philosopher, has argued that one of the first "duties towards ourselves" is to "know thyself" (an ancient Greek aphorism), given that self-knowledge is "the beginning of all human wisdom" (as cited in Munzel, 2012, p. xxvii) and we too believe the dialogical, dynamic, reflexive, reflective process intrinsic in self-concept fosters greater self-knowledge as to preferences, strengths and weakness, which may consequently lead to more positive overall development. In line with this reasoning and while discussing human motivation in general, Franken (2007) suggests that self-knowledge strengthens and enhances results as people are more aware of what they can and cannot do, thus advocating self-concept as the basis for motivation.

2.1.2   Identity as development

The concept of *development* always implies some sort of change that can be organized systematically and involving a progression over time. The Cambridge Dictionary defines *development* as "growth or changes that make something become more advanced"[9]. Santrock (2008) defines development as "the pattern of movement or change that begins at conception and continues through the human lifespan" (p. 6). Growth or development is treated in the literature in terms of physical and psychological development across a person's lifespan, with special focus on children through adolescence to adulthood. Achieving development is considered an innate quest, which results from the very nature of the human evolutionary process (Boyd & Richerson, 1988).

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[9] Available at: http://dictionary.cambridge.org/dictionary/british/development_1?q=development

In Maslow's *Theory of Human Motivation* (1943) lies the foundation to a deeper comprehension of human development. Maslow claimed people have hierarchical needs that they seek to fulfill, which progress from basic physiological needs (such as shelter, food), to safety, to connection with others (love, affection and belongingness), to esteem needs (such as strength, achievement, adequacy, confidence, independence, reputation, recognition, attention, appreciation) and finally to self-actualization as discontent and restlessness will inevitably develop (fulfillment and personal growth). Since then, many authors have focused on the question of human development from different perspectives and fields of study, among which we highlight Piaget's Theory of Cognitive Development, Bruner's Theory of Cognitive Development and Vygotsky's Social Development Theory. More relevant to the topic at hand, though, and from a psychosocial perspective, and with a manifest focus on the relevance of identity construction as an essential process in human development, Erikson (1950/1993, 1968/1994) proposed a theory that describes eight distinct stages of personality (Table 2.1), the process through which a person is able to fulfill the needs articulated by Maslow.

Table 2.1 Erikson's stages of psychosocial development

Phase 1	Infancy (birth to 18months)	Trust vs. Mistrust
Phase 2	Early childhood (2-3 years)	Autonomy vs. Shame/doubt
Phase 3	Preschool (3-5 years)	Initiative vs. Guilt
Phase 4	School age (6-11 years)	Industry vs. Inferiority
Phase 5	Adolescence (12-18 years)	Identity vs. Identity confusion
Phase 6	Young Adulthood (19-40 years)	Intimacy vs. Isolation
Phase 7	Middle Adulthood (40-65 years)	Generativity vs. Stagnation
Phase 8	Maturity (65 – death)	Integrity vs. Despair

Erikson claimed identity construction to be a central developmental task, which provides a sense of sameness and continuity across time and place. The author argued that *ego identity* is the way one defines him/herself, how others perceive a person, contributing toward a sense of coherence and continuity to his/her personality over time (Grotevant, 1998; Kroger, 2007). *Ego identity* derives from a dynamic social interaction, in an inner search for balance between sameness and change, between who we are and who we are not, and where identity becomes the external expression of the ego (or self). Accordingly, the construction of a person's identity, although

considered to be an unconscious process that moves from one phase to the next, is never straightforward and is heavily influenced by the various contexts (Erikson, 1968/1994).

Erikson's eight phases represent eight major crises that build upon each other during the course of a person's life, such that the outcomes of all childhood stages (Phases 1 through 4) contribute to the establishment of an identity during adolescence. Erikson posited that the process of identity development begins at birth and continues through life. During each phase there is a conflict that a person needs to address, with either a positive or negative outcome. Additionally, each phase builds on the previous, contributing toward the formation of a person's total personality. A person with unresolved conflicts during the first four phases, which heavily rely on the action of others and not only on the individual, will enter the fifth phase, that of identity, with issues of trust, shame and doubt, autonomy, inadequacy, insecurity, among others (Erikson, 1980). Erikson (1968/1994) admits the 5th stage entails a *moratorium*, where all previous elements are integrated, establishing a link between childhood and the later stages of life (*ego identity*). The fifth phase is thus a turning point, pivotal in human development, with a shift in focus toward the individual, where a person's development depends predominantly on him/herself. Most research on human development focuses on this phase, characterized not only by physiological changes, but also by an increase in interactions with the social contexts. As Erikson explains,

> The growing and developing youths, faced with this physiological revolution within them, and with tangible adult tasks ahead of them are now primarily concerned with what they appear to be in the eyes of others as compared with what they feel they are, and with the question of how to connect the roles and skills cultivated earlier with the occupational prototypes of the day. (1950/1993, p. 261)

It is during this phase that people explore, reflect on, re-evaluate and make decisions, in their individual quest for continuity and sameness. Adolescents attempt to incorporate into their self-concept what they learned in the early phases, in more closed and controlled environments, with what they encounter in broader social environments, newly discovered aptitudes and untapped opportunities presented in social roles. Because the *identity vs. identity confusion* Phase occurs in adolescence (between the age of 12 and 18), it is often perceived as the launching point of student development theories in HE (see Chapter 3).

Erikson (1980) suggests that without a firm sense of identity interpersonal relationships become affected. Additionally, this period of exploration and experimentation leads to decisions or commitment in areas such as occupation, religion, and politics. Baumeister and Muraven (1996), on their part, claim that the ultimate aim of identity construction is a person's adaptation to his/her social, cultural, and historical context.

In line with Maslow's Theory of Human Motivation and hierarchical needs, and Erikson's Psychosocial Development Theory, Deci and Ryan (Deci & Ryan, 1985, 2000, 2008; Ryan & Deci, 2000; 2003) have also suggested that humans have basic psychological needs, namely the need to experience autonomy, competence, and relatedness. The authors argue that people naturally gravitate toward contexts and situations that promote psychological growth and that fulfill these needs, among which is identity construction. Identity construction helps people ensure, sustain, and strengthen social connections, through the adoption of roles, values and behaviors appreciated by others, in such a way as to facilitate a person's sense of belonging or relatedness (see also Baumeister & Leary, 1995). Additionally, identity construction enables feelings of competence. Through multiple identities, individuals can experiment with new challenges, develop skills and construct knowledge in order to successfully produce the desired outcomes (see also Jones & Abes, 2013; Jones & McEwen, 2000), as well as experiment with and express their own interests, values, beliefs and aptitudes, i.e., their need for autonomy. Ryan and Deci's Self-Determination Theory posits that the balance between identity and self have empirically testable and clinically relevant implications for human functioning. Their theory advocates that if an inner balance is not achieved, then a person's psychological needs are not met.

Other authors have developed Erikson's work further, some contesting his ideas, namely the succession of the development phases (see among others, Côté & Levine, 1988; van Hoof, 1999), while others have attempted to empirically validate Erikson's theory (see for example, Berzonsky & Adams, 1999; Kroger, 2007; Marcia, 1980). In truth, Erikson's psychosocial theory addresses adolescence as a specific and crucial developmental phase within a person's lifespan. Current research however, acknowledges that identity formation is not bound solely to adolescence; rather, it is a continuous life-long process (Arnett, 2000, 2010; Côté, 2002; Kroger, 2007; Marcia, 1980). In light of today's changing society (see Chapter 3), these scholars argue that the typically described phase of adolescence is prolonged, admitting that the very nature of adulthood and what it means to have an adult identity is increasingly unclear. Côté (2002), for instance, claims that, as the "transition to adulthood is being restructured, we are witnessing increasingly

prolonged, decoupled transitions between education and work, dating and mating, and childhood and adulthood. (…) the life course has become somewhat destabilized for many people, with less predictable trajectories" (p. 118). These authors argue that by the end of high school, or even during the first years of HE, young people have yet to reach higher levels of identity achievement. Consequently, although western societies (such as for example Portugal) view the age of 18 as the threshold into adulthood, age and maturation[10] remain confounded notions (Pascarella & Terenzini, 1991, 2005). In a recent online article[11], psychologist Tim Elmore comments on students' *Marks of Maturity,* arguing that while today's students are more intellectually developed as they have access to more information sooner than several years ago, they are however "stunted in their emotional maturity". The author compares today's students to butterflies who, having broken out of their cocoon, are not yet strong enough to fly. For these reasons, the notion of human development focused on identity construction cannot be bounded to adolescence. Instead, it is a process that continues through the human lifespan. Even so, it is impossible to contest that higher educational contexts are privileged environments for student reflection not only on their own aims, values and behaviors, but also on their place within the broader social context. However, we must not overlook the fact that identity remains flexible and open to changes throughout life (Kroger, 2007; Marcia, 1980).

Bourne (1978) reviewed and commented on the literature regarding ego identity, drawing on the studies stemming from Erikson and the empirical studies developed by Marcia. We believe Bourne's review convincingly demonstrates the relation between the issues revolving around self, identity and human development. Although the review is quite extensive and detailed, we draw attention to what we perceive to be the most relevant aspects, namely that ego identity is:

- a developmental product or outcome which incorporates one's experiences;

- an adaptive accomplishment or achievement in relation to his/her social environment;

- structural in one's personality;

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[10] The online Oxford Dictionary (available at http://www.oxforddictionaries.com) defines *mature* as "fully developed or full-grown" person, having reached an "advanced stage of mental or emotional development". Additionally, the same dictionary defines *mature student* as "an adult student who attends college or university some years after leaving school". While this definition is in line with the literature (see Nisbet & Welsh, 1972, among others), Baxter and Britton (2001) for example, claim "mature students are, by definition, a group of people who are attempting to use education to shape their own biographies and identities in a reflexive way" (p. 88). Throughout our thesis, we use the term *mature* to mean an advanced stage of mental or emotional development, as put forth in the Oxford Dictionary, and not as a reference to the changing composition of the student body in HE, in opposition to the traditional students (those who enroll in HE immediately after concluding secondary education/12th grade), nor as a reference to Erikson's 8th stages of psychosocial development.

[11] Published on November 14, 2012 at Psychology Today in the Artificial Maturity blog, available at: http://www.psychologytoday.com/blog/artificial-maturity/201211/the-marks-maturity

- a dynamic, subjective or experiential process, that implies a reciprocal or mutual relationship with society; and

- a way of being in the world.

Additionally, the review illustrates a direct relation between identity and

- cognitive tasks - identity achievement is related to better cognitive task performance;

- academic achievement - significant relationship between identity achievement and grade point average and higher achievement motivation;

- college adjustment/adaptation;

- interpersonal relations and intimacy; and

- moral reasoning.

More recently, Baxter Magolda (2004), in a study with undergraduate students, concluded that intellectual development was not only related to cognition, but was also affected by the students' sense of identity and interpersonal relationships, corroborating Boune's review of the literature. The author noted that students with a strong sense of identity were less concerned with others' opinion of them, were more open-minded and revealed a greater capacity to choose and integrate diverse perspectives and ideas. Also within HE, Berzonsky and Kuk (2005) found that identity status is associated with progress in terms of academic autonomy, educational purpose, and mature interpersonal relationships. Furthermore, the literature reveals that people with a clearer sense of identity have higher self-esteem and tend to have better mental health (Linville, 1985; 1987; Thoits, 1991). Fadjukoff, Kokko and Pulkkinen (2007) have also set out to investigate whether the timing of transition to adulthood was associated with a person's level of identity achievement and found that the level of identity achievement reached by early adulthood is predictive, not only of *current* well-being, but also of social well-being and generativity *many years later* (see Section 4.2).

In sum, a well-established identity provides the structure for understanding who one is, offers meaning and direction in life, clarifies one's position in life, gives a sense of personal control, and guides sound decision-making about life issues. On the other hand, an unclear sense of identity has been associated with harmful psychological and social outcomes (Berzonsky, 2003; Kroger & Marcia, 2011; Nurmi, Berzonsky, Tammi, & Kinney, 1997; Vleioras & Bosma, 2005). Although the contexts for identity construction and development have shifted in tandem with the changes in society, the literature confirms its relevance for human overall development and psychological

well-being, more specifically in providing structure for understanding the self, for meaning-making (see Kegan, 1982) and direction, a feeling of personal control, harmony in values, beliefs, and commitments, or a recognition of potential based on possible goals, alternative choices, or possible futures (see Adams & Marshall, 1996).

2.2   Seeing oneself, presenting to others

As discussed above, post-structural/postmodern views regard self and identity as different, yet interrelated (Brinthaupt & Lipka, 2002; Deci & Ryan, 2004; Harter, 1999; Hogg, Terry, & White, 1995). While individuals have only one self, they have many different identities, which adjust to the multiple relational contexts encountered, such as the family, friends, and educational settings. The personal self and its multiple identities participate in this relational context through a process of selective and controlled presentation of themselves, i.e., their identities. In order to perceive how individuals control and select which aspects to present, in this section we will look at some self-presentation strategies and the underlying processes of self-disclosure. Although we might consider self-disclosure and self-presentation to be two closely related processes (Johnson, 1981; Schlenker, 1986), they are, in fact, distinct.

2.2.1   Self-disclosure: the transparent self

Jourard was amongst the first authors to employ the term *self-disclosure*. The author argued for a *Transparent Self*, "an accurate portrayal of the self to others" (Jourard, 1971, p. 212), as a means to develop a healthy personality and positive social relationships. Without self-disclosure, this author argues that it would be impossible to create, build and maintain close personal relationships. However, self-disclosure is seen as heavily influenced by external factors: "People's willingness or reluctance to disclose themselves reflects at once the culture of their society, their individual personality and some fundamental characteristics of human nature in general" (as cited in Matthews, 1986, p. 77).

In his review of the literature concerning the role of verbal disclosure, Cozby (1973) broadly conceptualizes self-disclosure as "any information about himself which Person A communicates verbally to Person B" (p. 73), which can vary depending on three factors: breadth - the quantity of information disclosed; depth - the intimacy of information; and duration - the amount of time spent describing information. Recent literature puts forward that self-disclosure implies personal

information, involving intimate feelings, attitudes, and experiences. Self-disclosure[12] may be generally defined as an interaction with the intention to reveal personal information about one's self to others (Derlega, Metts, Petronio, & Margulis, 1993; K. Greene, Derlega, & Mathews, 2006). And although Buhrmester and Prager (1995) describe self-disclosure as a "window to people's pressing feelings, thoughts and concerns" (p. 10), it is a dialectical exchange; a dynamic process between the self and the other that oscillates according to the individuals involved and to the very nature of the relationship. Derlega *et al.* (1993) describe this interaction as "mutually transformative," given that "sometimes self-disclosure changes the direction, definition, or intensity of a relationship, whereas sometimes the nature of the relationship changes the meaning or impact of self-disclosure" (p. 9). Dindia agrees, advocating that self-disclosure is a "*life–long/relationship–long* process" (as cited in Sprecher & Hendrick, 2004, p. 859; emphasis in original), where the interacting individuals are constantly balancing the disclosing and concealing of personal or *private* (Petronio, 2002) information, based on the nature of the relationship established between them. According to Altman & Taylor (1973), self-disclosure is progressive, changing in depth and breadth proportional to the quality and stability of the relationship. Wheeless and Grotz's Revised Self-disclosure Scale (RSDS) reflects not two, but five major dimensions of self-disclosure, namely (1) intended disclosure, (2) amount of disclosure, (3) positive/negative disclosure, (4) control of depth in disclosure, and (5) honesty and accuracy in disclosure (Wheeless & Grotz, 1976, 1977). The authors posit it is necessary to consider not only depth and breadth, but also intention, type of disclosure and veracity.

Collins and Miller (1994) argue that self-disclosure serves an important symbolic function in interpersonal relationships, linking disclosure and liking. That is to say, the receiver of the information that is disclosed will associate the disclosure as a sign of likability and trust. Weber and Carter (1998, 2003) develop the argument further by stating that self-disclosure is indeed directly associated with trust because it necessarily involves risk-taking, admitting that the self becomes vulnerable to rejection and betrayal during this process. Thus, reciprocity[13] becomes pivotal (Collins & Miller, 1994; Cozby, 1972; Derlega, Harris, & Chaikin, 1973; Dindia, 2002; Sprecher, Treger, Wondra, Hilaire, & Wallpe, 2013; Weber & Carter, 1998; Worthy, Gary, & Kahn, 1969). Through interaction, a person discloses part of him/herself to another, just as the other

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[12] For clarification and to mark a clear distinction between traditional self-disclosure (such as the definition posited by Cozby) and private or personal self-disclosure, Petronio (2002) suggests the expression "private disclosures". We align ourselves with Petronio, but have however decided to use the generalized term as more recent literature on self-disclosure has broadened its scope to include private or more personal claims.

[13] Reciprocity means that one's self-disclosure promotes further self-disclosure from others.

discloses part of him/herself, establishing social relationships based on mutual trust, which derive from the very nature of the response to disclosure. While arguing that the construction of trust is the construction of the interpersonal relationship, built through reciprocal self-disclosure and affirmative responses, the authors concede that it is perhaps healthy for relationships to have a certain amount of ignorance and mutual concealment. The link between what remains private and what is disclosed is thus mediated by trust (Metzger, 2004).

Although psychologists connect positive psychological well-being and the disclosure of personal information (Pennebaker, 1997), self-disclosure is also perceived as risky because it may invite negative reactions and feedback and, in doing so, place the person in a socially uncomfortable or vulnerable situation (Derlega & Chaikin, 1977). Petronio (2002, 2010) explores the paradox and boundaries between the need for disclosure *versus* the need for privacy with her Communication Privacy Management (CPM) theory. The author draws on Goodstein and Reineker, admitting that "while some information about one's self is rather public (…) there is other information about one's self that is rather private or intimate and is disclosed under special circumstances" (as cited Petronio, 2002 p. 5). Pivotal to CPM is the decision-making process about how to manage privacy and disclose private information. CPM underscores five contributing factors individuals use to establish a balance between what to disclose and what to keep private:

(a) Private Information Ownership- private information is perceived as owned by the individual;

(b) Private Information Control – the perception of ownership in turn fosters the assumption that it is the person's right to control the flow of that information.

(c) Private Information Rules - people depend on a rule-based system - such as cultural, gendered, motivating, risk–benefit and contextual criteria - to control the flow of private information.

(d) Private Information Co-Ownership and Guardianship - once private information is disclosed, the receiver of that information becomes a co-owner, confidant, shareholder, or guardian, shifting the individual focus to a collective focus. There is then the expectation that the receiver of the information will also follow negotiated, agreed on and collectively held privacy rules.

(e) Private Information Boundary Turbulence – Although participants involved should negotiate privacy rules, this does not always occur. Turbulence then arises when

expectations for privacy management are unfulfilled when there are reasons to disregard the established rules; when the rules were misunderstood, or even when the rules have not been clearly acknowledged.

As people interact and get to know each other, the levels of reciprocal self-disclosure increase. However, these levels of shared self-disclosure need to be clearly understood and agreed upon in order to develop and maintain positive interpersonal relationships. Relationships that fail to meet the shared level of accepted self-disclosure do not usually prosper. In understanding the CPM factors, we can better comprehend the underlying tension in the self-disclosure process and gain insights into the complexity of teacher and student self-disclosure and consequent self-presentation strategies adopted.

2.2.2 Self-disclosure in educational settings

If interpersonal relationships derive from reciprocal self-disclosure, educational contexts may be looked upon as an exciting playground for educational researchers who aspire to unravel some of the complexity behind teacher-student relationships, as teachers and students establish and manage their public and private information in their everyday interactions. Admittedly, over the last thirty years there has been some research in teacher self-disclosure in HE (see for example, Cayanus, 2004; Cayanus & Martin, 2004, 2008; Cayanus, Martin, & Goodboy, 2009; Downs, Javidi, & Nussbaum, 1988; Fusani, 1994; Lannutti & Strauman, 2006; McCarthy & Schmeck, 1982; M. D. Scott & Nussbaum, 1981; Sorensen, 1989), which has recently increased exponentially due to greater teacher involvement in social networks, such as Facebook (Mazer, Murphy, & Simonds 2007; 2009; Roblyer, McDaniel, Webb, Herman, & Witty, 2010). This research tends to focus on student perception of teacher self-disclosure and the implications on interpersonal relationships and learning (Table 2.2).

Over thirty years ago, Sorensen carried out a study that sought to determine the affects of teacher self-disclosure on teacher-student relationship in HE. Published in 1989, the study revealed that students in HE determine the overall quality of a teacher based on their perceptions of the content that teachers disclose. Perceived positive teacher disclosures were associated with quality teaching, whereas less frequent and negative disclosures are associated with lower levels of teacher honesty and poorer quality teaching. While acknowledging that the study does not progress beyond student perceptions of the value of teacher self-disclosures, Sorensen (1989) reported that perceived teacher self-disclosure is undeniably related to affective learning and a

possible means to predict positive or negative teacher-student relationships. Lannutti and Strauman (2006) studied students' perceptions of teachers' self-disclosure and their findings replicated Sorensen's in that teacher self-disclosure that was perceived to be more positive, honest, and intentional was associated with more positive assessment of the teachers. Cayanus and Martin (2008) have also found that teacher self-disclosure is positively related to affective learning.

Table 2.2   Learning implication of student perception of teacher self-disclosure: review

Learning Implications	Author, date
Teacher credibility (including quality, competence and trustworthiness)	Sorensen (1989) Kearney, Plax, Hays, and Ivey (1991) Teven and McCroskey (1997) Myers and Bryant (2004) Myers (2004) Lannutti and Strauman (2006) Mazer, Murphy and Simonds (2007) Hosek and Thompson (2009) Mazer, Murphy and Simonds (2009) Myers and Brann (2009) DiVerniero and Hosek (2011)
Content clarification	Downs, Javidi and Nussbaum (1988) Javidi and Long (1989) Wambach and Brothen (1997) Cayanus and Martin (2008)
Student participation and engagement (including motivation)	Fusani (1994) Goldstein and Benassi (1994) McBride and Wahl (2005) Cayanus and Martin (2008) Hill, Ah Yun, and Lindsey (2008) Cayanus, Martin, and Goodboy (2009) Mazer, Murphy and Simonds (2007, 2009)
Interpersonal relationships (including affective learning)	Cayanus, Martin, and Weber (2003) Mazer, Murphy and Simonds (2007) Cayanus and Martin (2008) Hill, Ah Yun, and Lindsey (2008) DiVerniero and Hosek (2011)
Cognitive learning (including memory and recall)	McCarthy and Schmeck (1982) Goldstein and Benassi (1994) Cayanus, Martin, and Weber (2003) Stoltz and Bryant (2013)

In general, literature has demonstrated that teacher self-disclosure is also positively connected to effective student learning. Goldstein and Benassi (1994) for example, identified a direct

relationship between teacher self-disclosure and student in-class participation, while Fusani's (1994) study revealed the same findings for out-of-class engagement. These studies demonstrate that students assume a more active stance if they perceive greater teacher self-disclosure. Similarly, Cayanus *et al.* (2003) reported greater student interest and increased cognitive learning when teachers choose to disclose more of their personal self.

Contrarily, Wambach and Brothen (1997) found no significant relation between the amount of teacher self-disclosure and student participation. They did establish, however, a connection between student perception of teacher clarity and teacher self-disclosure, corroborating Downs, Javidi, and Nussbaum's (1988) findings. McCarthy and Schmeck (1982) reported teacher self-disclosure affects student recall of lecture material, and Stoltz and Bryant's (2013) most recent study posits that teacher self-disclosure does have an impact on student cognitive learning, corroborating the study carried out in 2003 by Cayanus *et al*.

Conversely, there are studies that have not identified positive outcomes associated with teacher self-disclosure. Cayanus *et al.* (2009) report this ambivalence by stating, "teacher self-disclosure may help (or hinder) students' communication in the classroom" (p. 110). Admittedly, HE teachers need to determine what to disclose and what to keep private, in order to balance the content and relational dimensions of learning to successfully *facilitate* learning (Frymier & Houser, 2000). Other studies concentrate on students' perceptions of teacher credibility (Hosek & Thompson, 2009; Myers & Bryant, 2004, 2009; Myers, 2004). These studies reveal students tend to perceive teachers as credible or not, depending on content and method of teacher self-disclosure. Myers and Brann (2009) found that students perceived teachers as less credible, if the information disclosed was not relevant to the course material. Additionally, teacher credibility suffered if self-disclosure were deemed excessive or unnecessary. Hosek and Thompson (2009) also admitted privacy rules were not usually negotiated between students and teachers, as Petronio (2002, 2010) suggests. Instead, teachers tend to assume careful control of the information flow, disclosing only what they perceive to be more private information only when they believe they have established an interpersonal relationship with students, which seems to indicate that most teachers are attentive to what they disclose (McBride & Wahl, 2005). Otherwise, teachers tend to more quickly disclose information related to their professional rather than their personal life (Simpson, 2009). Studies encompassing teacher self-disclosure in online social networks such as

Facebook[14] confirm higher levels of teacher self-disclosure may increase student motivation, affective learning and foster more comfortable classroom climate (Hewitt & Forte, 2006; Mazer *et al.,* 2007, 2009; Zhao, Grasmuck, & Martin, 2008). However, these studies also confirm the risks involved in teacher self-disclosure, especially if the students consider the information disclosed inappropriate. Mazer *et al.* (2007) claim that teacher decision on what to disclose will inevitably influence student perception not only of the teacher's self, but also of his/her professionalism. This study reveals students were highly concerned with teacher's professional identity, reporting that teachers should only self-disclose what they deem as *appropriate* information.

While we found considerable research on teacher self-disclosure, literature on teachers' perception of student self-disclosure is scarce. From what we were able to gather, student self-disclosure literature is very much associated to counseling/mentoring (Bernier, Larose, & Soucy, 2005; Linehan & O'Toole, 1982; Morrissette & Gadbois, 2006), as well as ethical issues and risks, and the disclosure of sensitive topics (Berman, 2001; Haney, 2004; Holdstein & Bleich, 2001; Lucas, 2007; Rosenbloom & Fetner, 2001; Searight & Searight, 2012). Lannutti and Strauman (2006) for example, caution teacher self-disclosure ''should not muddy the professional boundary between instructor and student, insisting that a ''desirable classroom self-disclosure differs from self-disclosure that may be desirable in personal relationships because it should be more illustrative than revealing" (p. 96). The authors suggest the need for teacher control of the reciprocal self-disclosure process. Cayanus *et al.* (2009) note that self-disclosure in educational settings often lack the claimed reciprocity. These authors claim teacher self-disclosure does not always lead to reciprocal student disclosure, admitting students tend to be more open with other students than with their teachers. Curiously, Keith-Spiegel, Tabachnick, and Allen (1993) found that many students enroll in HE with set notions, one of which is that disclosing highly personal information is unethical. In studying the boundaries in teaching and learning, Ejsing (2007) contends that student self-disclosure does help close the divide students feel between academic work and their own lives. Drawing on self-disclosure in writing and the work of Holdstein and Bleich (2001), Ejsing observes:

> Students' level of motivation increases when they are able to read, write, and discuss
> with full reference to experiences, including painful ones, of their lives (…) because it
> endorses connection, between student and subject, teacher and student, reader and

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[14] Available at: https://www.facebook.com

writer, student and student, course-work and the work of the discipline and the world. (as cited in Ejsing 2007, p. 238)

The author admits that despite the uncontested advantages, using self-disclosure as a pedagogical tool increases ethically charged teaching situations. Student self-disclosure may make them feel vulnerable, admitting that the position of power teachers hold may be misused so as to inadvertently influence student assessment or even to influence others' perspectives of the student when the information disclosed is shared amongst other teachers without consent. Ejsing expresses this idea as such:

> Self-disclosure is to power distribution what a match is to a dry, late-summer forest. It is the seemingly insignificant spark that provokes shifts in power distribution that can generate situations ranging from manageable and harmless to uncontrollable and destructive. (Ejsing 2007, p. 241)

Recognizing both the potential benefits and the challenges, Booth (2012) believes "student self-disclosure can be proactively managed and retroactively addressed with careful thought and action and with empathy, respect, and ethical responses toward our students" (p. 13). Self-disclosure, or private disclosures, can be beneficial in educational settings, namely HE, but managing the boundaries between private and public can be difficult for teachers and students alike. In this reciprocal, dialectal process, information deemed inappropriate may inadvertently be shared with ramifications for teacher-student relationships and consequently the educational process. Conversely, there is a struggle with relationship boundaries in education which seem to center on issues of both teacher and student self-disclosure (Aultman, Williams-Johnson, & Schutz, 2009). Waldeck (2007) reported that one possible dimension of personalized education involves students and teachers engaging in social exchanges and reciprocal self-disclosure. Accordingly, self-disclosure may be regarded as a strategy teachers can use to create immediacy in HE classroom, using it as a potentially valuable motivational tool in the educational process (Downs *et al.*, 1988; McBride & Wahl, 2005; Wilson & Taylor, 2001). In our point of view, teachers and students need to reflect on the construction of their public identities and on how institutional demands and expectations intertwine with individual negotiations of the self and their identities. This process requires negotiations between various competing identities to determine what exactly is, as Couture and Kent (2004) claim, "public identity". Perhaps letting go of the control is difficult. Teacher self-disclosure places decisions at the hands of teachers, while student self-disclosure throws teachers into the realm of the unknown. While some still guard teacher

supremacy in the classroom, others push toward what Brantmeier (2013) refers to as a *Pedagogy of Vulnerability* (see Chapter 3).

2.2.3 Self-presentation: the masked self

As we have discussed above, self-disclosure can be generally defined as an interaction with the intention to reveal personal information about a person's self to others. Self-presentation is best conceptualized not as a description of one's self, but rather as a picture of how a person would like to be seen by others, or how the self is strategically represented to others. Similarly to self-disclosure, self-presentation may result in giving true information but it may involve providing false information as well, in order to project a desired public self-image, to convey how a person would like to be seen. It is thus regarded as a social act, intended to convince others about how one is to be regarded. Self-presentation incorporates and surpasses self-disclosure (Johnson, 1981). Goffman (1959) clarifies, "when an individual appears in the presence of others, there will usually be some reason for him to mobilize his activity so that it will convey an impression to others which it is in his interests to convey" (p.3). Self-presentation allows people to control how they come across to others by adjusting and selectively presenting the information they want to disclose - also known as self-monitoring (Gangestad & Snyder, 2000; Snyder, 1974, 1979, 1987). Self-presentation is, according to Schlenker:

> (…) not purely an expression of self, purely a role-played response to situational pressures, or purely conformity to the identity expectations of salient others. It is a combination and reflection of all of these, incorporating features of the actor's self-concept, personality style, social roles, and beliefs about the audience's preference. (Schlenker, 2003, pp. 547-548).

Schlenker's view of self-presentation emphasizes the relevance of the self-concept, given that the images people have of themselves shape and are shaped by social interactions (see also Schlenker, 1985). Baumeister (1982) sustains there are two main self-presentational motives: to please the audience and to construct (create, maintain, and modify) one's public self so as to become congruent to one's ideal self. Thus, the presentation of the self is not only social, but also individual. Leary and Kowalski's (1990) review of the literature corroborates this perspective. The authors identify not two, but three distinct yet with overlapping reasons behind self-presentations. They are used namely to:

- maximize one's reward-cost ratio in social relations - the right impression increases

the likelihood that one will obtain desired outcomes (approval, friendship, assistance, power or even a raise in salary or better working conditions) and avoid undesired outcomes;

- enhance one's self-esteem, - compliments, praise, and indications of liking serve to enhance self-esteem, whereas criticism and rejection deflate it. Also, self-esteem is affected by people's own self-evaluations and perceived reactions to them.

- facilitate the development of desired identities - because identity is ultimately derived from society people sometimes engage in public behaviors that indicate the possession of identity-relevant characteristics. (p. 37)

Markus and Wurf (1987) recognize that how people present themselves implies a dialogical communication between self and the social context, and accordingly, self-presentations are the product of:

(a) inferences that people make about their attitudes and dispositions while watching their own actions;

(b) inferences from internal physiological reactions, cognitions, emotions and motivations (such as thoughts and feelings);

(c) self-assessment;

(d) and social comparisons and direct interactions (p. 304-305).

As a result, the self is developed, maintained, and presented in interaction. This established framework for self-presentation draws on Goffman's dramaturgical theory (1959), the first author to emphasize the importance of impression management, which has since then been further explored and expanded upon by authors such as Schlenker (1980) and Leary and his colleagues (Leary, 1995; Leary & Kowalski, 1990) , among others.

Goffman (1959) describes the process of self-presentation as a performance that shifts, depending on the setting and audience, to convey an impression on others that is of interest to the subject. An identity is an assumed presentation developed and maintained with the cooperation of others through interaction. Goffman suggests people are actors engaged in social performances. On stage, people attempt to manage the impressions they give off, while backstage, people are able to concentrate on the self. Similar to a play, all on stage performances depend on the involvement of other actors for consistency and performance coherence. If an

actor refuses to follow the social script, he/she may be criticized or ultimately rejected. This perspective emphasizes the importance of settings, context and audience in the presentation of the self. A person will choose to accentuate a characteristic or conceal some other less desirable aspect of the self to influence the response or judgment of others (Harter, 1998; Leary, 1995; Stets & Burke, 2003). Key to self-presentation is the attempted control (Leary and Kowalski, 1990) over the intentional active performance and the expressions given off, which usually comprises nonverbal forms of communication such as clothing, stance, and facial expressions, and which are, very often, presumably unintentional (Goffman, 1959). In general, though, interaction is not random and indifferent, nor is it unintentional. To communicate what people perceive as accurate information, without audience misunderstanding, it is necessary to understand and evaluate audience feedback and response to what is being presented and eventually make the necessary adjustments to convey the intended message.

Societal pressures impel people to be seen as competent and creative constituents of humanity. People routinely attempt to present themselves as positively as they can by applying self-promoting or self-enhancement tactics, assembling and presenting ideal or desired identities (Jones & Pittman, 1982; Leary, 1995; Pontari & Schlenker, 2006; Schlenker, 1980, 2003). Higgins's (1987) Self-Discrepancy Theory supports this consensual idea that people will attempt to present themselves positively, if not ideally. These studies reveal that although self-presentation may convey false information, the images projected are often consistent with how people perceive themselves to be. Thus, whereas self-presentations may be deliberate in the sense that people choose the aspects of the self to disclose and consciously control how those images are conveyed, these do mirror people's self-concepts, reflecting the relation between self-concept and identity.

Jones and Pittman (1982) proposed a theory on strategic self-presentation strategies, arguing that self-presentation strategies may be used to elicit different emotions. They identified and described five self-presentation strategies people are likely to use, each of which is expected to create a resulting emotion in the other person:

- Ingratiation - using flattery or charm (including saying positive things about others and saying little negative things about self) in an attempt to be seen as likeable.
- Supplication – projecting an image of helplessness and need to obtain help from others, to avoid responsibilities, or to justify poor accomplishments.
- Intimidation - creating fear by revealing aggression. The purpose is not to be liked, but to be perceived as threatening and dangerous.

- Exemplification – appearing extremely dedicated and hardworking, portraying to be better than others.
- Self-promotion - emphasizing abilities or achievements to be seen as competent, knowledgeable, skilled or qualified in order to obtain respect.

Leary (1995) also presented several self-presentation tactics including self-descriptions, attitude statements, nonverbal behaviors, social associations, conformity and compliance, aggression and risk-taking. In the literature, studies involving self-presentational strategies are innumerous and vary depending on the perspective chosen by the authors. Paulhus and Trapnell (2008) attempted to integrate and organize the scattered literature on self-presentation styles and concluded that in terms of content, self-presentations can be framed within an agency-communion model. The authors group people's presentations of the self into two over-arching themes: Agency - strong, competent, clever -; and Communion - cooperative, warm, dutiful (see also see McAdams & Adler, 2010).

Lewis and Neighbors (2005), while attempting to understand the reasons behind impression management and not just the strategies implemented, established a direct correlation between self-presentation strategies and motivation. Drawing on Self-Determination Theory proposed by Deci and Ryan (see Section 2.1.2), Lewis and Neighbor found that more autonomous people appear to be more genuine and authentic in social interactions, whereas more controlled and impersonally oriented people were associated with "image-holstering self-presentations" (p. 487). In sum, and in line with Banaji and Prentice (1994) and the authors previously mentioned, we too believe that when presenting the self in social interaction, people display an ingenious capacity to create strategies that enable them to negotiate the presentation of the self in multiple social circumstances, which seem to point toward an active pursuit of desired selves, with direct consequences on a person's self-concept.

2.2.4   Self-(re)presentation: technology mediated identities

In her book *Mediation and the Communication Matrix*, Waite makes four claims:

The first claim states that one's knowledge of the world is grounded in perception. The second claim states that one's perception - how one sees, feels, hears, moves - can shape, or structure one's awareness of the social world. The third claim states that communication technologies are altering our sense of sight, touch, hearing, and

movement. The fourth claim requires a synthesis of the previous three: altering the human sensorium will have consequences for our shared understanding of the social world. (as cited in Conners, 2005, p. 42)

The first two claims frame knowledge as an interpretative social construction. The last two claims acknowledge technology as pivotal and encompassing in today's society. Indeed, nowadays much of human communication is, in some form or other, mediated by technology[15] (Wood, 2010). As we have seen, research has shown that we have a core self that is nonetheless malleable and multiple, fluid, socially dialogical identities that are determined in context, through interaction. Today, identity is not longer unified, but strategic, fragmented and fractured, "multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions" (Hall, 2000, p. 17). If communication is increasingly mediated by technology, then the construction of identity increasingly takes place within the context of emerging forms of new media. Thus, the medium, namely technology, creates unparalleled opportunities for people to engage in highly social and interactive dialogical processes. Miller and Arnold (2003) claim that "it is possible to dream of 'new worlds' using the Web to 'tell the story' differently" (p. 92). Within this scenario, Schultze and Orlikowski (2010) argue it is necessary to reassess boundaries in order to better comprehend the self, identity and the (re)presentation of the self as a shifting and multiple phenomenon within new performance spaces. In this line of thought, Enli and Thumim (2012) contend that digital technologies have given rise to opportunities for new forms of interaction, fostering new forms of *mediated* interpersonal communication, where ultimately people have no choice but to *represent* themselves (Thumim 2006, 2009, 2012). Coffey (1999) had already asserted that identity *is mediated* by body, the social world, experience, relations and interactions, gender race, family, past, by boundaries and memory. If we acknowledge that reality is a mere human perception, as argued by Plato, then human experiences of the world are already mediated by the person *per se*. What is experienced through the multiple senses is mediated by the person's own physical and neurological functions, as well as the context in which he/she is embedded in, and recreated, as a representational image in the human mind. Damasio (2000) explains this as follows:

(…) *all* the contents in our minds are subjective. (Emphasis in original, p. 83)

(...) the images you and I see in our minds are not facsimiles of the particular object, but rather images of the interactions between each of us and an object which

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[15] By technology we mean digital technology and the Internet.

engaged our organisms, constructed in neural pattern form according to the organism's design. The object is real, the interactions are real, and the images are as real as anything can be. And yet, the structure and properties in the image we end up seeing are brain constructions prompted by an object. There is no picture of the object being transferred from the object to the retina and from the retina to the brain. There is, rather a set of correspondences between physical characteristics of the object and modes of reaction of the organism according to which an internally generated image is constructed. (p. 321)

The technological evolution has refocused researchers' attention on the concept of mediation and representation, drawing attention to how technology has become the intermediary and, given its exponential possibilities, the preponderant role it assumes in representing the self. According to Thumim (2006, 2009, 2012), the concept of mediation accentuates that meaning making is negotiated, open-ended and ongoing, involving institutions, technologies and people. Couldry (2008b), on the other hand, clarifies that although mediation been used in education and psychology to refer to the intervening role that the process of communication plays in the making of meaning, in media studies (including the World Wide Web) other aspects must be considered. The author draws on Silverstone's definition of *mediation*:

> Mediation, in the sense in which I am using the term, describes the fundamentally, but unevenly, dialectical process in which institutionalized media of communication (the press, broadcast radio and television, and increasingly the world wide web), are involved in the general circulation of symbols in social life. (as cited in Couldry, 2008b, p. 380)

Thus, mediation is the outcome of production, circulation, interpretation and re-circulation, capturing a variety of dynamics within the multiple media flows. We argue this perspective of mediation reflects the process of self-identity. The self creates an identity, which circulates in a particular social context, where, in interaction, others interpret it. Those same interpretations flow back into the self and/or outwards into other identities (of the self and that of others).

On representation, Gubrium and Holstein (1997) contend:

> It is our position that a world of *possible* things – that is, objects, events, experiences, and the like – exists prior to its mediation by signs and signs of signs. But this world requires representation for it to take the shapes in which we recognise it, for

example as obdurate or as invariable. It is at the lived border of reality and representation that meaning is attached to raw materials to make 'things' of experience. Interpretation makes reality come alive to us; interpretive work at the border constitutes social reality, producing what we comprehend and treat as meaningfully real. (Emphasis in original, p.101)

As technology progresses, more expressive resources become readily available, increasing the representational diversity and flexibility available to produce texts that range from linear writing, hypertext, still images, audio, and moving images, to 3D projections and manipulations, such as avatars and holograms. Thus, as applications exponentially increase, so does the possibility of authoring multidimensional, multimodal representations of the social world, and the self. As Wood (2010) substantiates, mediated and symbolic forms play a significant role in the construction of identity. As a result, it is feasible to state technology-mediated presentations of the self are *self-representations;* nonetheless self-presentation and self-representation are often used interchangeably. In this study, we too use the term interchangeably, given the multiple inputs from the literature, although we view DS as a form of mediated stories and thus a form of self-representation.

Most studies involving technology-mediated identity draws on Goffmans' presentation of the self. Technology has, in fact, been regarded as a springboard for multiple and ideal identity manipulation and play (Murray, 2000; D. Myers, 1987; Reid, 1994; Turkle, 1995, 2005) and where self-presentation is limited only by the user's imagination and access to technology (Schau & Gilly, 2003). Since Turkle's (1995) pioneering work on how individuals used MUDs (Multi-User Domains[16]) and online gaming to understand themselves and build identity, studies involving identity in technology-mediated contexts abound. Some of these studies are encompassing, dissecting the role of technology in self-disclosure and presentations of the self, while other delve into specific cyberspaces, namely MUDs; social networks, such as Facebook and MySpace[17]; homepages and weblogs; and discussion groups, attesting to the interest surrounding self and identity in emerging contexts. Table 2.3 depicts some of the studies in this area. It does not intend to be thorough, but rather to illustrate some of the work being carried out, divided by sectors.

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[16] MUD is "an online, networked, originally text-based, multi-player game environment, typically set in an imaginary world. MUDs can be based on science fiction themes, others in the fantasy genre. These allow players to engage in interactive adventures, where they move between, and explore inter-connected virtual locations, chat, or battle with each other, fight monsters, and search for treasures" (Falk, 2001, para. 1). MUDs use text descriptions (of characters, locations and actions) rather than graphical representations.

[17] Available at: https://myspace.com

Table 2.3 Identity in cyberspace: a review of the literature

Sectors	Author, date
Global approaches	Bolter (1996) Cutler (1996) Biocca (1999) Bargh, McKenna, and Fitzsimons (2002) Boyd (2002) Lievrouw and Livingstone (2002) Schau and Gilly (2003) Buckingham (2008) Dodd (2008) Peachey and Childs (2011) Vie (2011) Lasorsa and Rodriguez (2013)
MUDs	Langham (1994) Reid (1994) Turkle (1994) Curtis (1997) Kendall (2000) Calvert (2002) Vasalou and Joinson (2009)
Social networks (such as Facebook, MySpace, SapoCampus, among others)	Kendall (2002) Hewitt and Forte (2006) DiMicco and Millen (2007) Manago, Graham, Greenfield, and Salimkhan (2008) Zhao *et al.* (2008) Papacharissi (2009) Greenhow and Robelia (2009) Davis (2010) Mehdizadeh (2010) Rosenberg and Egbert (2011) Aresta, Pedro, Santos, and Moreira (2012) Kavada (2012)
Homepages and weblogs	Miller (1995) Wynn and Katz (1997) Miller and Arnold (2003) Hevern (2000) Huffaker and Calvert (2005) Lenhart (2005) Trammell and Keshelashvili (2005) Qian and Scott (2007)
Dating sites	Ellison, Heino, and Gibbs (2006) Toma, Hancock and Ellison (2008) Whitty (2008)
Chats or instant messaging	Lenhart Rainie and Lewis (2001) Subrahmanyam, Greenfield and Tynes (2004) Valkenburg, Schouten and Peter (2005)
Avatars	Taylor (2002) Cooper (2007) Kafai, Fields and Cook (2007) Yee and Bailenson (2007) Waggoner (2009) Warburton (2009, 2010)

As we have discussed, the presentation of the self involves careful selection and organization in order to convey a specific, intended message. Digital technology allows for the conjugation of multimodal approaches to represent the self (or to create an identity) and thus we may speculate on the exaggerated or even fictitious nature of what is disclosed. Scholars have, however, concluded that homepages, for example, as a form of self-expression (Papacharissi, 2002), are "reliable, unaltered self-presentations" (Döring, 2002, section 6, para. 9), often echoing or revealing traces of the real world (H. Miller, 1995; Wynn & Katz, 1997).

Despite the unprecedented possibilities provided by technology, scholars identified cohesion between how people present themselves and how they are perceived in real life. As people experiment with new multiple identities, Hevern (2004) argues, together and across the cyberspace, these multiple identities mirror a person's self. Nonetheless, technical characteristics and features, as well as the individual's own ability to manipulate the technology, are determining. Different functions of the technological environments mediate self-representations, as they condition or allow multiple modes to play and intertwine to convey the intended impression. Thus, these modes, or the multimodal discourse potentiated by digital technology, modifies identity and upholds its multiplicity and fluidity, which results from the spatial and temporal dispersion this medium permits. Miller and Arnold (2003) contend that the expressive resources available limit a person's approach and inhibit unique online identities, given that the style and overall structure are, for the general public, pre-established. Despite the conscious effort to create a personalized identity, the online environment in itself and the person's own digital expertise (or lack thereof) frequently compromise these efforts. Papacharissi (2002) insists that software providers inadvertently style self-presentation, while Chun (2006) argues that computers are but "ideology machines" (p. 19), where the line between control and freedom is a tenuous one.

There has been considerable work carried out regarding MUDs, highlighting the fact that they enable visual anonymity and interactivity, as well as their synchronicity and transitory nature. The anonymity in these environments allows participants to tailor their self-representation, irrespective of reality, despite the interaction with real people. For these reasons, MUDs provide unparalleled moments to play with multiple, desired identities (Curtis, 1997; Reid, 1994; Turkle, 1994, 2005), and consequently, improve understanding of the self. While text-based descriptions of visual appearance have provided an important basis for the study of technology-mediated identity, technological evolution has developed toward increasingly media-rich, graphical

environments and, consequently, pictorial virtual worlds. Thus, the visual elements, conveyed through avatars, for example, have consistently assumed greater significance in technology-mediated identity.

In truth, authors such as Stone (1996), Turkle (1995, 2005), and Bargh *et al.* (2002) argue that digital technology in general free people not only to explore unexpected facets, but also to disclose personal and revealing information they would not otherwise disclose (McKenna & Bargh, 1998; McKenna, Green, & Gleason, 2002), echoing Derlega and Chaikin's (1977) assertion that people often engage in higher levels of self-disclosure to strangers. In line with McKenna, Green and Gleason (2002), Adler and Adler (2008) also found that within online communities people relate to and are accepted at a deeper level. The authors claim most cyber relationships are supportive and nonjudgmental. Thus, stigmatized or socially excluded individuals are able to establish and nurture closer relationships in these meditated environments, as they engage in greater reciprocal self-disclose. Papacharissi (2002) agrees that "the anonymous and textual nature of cyberspace allows one to overcome identity fixes, such as gender, looks, and disabilities" (p. 645), allowing people to be more inventive with how they represent the self and to exert more control over expressions given off, catalyzing what Walther (2007) denominates as *selective self-presentation*. Whereas in face-to-face contexts it is possible to exploit gestures, facial expressions, clothing, posture, accents, and other given off impressions in order to both represent an identity and to interpret and respond to other people's identities, online environments may provide fewer prompts, thus reducing unwanted access to feelings, values, and beliefs (Matheson & Zanna, 1988).

Admittedly, comparative studies between online and offline self-presentations allow us to conclude that the differences in contexts are especially relevant. Besides anonymity, as mentioned previously, technology-mediated contexts are able to reach a previously inaccessible and potentially new audience (R. Burnett & Marshall, 2003). Although these self-representations are intended to be acknowledged by others, there is little or no control over who the audience is (Wynn & Katz, 1997). In homepages, for example, the one-way nature of the communication implies little or no reciprocity, nor feedback, hindering the dynamic nature self-presentation and self-disclosure. Additionally, these identities become replicable, searchable, and persistent (Boyd & Heer, 2006), raising questions that people are just beginning to explore. Talamo and Ligorio (2001) argue that the comparative analysis of online and offline identities, i.e. of whether they are related or not, is irrelevant. The authors opt to emphasize that digital technologies "open the

door to new identity experiences because they give the opportunity to carry topics and tasks at a distance and by the mediation of more and more sophisticated cyberspaces" (p. 111). Identities are constructed and negotiated based on personal, individual characteristics, technological boundaries and also on the context, i.e., the online community in which these are to interact with. Technology-mediated identities reside not only in the representation of the self *per se*, but also in the context in which it is embedded and in the artifacts people interact with. As Kendall suggests, "the identities that people bring to their cyberspace interactions matter less in these stories than the new lessons of self they carry with them from their online interactions" (2002, p. 10). For Rokeby (1995), technology is a *Transforming Mirror:*

> The medium not only reflects back, but also *refracts* what it is given; what is returned is ourselves, transformed and processed. To the degree that the technology reflects ourselves back recognizably, it provides us with a self-image, a sense of self. To the degree that the technology transforms our image in the act of reflection, it provides us with a sense of the relation between this self and the experienced world. (Emphasis in original, p. 133)

In other words, technology, as a medium, is changing not only the way people view and articulate their multiple identities online, but has also a profound impact on a person's core self in real life.

2.3 Interconnected threads

Although we will resume this discussion in Chapter 3, the threads of self and identity, self-disclosure and self-(re)presentation are key elements in human development, especially regarding the development of interpersonal relations in social contexts (Buhrmester & Prager, 1995; Leary & Kowalski, 1990) . Reflection on what to disclose, the play with the multiple identities and the consequent responses have direct repercussions on self-concept (Schlenker, 1980, 1985, 1986); self-validation of opinions, attitudes, and values (Leary & Kowalski, 1990); and overall well-being (Derlega *et al.*, 1993; K. Greene *et al.*, 2006; R. M. Ryan & Deci, 2003; Sprecher & Hendrick, 2004; Sprecher *et al.*, 2013). Additionally, the process is crucial for creating and maintaining social relationships (Altman & Taylor, 1973; Rotenberg, 1995; Sprecher & Hendrick, 2004; Sprecher *et al.*, 2013; Weber & Carter, 1998). Although self and identity development are no longer considered as conclusive and pertaining exclusively to adolescence (see Section 2.1.2), identity experiments and self-presentational strategies are most significant during this time of human development. Indeed, as Harter (1999) contends, adolescence is characterized by an increase of

identities, which change depending on the relational contexts that emerge, and the medium used. The capacity to transform these multiple and fragmented identities into an integrated self (Brinthaupt & Lipka, 2002; Erikson, 1968/1994; Marcia, 1980; McAdams, Josselson, & Lieblich, 2006) is perceived as crucial for human developmental and, we believe, an integral part of education. Additionally, whereas some scholars believe technology replicates face-to-face interaction by arguing that ''new technologies may be providing nothing terribly new— just new ways of doing things that people have been doing throughout the history of social interaction'' (Ellison, Heino, & Gibbs, 2006, p. 428), others have expanded on this idea by sustaining that the asynchronous nature of technology enables a *more* reflected, restrained, and perhaps idealized form of self-representation (Walther, 1996), and therefore an ideal context for identity formation and development. Indeed, Turkle (2005) argues that computers have fostered changes in people's self-awareness, the awareness of the other, and their relationship with the world. The author further claims that "technology catalyzes changes not only in what we do but in how we think" (p. 18). Turkle's vision foments the dialogical self-identity process we have demonstrated throughout this chapter and the pivotal role of technology in today's society, as it mediates digital realities and shapes the experience of the world we live in.

In the chapter that follows, we will shift the focus toward HE in general and then describe current perspectives in Portugal in particular to provide a deeper understanding of the contextual reality that frames our study. We situate HE in today's fragmented society, we discuss institutional practices and we triangulate with student development theories. Additionally, we examine teacher and student relationships and the role of emotion in HE. Finally, we explore the specificities of multimodality in digital technology due to its prominence in today's society and the implications for HE.

Chapter 3

LEARNING *TO BE* IN HIGHER EDUCATION

"The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn,"

- Alvin Toffler (as cited in Siegle, 2004, p. 32)

"In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it."

- Walter Benjamin (1969, p. 255)

Introduction

In the previous chapter, we sustained that a person has a core self and multiple identities, none of which are stable, and which are influenced by the surrounding context. Additionally, we noted the relevance of self-disclosure and self-(re)presentations in interpersonal relations and the connection between self-identity process, technology and overall human development. This chapter shifts the focus toward education, in order to discuss and provide a deeper understanding of the contextual reality that frames our study.

Within an educational setting, but specifically for teachers, especially unsettling is Roger Shank's webpage[18] logo that reads: "There are only two things wrong with the education system: 1. What we teach 2. How we teach it". Indeed, as teachers ourselves, this statement raises many questions regarding our own beliefs and practices, our own training, the curriculum, as well as the role of the institutions where we teach. We cannot, however, ignore the main stakeholders in education: our students. Recognizing the complexity of the educational phenomenon, Alarcão (2000) emphasizes the need for a coherent articulation between educational structures and their actors, namely students, teachers, the curriculum, and the institution. Education is, in truth, a myriad of interlacing threads, multifaceted and complex that educators have for centuries tried to grasp, to comprehend, in order to successfully piece together and obtain a clearer understanding of the overall puzzle. More understanding will thus lead to the advocated coherent articulation. It is the compelling challenge that propels teachers and researchers to seek further and deeper understandings in the field.

We too, as teachers, face this paradox: on the one hand, we are aware that the field is so complex, that full comprehension is unattainable; nonetheless, we strive to unveil what may be perhaps a mere speck of *something* that may prove to be fruitful, even if just for a single teacher or a handful of students. It is within this premise that we embrace the chapter that follows. We do not intend to provide a comprehensive state of the art regarding education; instead, we intend to clarify notions and underline some of the intrinsic relations, with particular relevance to the study we proposed to carry out, within the vast field of education, particularly HE. Therefore, we concede that there may be other perspectives, perhaps other opinions and studies that we do not mention and other lines of study we could have pursued. Perhaps our decisions will too present a

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[18] Available at http://www.rogerschank.com

challenge to other teachers and researchers, and in turn propel them to seek further and deeper understandings.

The chapter begins with a holistic overview of HE and then presents a particular focus on HE in Portugal, bearing in mind that we are part of the European Union and are thus compelled to adopt, adapt and implement visions and strategies, frameworks and procedures. Within this context, the chapter then proceeds to discuss and relate what we believe to be some of the most significant and relevant learning *ingredients* for our study. We discuss student development theories whose premise is identity development. We situate current learning theories and discuss how these articulate with student development theories. Furthermore, we address emotion and interpersonal relationships as integral aspects of the self and therefore of HE. Aspects that, despite the literature advocating their relevance, are still often disregarded in favor of more traditional and circumspect approaches to *teaching*. Finally, we discuss digital technology as a catalyst for change; we look at the specificities of multimodality and discuss its implications in today's HEIs.

3.1   Education in a fragmented society

Societal changes bring forth changes in education. Witnessing these changes and recognizing that education and society are intertwined and interdependent, as each influences and is in turn influenced by the other, the literature regarding HE has, over the last several decades, attempted to contemplate the changing landscape so as to make sense of these evolving needs. In 1986, Bruner argued:

> We are living in bewildering times where the conduct of education is concerned. There are deep problems that stem from many origins – principally from the changing society whose future shape we cannot foresee and for which it is difficult to prepare a new generation. (p. 121)

Ten years later, Delors (1996) published a report, pleading for education to be viewed in the broader context of its interaction with society and proposing a humanistic and integrated vision of education. Burnett acknowledges that while arguing in favor of education "as a public good with a fundamental role to play in personal and social development" (as cited in Tawil & Cougoureux, 2013, p. 4) more than 17 years ago, the Delors Report remains a timely and challenging agenda for shaping education (N. Burnett, 2008). Indeed, the Delors Report viewed education as all-

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encompassing, arguing that education is based upon four pillars: *learning to know, learning to do, learning to live together* and *learning to be*. Similarly to the structure of a house, education would not be sustainable should one of these pillars be absent. We view these four pillars as developing competences to learn and know in order to interact within a social context, with direct influence on the individual self, i.e. *on being*. Considered by many to be a key international reference or a visionary document, Tawil and Cougoureux (2013) found nonetheless that the report's *utopian* vision has not always been easy to translate into practice. However, we concur with Burnett (2008) that, despite the difficulties, the four pillars provide all educational stakeholders with a relevant guiding framework for education development in today's world. For, as Dräger eloquently claims, *learning*

> (…) is about the whole person. It is about allowing every individual to participate in society and making our society more cohesive. Learning enables people to develop to their full potential and to play an active role in their environments. It allows them to try new things and to harness untapped talents. Along with enhancing employment opportunities and professional standing, learning lays the groundwork for fulfillment in life. Moreover, learning cannot and should not start or end in the classroom or in other educational institutions. (…) [To make] learning a reality, it is important to embrace and connect all learning stages, types and places and to link this process with the wider spectrum of benefits that flow from it. (as cited in Hoskins, Cartwright, & Schoof, 2010, p. 6)

Accordingly, education should be regarded first and foremost as a means to endow a person's ability to guide and adjust his/her own development. Education is not just about educational institutions, but also about life in general and more specifically, each individual life (Baldacchino, 2009). Nash (2008), among others, defends educating for meaning, so as to make sense of a person's own life, to integrate the self, context and subject matter into a meaningful, personal learning experience. Kegan (1982), on his part, argues that life is interpreted through meaning-making structures. On these accounts, learning implies understanding and transforming individual conceptualizations of the world. It is not, however, a solitary process. It emerges in dialogue, where teachers and students each assume their own responsibility in the process to co-produce meaning, an "encounter between a number of personal construct systems" (Little, 1995, p. 178). Through this relational dialogue, teachers and students, within a specific context, construct meaning about themselves as well as about their social and cultural context (Ferreday, Hodgson,

& Jones, 2006). Lave and Packer (2008) sustain that learning uncovers, describes and fosters human relations. The authors claim:

> Learning is construed as the reconstruction of the way a subject is engaged in the world, so that the subject herself or himself is reconfigured, and at the same time there is a reconfiguration of the production and reproduction of objects, whether they be texts, other persons, social events, or institutions. (p. 43)

Within this perspective, we posit that learning is not about transferring well-defined knowledge packages, but rather about social/contextual adaptability that derives from personal interpretation and critical reflection. Thus learning *is* identity development.

Traditionally HE was regarded as an elitist sector for a minority. However, over time, HE became recognized as a source of universal knowledge, a place for teaching and searching for truth (Bathmaker, 2003). Additionally, the social pressure resulting from the perception that higher levels of education foster social ascension, improve living conditions, and the development of a positive association with the labor market has led to a rapid expansion of this sector (Bathmaker, 2003; Schofer & Meyer, 2005; P. Scott, 1995), and to the establishment of a direct correlation between economic development and HE. In truth, socio-economic changes, as well as the technological evolution, have had a significant impact on everyday life, including the very nature of work. Consequently, HE has also been windswept by these new demands that continuously emerge. Admittedly, whereas HE is increasingly less acknowledged as the source of universal knowledge, the direct correlation established between economic development and HE remains strong. Thus, the interconnection between HE and society creates what we perceive to be a continuous development spiral, where one influences and is influenced by the other in a propelling force towards an unknown future.

In today's fragmented, postmodern society, where people are continuously faced with, "a noxious, painful and sickening feeling of perpetual uncertainty in everything regarding the *future*" (Emphasis in original, Bauman, 1997, p. 193), specific content knowledge and technical skills are considered to be no longer sufficient. Barnett (2000) acknowledges that faced with *supercomplexity,* HE needs to enable students to successfully manage uncertainty to act in society and to cope with the unbounded, exponential knowledge and information, so as to expand the understanding of the world and their own self-understanding, in a reflexive practice (Giddens, 1991). Within fragile and constantly shifting boundaries, which Bauman interestingly coined as

liquid (see Bauman, 2000, 2007, 2010), the labor market creates new demands. Employers seek new skills and qualities: forgotten seems to be the need for book-bounded knowledge, to be replaced with personal (such as openness, self-reliance, flexibility and adaptability) and interpersonal skills (communication, negotiation and teamwork) (Bathmaker, 2003), coupled with digital and media literacy (Eshet, 2004; Gilster, 1997; Livingstone, 2004; Thoman & Jolls, 2004), creativity and imagination (Becker & Steele, 1995; Cameron, 2013; Evans, 2013; M. Greene, 1995; Puccio, Mance, & Murdock, 2010), so as to create and adapt to new ideas, as well as readapt old ones and apply them to *unfamiliar contexts* (McNair, 1997, p. 103). In Portugal, as well as in most of the world, in this age of liquidity and fragmentation, a long-term career with one employer is no longer viable and thus, educational stakeholders cannot rehash the past: on the one hand, institutions and teachers cannot format students to assume pre-established roles or professional identities; on the other hand, students cannot continue to nurture the belief they will find and maintain a steady, long-term employer. Within this context, it is imperative that all HE stakeholders be flexible enough to accommodate and implement the necessary changes to meet today's demands. HEIs are compelled to provide flexible programs, teachers are asked to redesign curricula and develop practice-based pedagogical approaches, while students are asked to assume a more active and responsible stance in their own learning. Twenty-five years ago Nóvoa (1988) adverted that given the rapid technological evolution and the obsolescence of knowledge, providing a solid knowledge base would be of little or no use. And although HE is still very much knowledge centered, Portuguese scholars reiterate HEIs' need to prepare the student for self-directed and autonomous learning so as to prepare them for life (Almeida, 2002; Ferreira, Almeida, & Soares, 2001; Tavares, 1996). HE cannot foresee a stable adult, deceptively secure in the knowledge acquired. Faced with a fragmented, multifaceted, complex society, institutions and teachers need to challenge students so as to develop critical reflective appraisals regarding themselves, their interactions and that world around them. Deeply and intrinsically rooted in the individual, education is, as we have claimed above, more than instructing, about *being*.

Within this context, the European Commission for Education and Training released a framework in 2006 advocating that education and training systems across Europe should support the development of key competences so as to "achieve employment, personal fulfillment, social inclusion and active citizenship"[19]. As Rychen and Salganik (2003) explain, "A competency is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on

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[19] See http://ec.europa.eu/education/lifelong-learning-policy/key_en.htm

and mobilizing psychosocial resources (including skills and attitudes) in a particular context" (p. 4). Ananiadou and Claro (2009), when discussing the *21st Century Skills and Competences for New Millennium Learners in OECD Countries*, claim *competence* is a broader concept that may encompass *skills*. The authors draw on the European Commission's Cedefop glossary and define *skill* as "the ability to perform tasks and solve problems, while a competence is the ability to apply learning outcomes adequately in a defined context (education, work, personal or professional development)". In turn, *competence* "is not limited to cognitive elements (involving the use of theory, concepts or tacit knowledge); it also encompasses functional aspects (involving technical skills) as well as interpersonal attributes (e.g. social or organizational skills) and ethical values" (p. 8). Similarly, the *Partnership for 21st Skills*[20] in the United States of America, while referring to *skills*, postulates the need for an interconnected learning process, where critical elements (standards, assessments, curriculum, instruction, professional development and learning environments) must be aligned to help students achieve 21st century outcomes. By fomenting competence in education, learning becomes not only about knowledge but comprises the skills, attitudes and values needed to face the unforeseen challenges of the future.

Other literature on HE reflects this movement, arguing in favor of *rethinking* (Laurillard, 1993; Saroyan & Amundsen, 2004), *repositioning* (Coffield & Williamson, 1997), *re-envisioning* (Lin, Oxford, & Brantmeier, 2013)*, reconstructing* (Chappell, Rhodes, Solomon, Tennant, & Yates, 2003), *transforming* (Mayes, Morrison, Mellar, Bullen, & Oliver, 2009) or even a *revolution* (Altbach, Reisberg, & Rumbley, 2009) in HE, at a time of *change* (Bleiklie & Henkel, 2005; Enders & Weert, 2009; Hunt, Bromage, & Tomkinson, 2006; Visser & Visser-Valfrey, 2008). These scholars, among others, acknowledge the need to *probe the established boundaries* (McMahon & Claes, 2005) and *renew* (Palmer, Zajonc, & Scribner, 2010) or *reclaim* (Walker & Nixon, 2004) HE, with a focus on future technological trends (see for example *The Higher Education* edition of the *Horizon Reports*, published by The New Media Consortium[21]).

The movement illustrated previously is also noticeable in Portugal, where the Bologna Declaration, implemented at the European level, has already brought about significant albeit insufficient changes, as they seem to be incapable yet of responding fully to the economic, social and technological demands (Alarcão, Andrade, Couceiro, Santos, & Vieira, 2006; Almeida, 2007; Almeida & Vasconcelos, 2008; Cabrito, 2008; Esteves, 2008; Feyo de Azevedo, 2008; Pereira,

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[20] See http://www.p21.org/index.php

[21] Available at: http://www.nmc.org/horizon-project

2004; Ramos, 2012; Simão, Santos, & Costa, 2005). Almeida (2007) believes the structural changes were so rapidly implemented that one should expect mistakes. The author suggests that HE in Portugal is still too closed in on itself and therefore finds it difficult to break with the *status quo* determined by individual interests. Thus, we may regard Bologna as a visible mark of profound changes, an influential and decisive driver, capable of mobilizing deep structural changes in HE systems (Taylor, Ferreira, Machado, & Santiago, 2008), which nonetheless does *not* guarantee practical results. It is our belief that the gap between what is postulated and what is found in practice is due, perhaps as Maassen (2009) argues, to an institutional incapacity to meet these demands. We believe that some of the incapacity may be directly related to foundational pedagogical practices traditionally implemented in HE. In practice, whereas on the one hand technological changes and implementations are fast-paced, pedagogical practices seem to be deeply rooted and more resistant to change.

The legal framework that underpins the Bologna principles and delimits HEIs boundaries, in our opinion coaxes them toward current learning trends, while allowing them to preserve their traditional autonomy. Portuguese law has determined that all HE institutions have cultural, scientific and pedagogical autonomy[22], while establishing five overall mission statements[23], which we summarize as the pursuit of three key missions: education (*knowledge production and diffusion*), research and society (connection to society in terms of *knowledge transfer* and *economic gains*). Although there is a current discussion so as to the need to revise the current legal framework[24], no changes are foreseen regarding HE's overall mission. Within this legal framework and by exercising their autonomy, each HEI determines its own mission. Relevant for our study is the publically stated mission of IPP, and more specifically ISCAP, as it is within this context that our study will take place (see Chapter 5). IPP does not stray from the overall mission stated in the Portuguese law, clearly advocating the three pillars referred to above: education,

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[22] *Decreto Lei n.° 62/2007 de 10 de Setembro,* Article 71.° point 1, reads: "As instituições de ensino superior públicas gozam de autonomia cultural, científica, pedagógica e disciplinar, nos termos da lei".

[23] *Decreto Lei n.° 62/2007 de 10 de Setembro,* Article 2.° reads: "1. O ensino superior tem como objectivo a qualificação de alto nível dos portugueses, a produção e difusão do conhecimento, bem como a formação cultural, artística, tecnológica e científica dos seus estudantes, num quadro de referência internacional. 2. As instituições de ensino superior valorizam a actividade dos seus investigadores, docentes e funcionários, estimulam a formação intelectual e profissional dos seus estudantes e asseguram as condições para que todos os cidadãos devidamente habilitados possam ter acesso ao ensino superior e à aprendizagem ao longo da vida. 3. As instituições de ensino superior promovem a mobilidade efectiva de estudantes e diplomados, tanto a nível nacional como internacional, designadamente no espaço europeu de ensino superior. 4. As instituições de ensino superior têm o direito e o dever de participar, isoladamente ou através das suas unidades orgânicas, em actividades de ligação à sociedade, designadamente de difusão e transferência de conhecimento, assim como de valorização económica do conhecimento científico. 5. As instituições de ensino superior têm ainda o dever de contribuir para a compreensão pública das humanidades, das artes, da ciência e da tecnologia, promovendo e organizando acções de apoio à difusão da cultura humanística, artística, científica e tecnológica, e disponibilizando os recursos necessários a esses fins."

[24] *Proposta de Alteração: PL 275/2013, 2013.07.03*

research and society[25]. IPP values school-community interaction (*sharing, dialogue and participation in community life*), while emphasizing the need for *diversity* and *creativity*, *critical reflection* and *progress*. ISCAP's mission[26] draws on the three pillars established by IPP, notwithstanding its focus on the field of business sciences. O'Banion (2011) contends most HE missions incorporate these three pillars, admitting they have "provided a rich harvest" (p.3) for society and the world. However, the author also recognizes that the social transformations we described previously have given raise to an emerging focus on *learning*, as opposed to teaching, in line with our own beliefs and arguments at the beginning of the chapter. O'Banion draws on the work of the Wingspread Group on Higher Education and announces the challenges HEIs need to face if they are to "align our entire education enterprise for the personal, civic, and workplace needs of the twenty-first century". The Wingspread Group claims "putting learning at the heart of the academic enterprise will mean overhauling the conceptual, procedural, curricular, and other architecture of postsecondary education on most campuses" (as cited in O'Banion, 2011 p. 6). The author describes a systemic strategy focused on student learning, known as the *Learning College*, capable of overhauling the traditional architecture of education. It is based on six key principles that HEIs should pursue, namely:

1. to create substantive change in individual learners;

2. to engage learners as full partners in the learning process with learners assuming primary responsibility for their own choices;

3. to create and offer as many options for learning as possible;

4. to assist learners to form and participate in collaborative learning activities;

5. to define the roles of learning facilitators by the needs of the learners;

6. Finally, the institution and teachers succeed only when improved and expanded learning can be documented for learners.

The model presented above is based on the notion that education is designed for the learners rather than for institutional or teachers' needs. It is built on the premise that the student is

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[25] Available at: https://www.ipp.pt/site/ipp/missao.aspx The text reads: "A missão do Politécnico do Porto é ser líder no ensino superior politécnico em Portugal, assumindo-se como comunidade socialmente responsável que, num quadro de referência internacional, procura a excelência na formação de cidadãos de elevada competência profissional, científica, técnica e artística numa ampla diversidade de perfis de qualificação; no desenvolvimento da investigação e transferência aplicada de tecnologia e de conhecimento; na criação e difusão da cultura; e no compromisso com o desenvolvimento sustentado da região. Os valores do IPP assentam na partilha, dialogo e participação na vida das comunidades, na diversidade e curiosidade criativa, na liberdade intelectual e cooperação, num espírito crítico e na criação de progresso."

[26] Available at http://iscap.ipp.pt/site/php/bemvindo.php The text reads: "O ISCAP é uma escola de ensino superior politécnico que tem por missão específica a formação, a investigação, a criação e difusão da cultura e do saber e a prestação de serviços na área das ciências empresariais."

pivotal in all educational activities and that the role of HEIs is to help students establish and develop emotional connections to learning. Considered perhaps, once again, as utopian, this vision and approach cannot however be considered new. In truth, as Gil (2001) has also professed, the described educational framework derives from a humanistic vision of education, which reflect the ideas and visions of educators such as Dewey, Freinet and Freire, and that of Piaget and Vygotsky's constructivist perspectives and collaborative learning approaches. The author also admits, as we have suggested before, that the problem lies in the gap between thinking, expectations, pedagogical approaches and what is done in practice, in each institution.

Although the literature argues that a viable model for HE is inseparable from one for society as a whole, changes are slow to permeate the long-established boundaries of this sector. The *learning* in HEIs does not seem to sufficiently prepare students for the emergent future, by failing to balance the necessary personal and social aspects with professional ones. Within the Portuguese context specifically, we can find several studies describing unsuccessful outcomes in HE, with special emphasis on first year students (among others see, Amaral, 2002; Ferreira *et al.*, 2001; Soares & Almeida, 2002; Tavares & Santiago, 2000; Tavares, Santiago, & Lencastre, 1998). While some authors focus on the students, their personal factors and their lack of essential basic knowledge, others focus on perceived shortcomings from a teacher perspective. Others still concentrate on institutions and government policies. When it comes to teachers, it has been found that these tend to focus on student-based factors rather than on factors related to their own teaching practice and curriculum design (Tavares & Huet, 2001; Taylor & Bedford, 2004). We believe all perspectives are relevant in this multifaceted world that is education; however, and although we admit that all stakeholders hold equal measures of responsibility, we do perceive teachers to be *trained* drivers and guides, *trained* facilitators of the learning process and thus with an undeniable degree of accountability. As teachers ourselves, we recognize our role as possible instigators of change, instead of merely laying the blame on politicians, policies and unprepared, immature students.

3.2 Pedagogical cultures in Higher Education in Portugal

In order to implement the Bologna principles, not only in terms of structure, but as also in terms of learning practices, the Portuguese government passed *Decreto-Lei* 74/2006. The regulating law

clearly adverts that changes cannot merely occur at a formal, structural level[27], adding that pivotal in the process is:

> the change of the teaching paradigm from a passive model, based on the acquisition of knowledge, to a model based on the development of competences, which include both those of a generic nature - instrumental, interpersonal and systemic – and the more specific ones, associated with the training area, and wherein experimental design and projects play an important role[28].

Thus, in order to comply with the law, teachers and HEI need to identify the competences deemed necessary for today's student, as discussed previously, and adjust the learning practices accordingly. A review of the literature confirms that generally speaking Portuguese scholars across the whole spectrum of our HE system have addressed the challenge of integrating interactionist and constructivist theories, as well as the factors associated with teacher practices and behaviors with positive or negative repercussions on students, on the very teaching and learning process. However, despite this growing interest and the law advocating the need to implement a new educational model, studies on teaching performance and pedagogical practices in HE are still rare (Vieira *et al.*, 2002). Vieira (2005) posits, in her conclusion of the project *Transformar a Pedagogia na Universidade: Experiências de Investigação do Ensino e da Aprendizagem,* that the identified constraints found reveal "the burden of an academic culture we wanted to counteract, grounded on professional isolation, the undervaluation of pedagogy and the divorce between research and teaching" (p. 23)[29]. Tavares and Alarcão (2001), among others (see Almeida, 2002 and Costa, 2002, for example), have argued that student success in higher educational contexts is closely linked to teacher training and pedagogical innovation. The authors believe it is necessary to rethink teacher training in HE so as to include pedagogical preparation as well as scientific training and research. Fernandes (2009) summarizes the three essential knowledge areas for HE teachers, which Leite identified during the debate *Educação em Debate – Políticas e pedagogia no ensino superior: desafios de Bolonha* as follows:

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[27] *Decreto Lei n.º 74/2006 de 24 de Março,* reads: "A adequação deve traduzir-se numa apropriada reorganização das formações superiores tendo em vista a concretização dos objectivos do Processo de Bolonha, não podendo, de modo algum, ser encarada como uma mera alteração formal".

[28] Our translation. The original reads: "Questão central no Processo de Bolonha é o da mudança do paradigma de ensino de um modelo passivo, baseado na aquisição de conhecimentos, para um modelo baseado no desenvolvimento de competências, onde se incluem quer as de natureza genérica — instrumentais, interpessoais e sistémicas — quer as de natureza específica associadas à área de formação, e onde a componente experimental e de projecto desempenham um papel importante".

[29] Our translation. The original reads: "o peso de uma cultura académica que quisemos contrariar, assente no isolamento profissional, na subvalorização da pedagogia e no divórcio entre investigação e ensino".

- Scientific knowledge;

- Pedagogical knowledge;

- Cultural knowledge;

- Practical professional (teaching) knowledge.

Recognizing the validity of these different knowledge areas, Leite draws attention to the importance of their coexistence, adverting that practical teaching experience and specific scientific knowledge related to the subject area are necessary but not sufficient to constitute good teaching practices. The author emphasizes the need for pedagogical training and that HE teachers need to admit they *need* to learn, as opposed to the traditional perspective that "HE teachers do not need to be taught" (Leite, 2007, p. 2)[30] as, thus far, this group of teachers have never been required, or indeed expected, to undergo any pedagogical training. However, while some stakeholders consider this pedagogical training as essential, others only value the technical components, while others still view this as unnecessary (Cachapuz, 2001; Esteves, 2008; Leite, 2007). We believe this reluctance toward pedagogical training and the changes in teaching practices it may entail also seems to be deeply embedded in traditional HE practices. Baruffi (2000) states:

> History shows that the teacher, especially in the technical and humanistic areas, was for a long time a professional that, contrarily to elementary and secondary schoolteachers, did not tend to his/her pedagogical training. The assumption for teaching was knowledge domain, here understood as specific knowledge about a particular area, sufficient for higher education teaching, that is to say, *someone that knew something, necessarily knew how to teach it.* (Emphasis in original, p. 181)[31]

Pedagogical and didactical perspectives were therefore left dormant, or "silent" (Morosini, 2000, p. 12). Implemented practices seem to have derived mostly from self-training built on experience. To this day, in Portugal, pedagogical and didactical knowledge is still irrelevant for curriculum assessment and to become a teacher in HE, contrarily to what happens in lower educational levels (Leite, 2005, 2007; Leite & Ramos, 2012). In truth, at a time of change, Portuguese HEIs struggle to overcome the reductionist view that to be a teacher, knowledge of the specific area is

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[30] Our translation. The original reads: "professores universitários não precisam de ser ensinados".

[31] Our translation. The original reads: "a história registra que o professor, em especial nas áreas técnicas e humanas, por um largo período, era um profissional que, diferentemente dos professores do ensino fundamental e médio, não cuidava da sua formação pedagógica. O pressuposto para a tarefa de ensinar era o domínio de conhecimento, aqui entendido como saber específico sobre determinada área, condição suficiente para o exercício do magistério superior ou seja, *quem sabia algo, sabia necessariamente ensinar este algo.*"

sufficient, and thus, provided one has the required knowledge, one will instinctively know how to teach. Over the years, teachers in HE in Portugal became teachers without any specific pedagogical training, often having been integrated at the career right after graduating, and are thus only able to draw on their own student experience[32] and the experience accumulated with practice (Esteves, 2008; Leite, 2005; Vieira *et al.*, 2002; Zabala, 2004), resulting in what Tardif (2002, p. 11) sees as a "pedagogy without pedagogical reflection"[33]. Additionally, prestige in HE still derives from scientific investigation as opposed to teaching (V. Gil *et al.*, 2003; Patrício, 2001) and, in the case of professionally oriented HEIs (polytechnic institutions), from the contextual knowledge of business professionals (such as lawyers and accountants) who, through teaching, share their professional expertise[34].

The need to rethink teacher capacity in HE and the need for pedagogical training has been acknowledged worldwide in recent years (Saroyan & Frenay, 2010), to the point of becoming compulsory in the UK, Norway (Trowler & Bamber, 2005) and Sweden (Lindberg-Sand & Sonesson, 2008), for example. While most studies argue in favor of teacher training (Gibbs & Coffey, 2000, 2004; Postareff, Lindblom-Ylänne, & Nevgi, 2007, 2008; Stes, Coertjens, & Van Petegem, 2010), Norton, Richardson, Hartley, Newstead, and Mayes (2005), interestingly, question its effect. These authors (as well as Lindblom-Ylänne, Trigwell, Nevgi, & Ashwin, 2006; Prosser & Trigwell, 1999, for example), found that different teaching intentions result from contextual factors rather than the different underlying conceptions each teacher has of teaching. Thus, while pedagogical training may enhance shifts, namely from teacher-centered to student-centered approaches, it is, understandably, a slow process (Postareff *et al.*, 2007). That is to say, resistance to change toward more student-centered approaches depend on the teacher's own approach to and conception of teaching, the context, as well as the very nature of the course[35]. For example, Lindblom-Ylänne *et al.* (2006) found, in line with Lueddeke (2003) and Trigwell (2002), that teachers from the hard sciences (such as physical sciences and engineering) tend to implement more teacher-focused approach than those from the humanities and social sciences.

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[32] Lortie (2002) coined the term "apprenticeship-of-observation" in 1975 to describe the phenomenon whereby the majority of teachers teach very similarly to their own experience as students and the preconceptions developed over time while in that role.

[33] Our translation. The original reads: "pedagogia sem reflexão pedagógica."

[34] *Decreto Lei no. 206/2009 de 31 Agosto* legally frames *Título de Especialista* (award of the title of specialist), recognizing a teacher's professional quality and merit within a specific subject area, but excludes the act of teaching.

[35] Over twenty years ago, after an extensive multicultural study on the conceptions of teaching, Pratt (1992) had already adverted to the interdependent relation between teachers' actions, intentions, and beliefs and the learner, content, context, and/or their ideal vision for society.

Shulman (2005) reminds us that *signature pedagogies*, or the types of teaching that organize the ways students are educated for their future professions, can easily be distinguished between disciplines. That is to say, the very nature of law or medicine, for example, will lead to specific teaching and learning approaches, a set of assumptions about how to convey knowledge, and beliefs about professional attitudes, values, and dispositions. Irrespective of the *signature pedagogies* described by Shulman, societal demands have led to a pedagogical perspective that favors a constructivist, reflective, student-centered approach while exalting the role of technology in education. Freitas (2002) goes further and emphasizes that current pressures challenge teachers to reinvent educational contexts, their educational practices as well as *themselves* as individuals by rethinking attitudes, conceptions, methods and their relations in the educational process.

3.3   Finding the balance between teaching and learning *to be*

As we have witnessed, the need to break with traditional teaching methods, most often too theoretical and lacking practical application, marked by logical knowledge transmission and relegating students to a predominantly passive role, has become paramount. In the complex society we live in, with the unforeseen future demands and the need for competence development, it has become widely acknowledged that approaches to teaching and learning need to encourage greater student involvement anchored in constructivist perspectives. As Laurillard (1993), among others, has argued, higher levels of thinking and cognitive development occur in contexts that stimulate curiosity, problem solving and reflective, critical thinking skills (see also the work of Schön, Kolb, and Moon), where students are actively engaged in learning, in the construction of knowledge (see the work of Dewey, Freire, and Vygosky, for example). In the foreward of the book *Education for judgment: the artistry of discussion leadership*, Elmore (1991) states:

> The aim of teaching is not only to transmit information, but also to transform students from passive recipients of other people's knowledge into active constructors of their own and others' knowledge. The teacher cannot transform without the student's active participation, of course. Teaching is fundamentally about creating the pedagogical, social, and ethical conditions under which students agree to take charge of their own learning, individually and collectively (p. xvi-xvii)

Drawing on Vygotsky (1978), who defended that learning and meaning making is an internal, as well as social and cultural act and Dewey (for example, 1916/1966, 1938/1997), who posited that learning is a continuous, constructive process, Tangney, FitzGibbon, Savage, Mehan, and Holmes (2001) also argue learning is not a personal benefit, but that, in interaction, all stakeholders in the learning process construct and benefit from it. A reflective attitude from all those involved is essential in this process. Teachers should reflect on the curriculum and their own teaching practices (Alarcão, 1996/2013; Cruickshank, 1985; Davis, 2003; Schön, 1983) and students also benefit from a reflective approach to their own learning as reflection is both involved in and enhances the quality of learning (Barnett, 1997, 2000; Brockbank & McGill, 2007; Hinett, 2002; Moon, 2001). At a time when education seems to reach beyond the instrumental, Brockbank and McGill (2007) are of the opinion that,

> Development of the person is the aspiration, where the capacity to learn is increasingly in the learner as greater autonomy is reached. The learner is able to be critical in relation to the domains of knowledge, self and the world, where the learner is able not only to embrace knowledge but also to bring self, including emotion and action, into the learning process. The learner is effective within her discipline, as well as critical of her discipline from without, as well as crossing disciplines in acknowledgement of the relativity of knowledge. She is able to be in a reflexive position about learning how she learns. (p. 4)

While traditional teaching and learning approaches seem to ignore or suppresses learner responsibility (Armstrong, 2012), student-centered approaches places the learner at the realm of the learning process. However, shifting responsibility to students implies role changes and a responsible partnership between teachers and students. When the teacher allows students to ask questions and assume a prominent role in the learning process, the process is enhanced (Shor, 1992; Stringer, 2004). By establishing personal learning objectives, students assume their responsibility, as what is learnt is personally meaningful. Felder and Brent (1996) claim that the literature has provided numerous demonstrations that student-centered approaches lead to increased motivation and interest to learn, greater retention of knowledge, deeper understanding, and more positive attitudes toward the subject being taught, and consequently, successful outcomes (see also Kember, 2009; Wright, 2011). The authors also note however, that this shift in responsibility is often met with student resistance.

Over the years studies have concluded that student conception of what learning can influence their approaches to learning (Entwistle & Ramsden, 1983; Entwistle, 1997; Prosser & Trigwell, 1999; Ramsden, 2010; Trigwell, 2002). Drawing on the literature, Gracio, Chaleta and Ramalho (2012) claim the different conceptions of learning are may be classified into two large groups

(1) a surface, quantitative or reproductive conception of learning and;

(2) a deep, qualitative, seeking meaning or transformative conception.

The authors argue the first group involves less sophisticated ideas about learning reporting to the acquisition, storage, reproduction and use of knowledge (increasing of knowledge, memorization, application), whereas the second group, includes higher subcategories of conceptions since it refers to learning as seeking and construction of meaning and personal transformation (understanding; seeing something in a different way; change as a person). Finally, the authors posit better learning outcomes occur when students have transformative or deep conceptions of learning. This may explain the student resistance to change, as it implies a change in established conceptions of what learning should be.

Additional studies have also shown that active learning environments where students collaborate and cooperate in projects are highly motivational (Blumenfeld *et al.*, 1991; D'Orio, 2009; Lourenço, Guedes, Filipe, Almeida, & Moreira, 2007), leading to deep involvement and meaning making, in line with Dewey's (1938/1997) vision on education and the need to learn within practical experience. For this philosopher, learning implies reorganizing experience so as to make meaning in an ever-changing world instead of relying on imposed knowledge "incorporated in books and in the heads of the elders". We believe what Dewey argued in the beginning of the 20th Century, still rings true in the beginning of the 21st Century:

> To imposition from above is opposed expression and cultivation of individuality; to external discipline is opposed free activity; to learning from texts and teachers, learning through experience; to acquisition of isolated skills and techniques by drill, is opposed acquisition of them as means of attaining ends which make direct vital appeal; to preparation for a more or less remote future is opposed making the most of the opportunities of present life; to static aims and materials is opposed acquaintance with a changing world. (1938/1997, p. 4-5)

Student-centered approaches imply establishing closer interpersonal relationships as opposed to merely sitting in the classroom passively filtering rendered information. Through dialogue, teachers and students express and discuss their needs and interests, as well as learning material and experiences, creating a continuous feedback loop, through teacher-student interactions, as well as student-student interactions, allowing for the construction, deconstruction and reconstruction of meaning. Vygotsky (1978) argued that community is central in meaning making. Students develop essential skills and strategies through interaction in collaborative and cooperative learning activities.

These approaches to teaching and learning also acknowledge that despite the massification of HE, each student is unique, with unique personality and experiences, and thus, their own learning styles and preferences need to be considered. As facilitators of the learning process (Reeve, 2006), teachers need to engage student interest, and motivate them to learn. Ideally, it is necessary to adjust the teaching and learning method adopted according to each individual student's needs. This implies understanding student learning processes and students' learning styles (Kolb, 1981; Sims & Sims, 1995; Vermunt & Vermetten, 2004), as well as each student's characteristics in order to transform them into active critical thinking, active learners (Bonwell & Eison, 1991; Kolb, 1984; Schön, 1983). Davis (2003) contends that in order to be effective, teachers should apply various teaching and learning methods, in search of a fitting pedagogy. Be that as it may, students are often perceived as a "homogeneous mass", where "individual differences tend to be glossed over" (Pinto da Silva, 2006, p. 16).

At a time when HE public is greatly diversified, where adolescents, young adults, and mature adults, whose learning processes differ and whose interests, motivations and contexts vary, form a heterogeneous mass within a classroom, strategy diversification becomes problematic. In interaction, while teachers and students struggle to make meaning of the world around them, as facilitators and instigators, the teachers need to find the balance to mentor student-learning activities. Encompassing differences requires finding a strategy, a personalized approach to learning where each distinctive person is able to learn, unlearn and relearn. Tangney *et al.* (2001) claim, "the current classroom model is largely a product of the industrial revolution whereby groups of students of the same age come to a single physical location to be instructed in the same subject matter at the same pace". The authors note, "earlier models of learning were much more tailored to individual learners and stressed high-level interaction between the tutor and student" (p. 3114-3115). However, as we have witnessed, education changes in tandem with society. Thus,

perhaps we are at a time when we do need to *reclaim* what seems to have been lost.

3.3.1 Learning as student development

In line with Brockbank and McGill (2007), we too believe learning is about personal development in interaction; it is about the *self* – that of teacher and students – embedded in a social context. Higher educational contexts are undeniably rich in challenges and development opportunities (Pascarella & Terenzini, 1991), in terms of autonomy, identity construction, development of interpersonal relationships, the development of ideas and developing integrity (Chickering & Reisser, 1993). Seco, Casimiro, Pereira, Dias, and Custódio (2005) group these challenges and opportunities into four domains: academic, social, personal, and vocational. Academically, students need to adapt new teaching, learning and assessment strategies. Socially, challenges emerge in establishing and developing relationships with teachers and colleagues, as well as coping with nest leaving and the restructuring of family relations. The personal domain encompasses identity development, greater self-awareness and that of the world around. Lastly, the vocational domain relates to the development of a project and a professional identity.

Walters' (2000) study researching mature students' experience of HE revealed that HE is seen as a potential means for individuals to begin the process of restructuring their lives, as a place and time to rethink the self-concept, self-esteem, and the search for meaning in life. In line with this point of view, several authors have found that, for some students, it is not only the content of learning that is perceived as relevant, but rather that the opportunities to reflect on their own life story in the search for personal development (Bye, Pushkar, & Conway, 2007; Donaldson & Graham, 1999). Teaching and learning approaches that meet the needs and interests of the students, that foster student autonomy, reflection and group work are able to, not only enhance learning, but also personal development (Daines & Graham, 1992; Deci & Ryan, 2004, 2008; Tavares, 2005). As we have claimed, HEIs cannot focus their attention on student academic performance or on preparing highly qualified individuals. Students of all ages must be regarded as integral beings, embedded in relevant social contexts. Accordingly, HEIs need to find the balance between the challenges students face – academic, social, personal, and professional – and the answers institutions may provide (Seco *et al.*, 2005).

Given the richness the timeframe HE encompasses (typically the end of adolescence), and the personal and social intersections at a time of change, various student development[36] theories have emerged. These theories attempt to explain how students develop, grow and mature during the years they are enrolled in HE (Evans, Forney, & Guido-DiBrito, 1998) within the rationale that each student is unique, that context is relevant, and that students are responsible agents in the learning process. Student Development Theories can be grouped into broad groups depending on their perspective, such as psychosocial, cognitive-structural, integrative, or social identity based categories. Within the scope of our work, we focus on two: (1) Psychosocial Theories, which study the content of development and important issues that emerge as life progresses, namely the self, their relationships with others and life perspectives. These can be divided into two categories: overall development and identity formation (Pascarella & Terenzini, 2005); and (2) Cognitive-Structural Theories, which focus on the structures of the mind, which emerge one at a time, in the same order, and where each stage builds upon the previous on. Table 3.1 presents an overview of the relevant student development theories.

Table 3.1 Student Development Theories

Psychosocial Theories		Cognitive-Structural Theories
Erikson's Eight stage Identity Development theory (1968) Chickering's Theory of Identity Development (1969, revised in 1993) Josselson's Theory of Identity Development in Women (1987)		Kolhberg's Theory of Moral Development (1969)
Racial/ethnic Identity development	Janet Helms's White Identity Model (1993) Phinney's Model of Ethnic Identity Development (1993) Murrell's Situated-mediated Identity Theory (2009)	Perry's Scheme of Intellectual and Ethical Development (1970) Kegan's evolving self model (1982) Gilligan's Model of Women's Moral Development (1982) Baxter Magolda's Model of Epistemological Reflection (1992)
Sexual Identity Development	Cass's Model of Homosexual Identity Formation (1979) D'Augelli's Model of Lesbian, Gay, and Bisexual Development (1994)	King and Kitchener's Reflective Judgement Model (1981, 1990)

Although cognitive structures are relevant in education, our study intends to understand student identity in HE. As such, we will discuss Chickering's Theory of Identity Development, which has become one of the most studied and notable theories when studying the psychosocial

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[36] According to Rodgers, student development can be defined as "the ways that a student grows, progresses, or increases his or her developmental capabilities as a result of enrollment in an institution of higher education" (as cited in Holmes, Roedder, & Flowers, 2004, p. 130)

development of HE students. The theory draws mostly on Erikson's (1968/1994) identity development theory (see Chapter 2) and contends student development in HE not only results in an internal maturation process, but also includes the challenges and opportunities provided by higher educational contexts and their specificities.

Chickering's first edition of *Education and Identity*, published in 1969 was met with great criticism, at a time when student's personal values, ways of thinking, modes of learning and interpersonal and intercultural skills were perceived beyond the scope of HE (Chickering & Reisser, 1993).In 1993, Chickering and Reisser published the second edition of the book arguing, with greater emphasis than before, in favor of human development as the "unifying purpose for HE" (p. xv). Chickering's Theory of Identity Development draws mainly on the work of Erikson (1968/1994), who viewed higher educational contexts as the most significant time for young adults to develop a sense of self and to experiment with identity. Chickering described seven vectors describing identity development not to be viewed as a linear, sequential process, but as a map to determine where students are and where they are moving toward, assuming that the higher vectors are better than the lower, because their progression, albeit irregularly, implies student growth. Chickering and Reisser (1993) describe the seven vectors as "highways for journeying toward individualism – the discovery and refinement of one's unique way of being – and also toward communion with other individuals and groups" (p. 35), that is to say, the development of the self, in interaction with others. The theory is rooted in the belief that emotional, interpersonal and ethical development are as important as intellectual development, in line with our own view of learning in HE and student development. Table 3.2 depicts Chickering and Reisser's seven vectors, describing the general development directions for each. Although one of the vectors is *Establishing Identity*, Chickering and Reisser admit all seven development vectors can be classified as *Identity Formation*, as it is encompassing, serving as the anchor point or life's building blocks. The authors argue the *Establishing Identity* vector signifies a turning point, the shift from adolescence to adulthood.

Aware of the shifting society, Chickering and Reisser advocate the need for overall development, claiming:

> In the global society of the twenty-first century, where change is the only certainty, not socialization but identity formation becomes the central and continuing task of education. With a firm sense of self as artist – as performer, composer, improviser, and conductor – tomorrow's graduates will not be bound to a single instrument. (…)

Regardless of the roles they assume or the demands of the performance, they will know how to bring forth their best talents and contribute to the greater whole. (Chickering & Reisser, 1993, p. 208)

Table 3.2 Seven vectors and development directions (Chickering and Reisser 1993, p. 38-39)

Development Vectors	From ⟶	To
Developing Competence	Low level of intellectual, physical and interpersonal competence	High level of competence in each area
	Lack of confidence in one's ability	Strong sense of competence
Managing Emotion	Little control over disruptive emotions such as fear, anxiety, anger	Flexible control and appropriate expression
	Little awareness of feelings	Increasing awareness and acceptance of emotions
	Inability to integrate feelings with actions	Ability to integrate feeling with responsible action
Moving through Autonomy toward Independence	Emotional independence	Freedom from pressing needs for reassurance
	Poor self-direction or ability to solve problems	Instrumental independence (inner direction and persistence)
	Independence	Recognition and acceptance of interdependence
Developing Mature Interpersonal Relationships	Lack of awareness of differences; intolerant of differences	Tolerance and appreciation of differences
	Nonexistent, short-term or unhealthy intimate relationships	Capacity for intimacy which is enduring and nurturing
Establishing Identity	Discomfort with body and appearance	Comfort with body and appearance
	Discomfort with gender and sexual orientation	Comfort with gender and sexual orientation
	Lack of clarity about heritage and social/cultural roots	Comfort with social, historical and cultural context
	Confusion about "who I am" and experimentation with roles and lifestyles	Clarification of self-concept through roles and lifestyle
	Lack of clarity about others' evaluation	Sense of self in response to feedback from valued others
	Dissatisfaction with self	Self-acceptance and self-esteem
	Unstable, fragmented personality	Personal stability and integration
Developing Purpose	Unclear vocational goals	Clear vocational goals
	Shallow, scattered personal interests	More sustained, focused, rewarding activities
	Few meaningful interpersonal commitments	Strong interpersonal and family commitments
Developing Integrity	Dualistic thinking and rigid beliefs	Humanizing values
	Unclear or untested personal values and beliefs	Personalizing (clarifying and affirming) values while respecting others' beliefs
	Self-interest	Social responsibility
	Discrepancies between values and actions	Congruence and authenticity

Chickering's Theory of Identity Development allows us to conclude that competence, emotion, autonomy, interpersonal relationships, self-concept and identity development are essential, interwoven elements that provide teachers with deeper student understanding. At a time of personal and contextual changes, HE emerges as fertile soil for student development capable of integrating academic, personal, social and professional agendas. Within this framework, HE

extends well beyond specific content knowledge and cannot be dissociated from learning *to be*. Usually, however, expectations regarding HE students exceed reality. Society in general and HEIs in particular regard these students, irrespective of their age, as stable, fully developed adults, capable of dealing with the multiple challenges they face. Santos and Almeida (2001), in regards to the specific Portuguese context claim practices in HE do not yet explicitly contemplate student overall development. However, as Dewey (1916/1966) claimed, "If education is growth, it must progressively realize present possibilities, and thus make individuals better fitted to cope with later requirements. Growing is not something which is completed in odd moments; it is a continuous leading into the future" (p. 27).

3.4   Getting personal in Higher Education

Thirty years of research have allowed Pascarella and Terenzini (1991, 2005) to conclude that "Modern colleges and especially universities seem far better structured to process large numbers of students efficiently than to maximize student learning" (p. 646), given that there are other essential dimensions beyond the cognitive skills and intellectual growth that HEIs that are still lacking. These include consideration of students' psychosocial changes, related to identity and self-concept; those related to others and the world; those related to values and attitudes; and those related to moral development. As we have witnessed, if HE is to be viewed as a facilitator for positive overall student development, all stakeholders involved need to rethink learning to include more than scientific knowledge. Illeris (2003) conceptualized this interplay of multiple dimensions and processes into a model of leaning, depicted in Figure 3.1. Illeris (2003, 2008) claims learning implies a series of processes that "lead to relatively lasting changes of capacity, whether they be of a motor, cognitive, psychodynamic (i.e. emotional, motivational or attitudinal) or social character, and which are not due to genetic-biological maturation" (2003 p. 397). Illeris' definition of learning demonstrates that it cannot be separated from personal development, socialization and qualification, as we have been discussing. The author explains that learning implies the integration of two processes - an external interaction process between the learner and his or her social, cultural or material environment, and an internal psychological process of acquisition and elaboration – and three dimensions - the content dimension, usually described as knowledge and skills, but also many other things such as opinions, insight, meaning, attitudes, values, ways of behavior, methods, strategies, and so on; the incentive dimension which comprises elements such as feelings, emotions, motivation and volition and whose function is to secure the continuous mental balance of the student; and the interaction dimension, which

serves the personal integration in communities and society and thereby also builds up the student's social dimension.

COGNITION   **EMOTION**

FUNCTIONALITY   acquisition   SENSIBILITY

meaning ability   mental balance

interaction

SOCIALITY

integration

ENVIRONMENT

SOCIETY
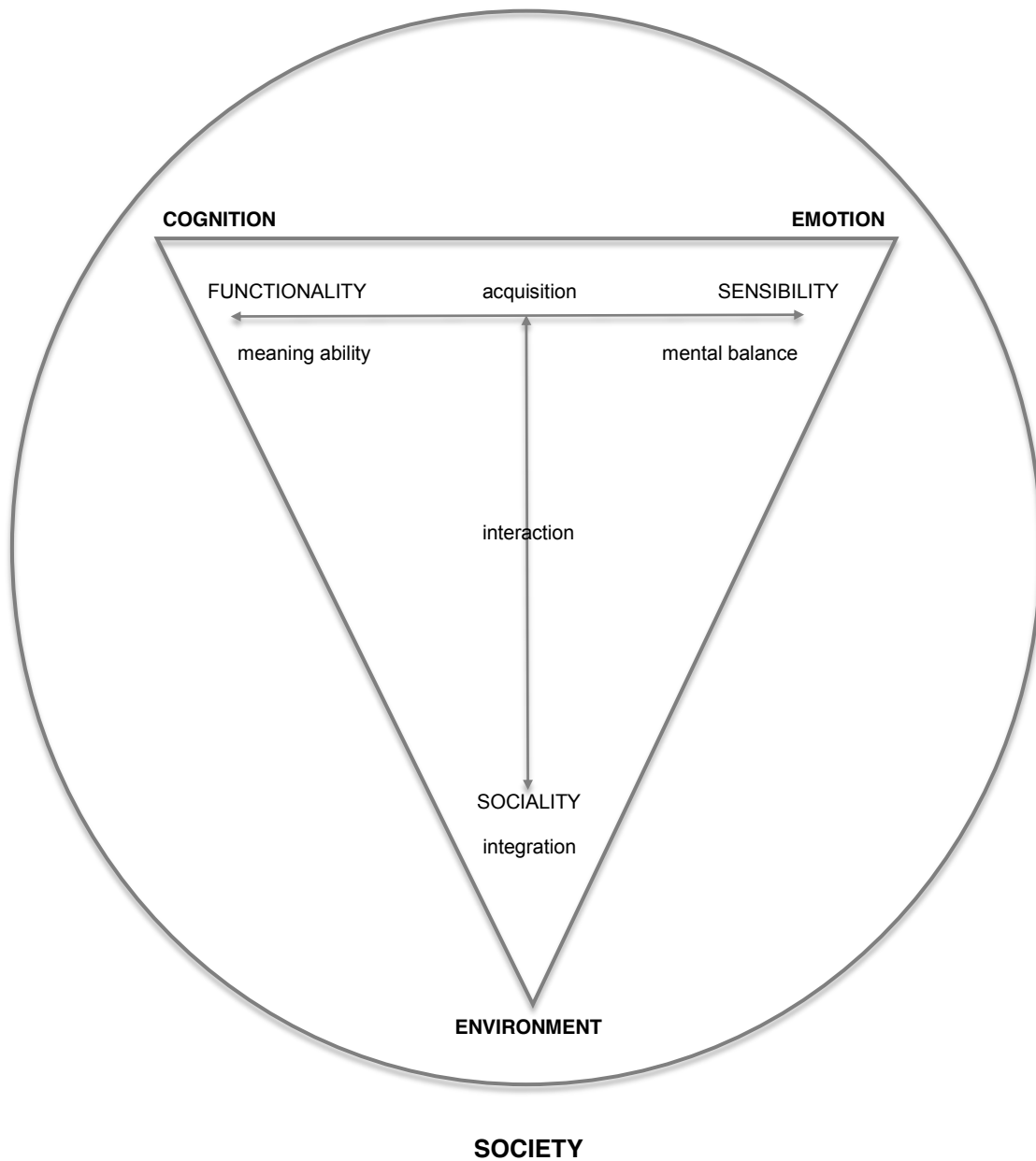
Figure 3.1 Processes and dimensions of learning (Illeris 2003 p. 400)

Illeris draws on the work developed by Vygotsky (1978) and Furth (1987), who acknowledged the connection cognition and the emotion, and that of Damasio (1994, 2000) who has more recently proven that both cognition and emotion are always involved in the learning process. While cognition is connected to meaning making, the emotional content, Illeris defends, secures mental balance. The social dimension's main function is personal integration in communities and society.

Other scholars who recognize this three dimensional interplay in learning – meaning, personal (self and identity) and contextual interaction – are Lave and Wenger (1991), in what they describe as *situated learning* and Wenger (1998), on *communities of practice*, where learning is perceived as "a way of being in the social world, not a way of coming to know about it" (Hanks, 1991, p. 24). While cognition is embraced and nurtured in HE, emotion and close interpersonal relationships are aspects that, despite the literature advocating their relevance, still tend to be disregarded in favor of more traditional approaches to teaching and learning, as these are considered private and beyond the scope of HE (Clark, 1983; Leathwood & Hey, 2009; Morley, 2003). Thus, regardless of the current emphasis on student-centered learning approaches, considerable effort is made to maintain the firmly established boundaries and the distance deemed necessary.

3.4.1   Situating Emotion

Stone (1978) was amongst the first scholars to talk about the convergence of psychology and teaching, in what he termed as *psychopedagogy* (p. 1), which means applying theoretical principles of psychology into teaching, in order to enhance teaching and its affective context, establishing a link between cognition and emotion. Although current literature often tends to associate psychopedagogy with learning problems, Saravali (2005), for example, recognizes the role of psychopedagoy in HE, where teachers are asked to facilitate meaningful learning at a time when students of all ages face personal development challenges, as we have seen. Saravali admits knowledge on student development and pedagogy is useful to help students, both socially and affectively. Emotions are essential for human survival and adaptation as they affect the way we see, interpret, interact and react to the world that surrounds us (Horsdal, 2012). Boler (1999) admits emotions are underexplored in education. We concur with the author that it is not that pedagogy of emotions should prevail, and that teachers and students should disclose their innermost secrets and feelings to each other in the classroom. As teachers we do need to be aware of the intrinsic implicit and explicit relations in higher educational settings and consider the reasons why emotions have systematically been discouraged at this educational level.

Boler (1999) claims emotions are embodied and situated, in part sensational and physiological, consisting of actual feeling – increased heartbeat, adrenaline – as well as cognitive and conceptual, shaped by beliefs and perceptions. The author identifies three deeply embedded conceptions surrounding emotions, which may allow us to better grasp the reasons behind the apparent duel. Emotions have been conceived as private experiences people are taught not to

express publicly; they are a natural phenomenon people must learn to control; and are an individual (intimate) experience. Finally, emotion has been excluded from the HE's pursuit of truth, reason and knowledge. To address emotion is risky business, especially when, as the author argues, reason and truth prevails in HE. Emotions still tend to be associated with what the author describes as "'soft' scholarship, pollution of truth and bias" (Boler, 1999, p. 109), despite the proliferation of recent findings from the neurosciences advocating emotions as natural and universal.

In his theory of consciousness, neurobiologist Damasio (2000) argues feelings and high-level cognition are intimately connected. The author claims a person's emotions can either inhibit or foment the brain's rational functioning. Additionally, consciousness of the world and of the self emerge in the same process. Damasio explains: "the presence of you is the feeling of what happens when your being is modified by the act of apprehending something" (p. 10). Thus, all that occurs to person is emotionally laden. Damasio links not only cognition and emotion, but also the process of meaning making, or learning. Given the significance of this finding, the last ten years has seen an increase in the literature on emotions in education. *Educational Psychologist* launched a special issue dedicated to Emotions in Education in 2002. In the introduction to the issue, where the consistent theme is that emotions are an integral part of the educational activity setting, Schutz and Lanehart (2002) state, "emotions are intimately involved in virtually every aspect of the teaching and learning process and, therefore, an understanding of the nature of emotions within the school context is essential" (p. 67). *Learning and Instruction* launched a special issue entitled *Feelings and Emotions in the Learning Process* in 2005, and in 2011, *Contemporary Educational Psychology* also launched a special issue on Students' Emotions and Academic Engagement. Additionally, edited books encompassing this theme begin to proliferate (see for example, Schutz & Pekrun, 2007).

In line with Lave and Wenger (1991) and Illeris (2003, 2008), Immordino-Yang and Damasio (2007) emphasize the bound relationship between emotion, learning and context in their recent article *We feel, therefore we learn,* where they discuss the relevance emotions and social context on learning. The authors claim:

> Modern biology reveals humans to be fundamentally emotional and social creatures. And yet those of us in the field of education often fail to consider that the high level cognitive skills taught in schools, including reasoning, decision making and processes related to language, reading, and mathematics, do not function as rational,

> disembodied systems, somehow influenced but detached from emotion and the
> body. (p. 3)

These authors, among others, assert context enables social feedback, deploying emotions, which foster self-regulation, coping and an adequate response. Perry (2006) eloquently explains this process as such:

> Optimal learning depends on (…) a cycle of curiosity, exploration, discovery, practice,
> and mastery, which leads to pleasure, satisfaction, and the confidence to once again
> set out and explore. With each success comes more willingness to explore, discover,
> and learn. The more the learner experiences this cycle of discovery, the more he or
> she can create a lifelong excitement for, and love of, learning. (p. 26)

Zull (2002) claims it is hard to make meaning unless it engages students' emotions. They are inseparably linked to task motivation and persistence, and, therefore, to critical inquiry (Garrison, Anderson, & Archer, 1999). Caine and Caine (1991) argue teachers understanding of the human brain would allow them to take advantage of the natural processes so as to increase the students' meaning making capabilities. The authors claim the search for meaning is instinctive and occurs through patterning, a process where emotions are critical. The authors admit negative emotions, such as embarrassment, fear of others' reactions and threat, inhibit learning experiences (see also, for example Ruthig *et al.*, 2008) and affect memory (Kensinger & Corkin, 2003). Pekrun, Goetz, Titz, and Perry (2002) found that positive emotions such as enjoyment, hope and pride were connected to deeper cognitive processing and critical thinking whereas negative emotions, such as boredom, were associated negatively with such cognitively demanding processing strategies. Dirkx (2001) and Clark and Dirkx (2008), for example, argue emotion and imagination are integral to the process of adult learning. Beard, Clegg, and Smith (2007) find emotion is rarely acknowledged, although they show the importance of the affective, the bodily and sociality in relation to student engagement with learning in HE. Shoffner (2009), when discussing pre-service teachers, claims that reflection and the affective domain are closely entwined, positing that the personal plays an important, yet often overlooked, role in development.

As empirical studies proliferate and claim positive connections between emotion and learning in HE, some authors recommend a cautious approach and alert to the risks involved. Rai (2012) examined the significance of emotion in assessment through reflective or experiential writing in the context of professional practice-based learning. The author found that reflective writing raises

important issues in relation to emotion for both students and teachers assessing their texts. While admitting the advantages of personal, emotionally laden reflective writing, Rai adverts to the full complexity of the impact of emotions. Tobin (2004) also explores some of the academic literature focusing on writing personal reflective accounts and contends that while teachers should encourage emotion in the classroom, there is a degree of risk. The author explains:

> By asking students to look beneath the surface of things, to explore entrenched opinions and values, to examine new perspectives, to write what they don't know about what they know, we are likely to make our teaching more exciting and more meaningful—for us and for them. We are also likely to make it more stressful and even a little dangerous. (p. 84-85)

For Tobin (2004) and Rai (2012) personal, reflective writing translates into a focus on emotions, in line with Schön's (1983) view of reflection as an emotional process. On this account, Brantmeier (2013) also claims learning that involves reflective critical-thinking activities allows students to be flexible and fluid, responsive to future yet unforeseen contextual needs. The author admits emotions invite vulnerability that, despite the risks discussed previously, is able to deepen learning. Brantmeier argues the dialogic learning process should be based on the following premise: *share, co-learn*, and *admit you do not know*.

3.4.2 Interpersonal relationships

Emotions are not only deeply embedded in learning processes; they are part of the interpersonal dynamics, which comprise any learning context. Interpersonal relationships within educational contexts, whether they are teacher-student or student-student relationships, are complex and deeply rooted in social perceptions of teaching and learning. In Chapter 2 we argued knowledge of the self and identity is construed in interaction with others. We also acknowledged the relevance of self-disclosure in educational settings and discussed the fragile boundaries between public and private. In the beginning of this chapter we established that learning in today's society is about learning *to be*, a learning process focused on the overall development and not just focused on the transmission of knowledge. Humans are social beings, thus, learning *to be* implies the development of interpersonal competencies. Within this scenario, emotions, interpersonal relationships and learning cannot be disassociated, nor can we disregard any one of these aspects as they are intimately intertwined. Interpersonal relationships in education have, in truth, been the subject of numerous theoretical and empirical studies from multiple scientific perspectives

over the last decades.

In tandem with the social changes and the shift toward student-centered approaches in education, studies emphasizing the importance of interpersonal relationships, admitting the value of the teaching and learning process derives from the type and quality of the established relationships, have also emerged. For example, in his book *Learning to Teach in Higher Education*, Ramsden (2010) discusses the relevance of emotional aspects in interpersonal relationships, namely teacher-student relationships, while relegating teaching and learning approaches. The substantial amount of literature seems to confirm that positive teacher-student relationships have extensive effects on students. A review of the literature establishes a connection between positive teacher-student relationships and greater student confidence, acceptance, happiness and student commitment to learning (see for example, Abrantes, Seabra, & Lages, 2007; Cornelius-White, 2007). For Mendler (2001), a teacher-student relationship is based on a "personal connection" that ultimately seeks to develop student "academic and social competence" (p. 21).

Pascarella and Terenzini's (1991, 2005) review on the effect of HE on students also provides incontestable evidence that interpersonal relationships are vital for student persistence and learning and suggest they are relevant for student overall success in HE. Similarly, Astin (1993) established a direct correlation between student development and overall success and positive teacher-student relationships. While addressing student-student relationships, the author claimed: "The student's peer group is the single most potent source of influence on growth and development during the undergraduate years" (p. 398). Kuh, Kinzie, Buckley, Bridges, and Hayek (2006) also draw on the work developed by Astin and report teacher-student interactions that extend beyond the classroom are positively correlated with personal growth in the areas of leadership, social activism, and intellectual self-esteem, and academic as well as social self-concept. The authors insist interpersonal relationships have a significant function in mediating student success in HE. Wentzel (1999) for example, discusses the connection between motivation and interpersonal relationships and the repercussions on student academic success. Spencer and Schmelkin (2002) studied students' perceptions on teaching and found that teachers' willingness to interact with them, to accommodate their special needs, to give feedback, perceive when they were having trouble, and know them by name affected students positively, as students associated teacher interaction with a positive teaching experience and with repercussions throughout their lives. Carson (1996) had also suggested that the impact of teacher-student relationships is long lasting. Student engagement increases and becomes meaningful when students perceive that

teachers care about them and cater to their individuality (see also Fleming, 2003), without crossing the socially established boundaries.

Drawing on the field of neurosciences, Cozolino and Sprokay (2006) emphasize the need for a close link between learning and interpersonal relationships in educational settings, arguing that human brain needs social interaction to make meaning, to shape and reshape its connections, to adapt and readapt to an ever-changing world. The authors see the brain as a social organ, designed to learn through shared experiences. Garrison *et al.* (1999) claim humor and self-disclosure (see Chapter 2) are two examples of emotional expression that bring people together in a community, increasing trust, support, and the sense of belonging. In turn, the sense of belonging appears to have multiple and strong effects on emotion and cognition, as interpersonal attachments are considered essential for human motivation (Baumeister & Leary, 1995).

At a time when roles are shifting in HE in roles, Schwartz (2011), adverts it is important to, as we have mentioned previously, be aware of the boundaries in these interpersonal relationships, that seem to be getting closer, especially between teachers and students. Schwartz contends that in order to void, what the author calls "the slippery slope" (p. 364), teachers distance themselves from their students, which may refrain the relationship from becoming rich, rewarding, and valuable, increasing the teachers' position of power and failing to foster greater student interpersonal competencies. Schwartz argues teachers need to find the balance to understand when and how the teacher needs to rim the boundaries to serve the student and the relationship. This study revealed that challenging the established boundaries enriches the mutual learning relationship and deepens the potential for the student development.

In HEIs where traditional teaching and learning approaches predominate, interpersonal relationships may be devalued. However, as we have been postulating, HE is about learning and student overall development is the work of HE. If science has proven and validated the connections, establishing the framework for teachers to work with, the option lies in their hands. Closer interpersonal relations, whether between students or between students and teachers, step beyond the confines of what has traditionally been deemed as appropriate for HE. Personal or emotional aspects are met with mental barriers that pose difficulties to overcome but necessary to manage.

3.5 Digital Technology in Higher Education

As we have sustained, socio-economic changes, as well as the technological evolution, have had a significant impact in educational practices all over the world. In Portugal, Bologna has instigated changes that for many may seem yet insufficient. While pedagogical shifts seem slow to process, technological changes and implementations are fast-paced and widespread, perhaps suggesting that in the exponential economic and technological development we are witnessing, human development and other soft elements may have been overlooked. The Portuguese regulation (see *Decreto Lei n.o 62/2007 de 10 de Setembro*, Article 2º, referred to in Section 3.1) is clear as to the relevance of technology manipulation and diffusion, as a central objective in HE. Social demands have placed digital technology[37] as the crucial lever of future socio-economic development. Thus, today's more developed societies are often referred to as information societies, learning societies, knowledge societies and networking societies (see Castells, 2000a; Castells, 2000b; 2004, The Information Age trilogy).

We have also advocated that HE, given its role, should reflect societal demands for development and, as such, shifts in society will inevitable have repercussions in educational contexts, in an evident and unbreakable connection. We cannot affirm technology has permeated all classrooms across educational levels, but in Portugal, the use of technology in HE is widespread (see TRACER[38] project developed by the University of Aveiro, for example). The European Commission (with The Digital Agenda for Europe[39], for example) and other worldwide institution such as OECD, and UNESCO have, over the last decade, emphasized the need for technological integration so as to foment a more flexible, comprehensive and efficient education, capable of meeting current and unforeseen societal demands, namely regarding what is perceived to become an exponential increase in the need for media and digital literacy development.

Technology and education are indeed two interconnected but extremely vast areas of expertise, thus, in order to delimit the scope and focus on what we perceive to be most relevant for our research, we outline some of the mainstream ideas regarding today's students and some teachers' perspective of what we describe as *imposed* technology.

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[37] We use the umbrella term Digital Technology, as posited by http://www.nzceta.co.nz/pages/digital_technologies.htm. Thus, digital technology (often just referred to as technology) is the term used to describe the use of digital resources to effectively find, analyse, create, communicate, and use information in a digital context, including the use of web 2.0, digital media tools, programming tools and software applications.

[38] See more information regarding the Project at: http://cms.ua.pt/TRACER/node/1

[39] Available at: http://ec.europa.eu/digital-agenda/digital-agenda-europe

3.5.1 Divergent perspectives

From a teacher perspective, students are often seen as more tech savvy than teachers, perhaps because they are born into a technological society. It is, in fact, part of their world, not an outside culture that needs to be studied, learned or apprehended. As Prensky (2001) claims, today's students

> (…) have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age. Today's average college grads have spent less than 5,000 hours of their lives reading, but over 10,000 hours playing video games (not to mention 20,000 hours watching TV). Computer games, email, the Internet, cell phones and instant messaging are integral parts of their lives. (p. 1)

Prensky, among others (Conole, de Laat, Dillon, & Darby, 2008; Redecker, Ala-Mutka, Bacigalupo, Ferrari, & Punie, 2009) have claimed today's students are different in terms of cognitive development and information processing, which will inevitably influence and force changes on educational contexts. However, although they do manipulate gadgets, not all students are optimal users, as our own experience has demonstrated (see our preliminary study in Chapter 1). Our years of teaching at a Portuguese HEI institution allows us to conclude that every year students are more technology savvy, especially using mobile technology such as smartphones and tablets, and social networks such as Facebook. We were able to witness that student-generated content, however is still lacking, and that media and digital literacy is yet insufficient. While students are able to create presentations, download and use images and songs from the Internet, they lack knowledge as to copyrights and semiotic understandings. Thus, they are able to mechanically use what the Internet and the World Wide Web provides, but there seems to lack reflection to integrate the multiple modes available.

Most HE teachers were not born in a knowledge society (and that is the reason why Prensky coins them as *Digital Immigrant Teachers*), thus there is the need to first personally understanding and appropriate these technologies to use them effectively. Additionally, digital technology as has suffered exponential changes in recent years. So teachers need not only to adapt technology to an already established mindset, they need to implement and integrate digital technology that is changing faster than they are able to process. Downes summarizes the technological changes as follows:

(…) the Web was shifting from being a medium, in which information was transmitted and consumed, into being a platform, in which content was created, shared, remixed, repurposed, and passed along. And what people were doing with the Web was not merely reading books, listening to the radio or watching TV, but having a conversation, with a vocabulary consisting not just of words but of images, video, multimedia and whatever they could get their hands on. (Downes, 2005Web 2.0 para. 4)

In this fragmented and unpredictable scenario that the teachers' responsibility lay: the need to balance students' *innate* reality and that which is *imposed* on them, to reflect societal demands. Digital technology undoubtedly challenges traditional formal settings for literacy and learning, as has been largely discussed in the literature (Buckingham, 2008, 2013; Cox, 2013; Erstad, 2012; Kozma, 2003; Leu *et al.*, 2011).

3.5.2 Digital literacy, media literacy and multimodal literacy

The rise of technologies that enable not only the retrieval of information but active content creators to share information has had a tremendous impact in education on all grade levels. While first generation of the World Wide Web was strongly linked the concept of information repository, with the "Web 2.0" (O'Reilly, 2005) users have assumed a participatory role, blurring the distinction between traditional knowledge producer (the teacher) and the consumer of that knowledge (student). For teachers, the question that emerges strives beyond the significance of integrating technology *per se*, but as Redecker *et al*. (2009) admit, is in truth related to the ability to coordinate and moderate and new multimedia environments. In sum, the focus seems to have shifted from the technology itself, to the foundational skills and competences to use and understand, select and interpret the existing content and create new multimedia content, often referred to as digital and/or media literacy.

Literature proliferates not only in terms of articles and books published, which include this in the title, but in terms of the number of academic journals and conferences versing this theme. Koltay's (2011) comprehensive article, which set out to clarify these prevailing concepts, concludes that changing circumstances influence concepts and competences defined within the multiple literacies that seem to pervade academic literature. The author draws on the work of Gilster, who in 1997, explained digital literacy as an ability to understand and to use information from a variety of digital sources without concern for the different 'competence lists', often

criticized for being restrictive. Almost ten years later, Martin proposed a definition emphasizing the role of media and its broad scope:

> Digital Literacy is the awareness, attitude and ability of individuals to appropriately use digital tools and facilities to identify, access, manage, integrate, evaluate, analyse and synthesize digital resources, construct new knowledge, create media expressions, and communicate with others, in the context of specific life situations, in order to enable constructive social action; and to reflect upon this process. (as cited in Koltay, 2011 p. 216)

Media education, according to Buckingham (2008) involves participation and understanding; it must enable people to become active users and producers of media, as well as enable them to comprehend the broader contexts in which the media are situated. This definition of media literacy is consistent with Aufderheide's claim that "the fundamental objective of media literacy is a critical autonomy relationship to all media. Emphases in media literacy training range widely, including informed citizenship, aesthetic appreciation and expression, social advocacy, self-esteem, and consumer competence". (as cited in Koltay, 2011 p. 212). In accordance with these definitions, digital literacy seems to be broad in scope encompassing all that involves digital technology, while media literacy includes the interpretation of all types of mediated semiotic *texts*[40], either traditional (print or television) or digital. Common to both is an informed and critical understanding of media texts, as well as the production new of media texts.

Koltay claims the terms digital and media literacy have become wider and more diverse and argues that perhaps *multimodal literacy* might be a possible umbrella term to encompass what is understood as 21st century literacy as a whole given the increasing blurred lines between media consumers and producers.

According to Jewitt (2003) students working with new technologies are involved in the complex task of transforming information across and between *modes*[41] (see Chapter 4). The use of multiple modes shift the focus beyond language alone to 'non-linguistic' work of

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[40] We draw on Halliday and Hasan's (1976, p. 2) notion of text as a semantic unit, and on Barthes's notion of text as a multidimentional space, as depicted in his essay *Death of the Author* (1977/1990).

[41] Jewitt (2004) defines *mode* as "any organized, regular means of representation and communication, such as still image, gesture, posture, and speech, music, writing, or new configurations of the elements of these" (p. 184).

planning and thinking, making and constructing, playing and reviewing, and moving through and transforming different types of *texts* (see Chapter 4) as a part of learning. Thus, nowadays technology is not just about combining multiple media, but creating a coherent whole. Jewitt argues there is, therefore, "a need to expand our understanding of literacy in relation to new technology and, more broadly, to rethink literacy in order to accommodate the complex multimodal literacy repertoires that young people develop in the multimodal environment that they live in" (p. 2857). That is to say, the development of technology requires that the traditional concepts of literacy be reshaped given that to be literate today is different than what was needed previously and will be different in the future. This point of view reinforces the need to must move away from the reduction of literacy as a series of technological skills, focused on specific programs, to the "dynamic process through which students use and transform multimodal signs and design new meanings" (Jewitt 2003, p. 2859). If education, particularly HE, intends to prepare students for life, it has to renovate itself in tandem with society and anticipate the skills and competencies needed in the future, which tend to be multimodal[42].

O'Halloran and Lim (2011) admit the multimodal literacy is about "exploring the design of discourse by investigating the contributions of different semiotic resources" (such as language, gesture, images)" co-deployed across various modalities" (such as, visual and audio) "as well as their interaction and integration in constructing a coherent text", culminating in more than a sum of its parts. We believe that more than technological manipulation, HE needs to focus on student overall development and in today's world, that includes multimodal understanding and competence.

3.6 Intrinsic relations in learning *to be* in Higher Education

Societal changes have pushed the long-established boundaries of HE. As the turmoil gradually gives way to the needed changes, teachers still hold in their hands the power in learning, not as a bound book of scientific knowledge, but as facilitators and instigators of life-long learning and ultimately human development. HE teachers are pivotal at a time when students of all ages are faced with changes. The need for pedagogical training for teachers in higher education is a reality. In seeking greater understanding about each individual student, their learning approaches and

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[42] van Leeuwen (2005) defines multimodality as "the combination of semiotic modes – for example language and music – in a communicative artefact or event" (p. 281).

learning preferences, their life motivations, as well as the theoretical underpinnings of teaching and learning approaches that foster student development in today's fragmented reality, we believe, will lead to the so desired transformation in HE.

Promoting active student involvement in the teaching and learning process, improving the communication through responsible interaction has advantages for all stakeholders in education. Admitting that its is through interpersonal relationships and social interaction that meaning is made and that emotions are part of each individual and cannot be dissociated from the learning process, will inevitably lead to unchartered, yet necessary paths. Education is about learning to competently and responsibly be in society, in continuous loop of life-long growth. We emphasize the uniqueness of each person who is part of a larger social community, and although we advocate the need for personal development in HE, this development is always in relation to others, emerging in interaction. Interpersonal relationships foment collaboration and cooperation, complement family relationships, enabling greater social engagement and consequently countering isolation and loneliness and student dropout. Thus, we insist on the relational and social component of learning, and the inherent emotional implications, and their relevance for student (human) development and well being.

Finally, as technology and media merges with education in a continuous complex social process with human consequences and effects, as teachers we can aspire to understand and interpret this volatile context that is being redesigned at the same time society itself is being reshaped as a result of the technological evolution.

Chapter 4

FROM STORYTELLING TO DIGITAL STORYTELLING

"To be a person is to have a story to tell."

- Isak Dinensen (as cited in Maguire, 1998, p. 37)

"Their story, yours and mine - it's what we all carry with us on this trip we take, and we owe it to each other to respect our stories and learn from them."

- William Carlos Williams (as cited in Coles, 1989, p. 30)

Introduction

Thus far we have sustained that education is about learning to competently and responsibly *be* in society, in a continuous loop of life-long growth, where each person is unique albeit part of a larger social community. We have acknowledged the prominent role of technology in today's fast-paced, evolving society and the need for personal development to meet the unforeseen challenges. In the chapter that follows, we look at a long-standing tradition – storytelling – and discuss the changes that have permeated it, thus leading to the emergence of *Digital Storytelling*. We conclude this chapter by arguing that despite the challenges, through DS it is possible to embrace multiple, interconnected and relevant issues in HE.

During the course of our research we were often asked to translate the concept *Digital Storytelling* into Portuguese. Although its translation may seem fairly straightforward, it nonetheless propelled us into the realm of narrative studies. The field of narrative studies is vast, with countless subfields to cover. Thus, Chapter 4 intends to contextualize Digital Storytelling (DS) within this field so that we may better comprehend the theoretical underpinnings, which sustain the interwoven tapestry of DS. Our focus is selective with the emphasis on what we believe accentuates the interconnectedness of our study. We begin by defining the terms *narrative* and *story* and discuss the role of the audience. After, we focus on life stories, or personal stories, and their relation to identity and the self, within a sociological and psychological perspective. Additionally, we look at some of the work that sustains the use of stories and storytelling in education, establishing a link with the current educational theories and practices discussed in Chapter 3. Finally, we present Digital Storytelling, the Californian model, and discuss some of the work carried out around the world. We argue for *Digital Storytelling* as a *Process*[43] in order to aggregate, weave and foment positive student development in HE, enhancing interpersonal relationships and self-knowledge while improving overall digital literacy.

4.1   Toward an understanding of narrative and story

The narratives of the world are numberless. Narrative is first and foremost a

prodigious variety of genres, themselves distributed amongst different substances - as

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[43] According to the Oxford Dictionary (http://www.oxforddictionaries.com/definition/english/process), the term *process* means "a series of actions or steps taken in order to achieve a particular end". We believe Digital Storytelling is not merely about creating digital stories through the use of technology, but it is about personally undergoing and engaging in the three phases proposed by the Californian model (see Section 4.4.1).

though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself. (Barthes, 1977/1990, p. 79)

Barthes' account of narrative paints a picture of its complexity. Perhaps that is why, despite the vast literature on narrative, very few authors clearly define the term. *The Routledge Dictionary of Literary Terms* defines *narrative* as "the recounting of a series of facts or events and the establishing of some connection between them" (Childs & Fowler, 2006, p. 148). Curiously, the definition given for *story* is the same as the former refers to the latter. In truth, the literature in general uses the terms *narrative* and *story* interchangeably. Although we too chose to use the terms interchangeably given the context of our work, narratologists do make a distinction between both, admitting however that there is no single best definition.

Herman, Phelan, Rabinowitz, Richardson, and Warhol (2012) describe *narrative* as a rhetorical act, a multidimensional purposive communication from the person that is telling to an audience. In their own words, "Narrative is somebody telling somebody else, on some occasion, and for some purposes, that something happened to someone or something" (p.3). Drawing on the legacy of Roland Barthes, M.-L. Ryan (2010) admits *narrative* is "a semiotic phenomenon that transcends disciplines and media". Although one tends to relate narrative with verbal medium, today's society showers us with narratives (stories) through films, paintings, and even ballet shows, thus imposing a semantic broadening of the term. For these reasons, authors such as Herman (2009, p. xvi) tread lightly opting to describe a narrative rather than defining it. Thus, according to the author, narrative can be characterized as:

1. A representation that is situated in – must be interpreted in light of – a specific discourse context or occasion for telling; termed as **situatedness.**

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2. The representation, furthermore, cues interpreters to draw inferences about a structured time-course of particularized events; referred to as **event sequencing.**

3. In turn, these events are such that they introduce some sort of disruption or disequilibrium into a storyworld involving human or human-like agents, whether that world is presented as actual or fictional, realistic or fantastic, remembered or dreamed, and so on; referred to as **worldmaking/world disruption**

4. The representation also conveys the experience of living through this storyworld-in-flux, highlighting the pressure of events on real or imagined consciousnesses affected by the occurrences at issue; referred to as **what it's like**.

How do these characteristics differ from that of the story? M.-L. Ryan (2010) explains story is a representation but it is not encoded in material signs. Story is a mental image, a cognitive construct. Thus, story is one of the constituents of narrative - an event or sequence of events (Abbott, 2008), the *what* or the formal content element, whereas the second element is its formal expression, also known as *discourse* or *narrative discourse* (Chatman, 1978). If we acknowledge these two interwoven but distinct elements, according to Bremond, story is "neither words, nor images, nor gestures, but the events, situations and behaviours signified by the words, images and gestures" (as cited in Abbott, 2008, p. 21). In line with these authors, M.-L. Ryan (2010) presents, what she claims to be a tentative definition of story with three clear dimensions (spatial, temporal and logical; mental; and formal dimension):

> The mental representation of story involves the construction of the mental image of a world populated with individuated agents (characters) and objects. This world must undergo not fully predictable changes of state that are caused by non-habitual physical events: either accidents (happenings) or deliberate actions by intelligent agents. In addition to being linked to physical states by causal relations, the physical events must be associated with mental states and events (goals, plans, emotions). This network of connections gives events coherence, motivation, closure, and intelligibility and turns them into a plot. (Story as a Construct section, para. 2)

These perspectives suggest stories exist in the minds of the audience, created from what is inferred and constructed from the artistic presentation and arrangement. Emphasis is placed on the audience, as it interprets the narratives by reconstructing the mental representations. Barthes (1977/1990, p. 142+) acknowledged this as the "death of the author", instigating the active role of

the audience. The audience's prior knowledge and experience creates expectations and assumptions, which are then incorporated into the interpretation of the story. This engages mind and emotions in a continuous attempt to solve the "narrative puzzle" (Gillespie & Toynbee, 2006, p. 189). This phenomenon has been greatly studied, giving rise to Reader-Response theories. Reader-response theories bring the reader (audience) into the center of attention in the dynamic author-text-reader relationship[44]. However, whereas some authors reflect on text and audience, others address the audience's mental processes, and still, for some, the socio-cultural context takes center stage.

Rosenblatt (1994, p. 23) states "the text is merely an object of paper and ink until some reader responds to the marks on the page as verbal symbols". Thus, meaning is based on the interaction, or *transaction*, as she denominates, between the text and the audience and not in the text itself. For the author, not all texts convey the same meaning to all audiences because each person has different background knowledge, beliefs, values and cultural norms and expectations that influence the audience's interpretation of what he or she is seeing, reading or hearing. Phelan (2009) contends that the audience's inferred assumptions about the nature or purpose of the text influence not only the general understanding within which each text is read, but also determine more specific elements. Phelan's study compared two similar texts but whereas one text was identified as fiction the other was nonfiction. The author concluded the audience responds differently to the same kind of text based on their tacit assumptions about these two genres. Thus, we posit interpretations may be somewhat alike if underlying assumptions emerge from a common stem. Fish (1980) shares this idea, contending that the audience will start with initial assumptions, which derive from the surrounding social context that, in turn, will influence what is perceived, creating more stable meanings. Key to Fish's idea is that the audience's approach to the text is not individualistic, contrarily to Rosenblatt, but as part of a community he/she belongs to. The interpretative strategies adopted exist prior to the story and thus influence what is viewed, read or listened. As Fish states, "it is interpretive communities, rather than either the text or reader, that produce meanings" (1980, p. 14). Other authors, such as Holland (2011), base their ideas on psychological and cognitive theories, advocating people bring their very personal

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[44] We draw on Reader-Response Theories, as these are the basis for the work being developed in the field of media texts. We understand the terms *reader* and *text* within a broad semantic approach, drawing on the words of Barthes (refer to citation at the beginning of the chapter), to include digital stories as modern forms of *texts* and those who view the *text* as *readers* or the *audience*. We chose to address the *audience*, instead of the *reader* in our discussions for clearer understanding, seeing that the focus of our study is digital stories. We are however acquainted with some of the critiques surrounding the term, namely Rosenblatt's (1994), when the she reminds us that it is collective rubric with an aura of invisibility, and thus not a synonym of *reader*, specially since the author argues the *reader* is an individual *reader*.

expectations (emotions) to the text. Interpretations are influenced by a person's psychological needs, a "wish-fulfilling shaping", to give the text meaning in order to bring it to the "ongoing processes of identity re-creation" (p. xi).

Despite the various perspectives within Reader-response theories, central is the fact that audience response is a key element in the dynamic author-text-reader relationship. While there has been a shift in perspective, from a prominent author to a *dead* author, Livingstone (1998), in the field of media studies in particular, proposes a balance between texts and readers in mutual interaction, arguing that the construct *audience* should be revised to address "relations between people and media in context at a number of interlinked analytic levels". The author draws on Allor to clarify that "the concept of the audience represents a theoretical pivot around which key debates concerning individual and society, agency and structure, voluntarism and determinism, oscillate" (as cited in Livingstone, 1998 p. 4). Despite the relevance of audience to our study, this debate is beyond the scope of our work. Thus, it *is* important to acknowledge the relations between people and media in context, particularly in regards to DS, as we will discuss further along.

While describing the concept of narrative may enlighten us, it is necessary to understand how a person's life and narratives interconnect to situate it as crucial in our argument. Researchers who study these relationships usually do so from two perspectives: there are researchers who perceive narrative as a mental process that imposes order on chaotic events, structuring ill-organized, personal experiences (such as Bruner and McAdams, for example), and those for whom narrative is a way of viewing the world, a way of life (such as Fisher, Pagnucci and Ricoeur, among others). Researchers from both perspectives have argued that it is through the telling of (personal) narratives that we define our selves. Thus, we believe narrative can be regarded heuristically, in that it enables us to study how life narratives are able to foster deep self-reflection and thus, foster positive human development, namely through the shaping of identity. Naturally narratives encompass much more than *personal* or *life* stories. However, given the premise that DS is a personal story (see Section 4.4) and our interest in its relation to identity and personal development, we will elaborate on some of the main aspects of this type of narrative and discuss the often criticized emotional and private content associated to these types of stories.

Linde (1993) proposes the following technical definition of *life story:*

A life story consists of all the stories and associated discourse units, such as explanations and chronicles, and the connections between them, told by an individual during the course of his/her lifetime that satisfy the following two criteria:

1. The stories and associated discourse units contained in the life story have as their primary evaluation a point about the speaker, not a general point about the way the world is.

2. The stories and associated discourse units have extended reportability; that is, they are tellable and are told and retold over the course of a long period of time. (p. 21)

These two essential criteria postulated by Linde (1993) link the approach to life stories with the presentation and formulation of the self in everyday life. Interest in the interconnection between life stories and identity and the self has spread quickly across social sciences, neurosciences, psychology, education and cultural studies. Therefore, it is impossible to address the uniqueness of personal or life stories, dissociating them from a person's identity and self.

4.2   Discovering oneself in personal stories

Eakin (1999) states, "narrative and identity are performed simultaneously" and so narrative is "not merely *about* the self but rather in some profound way a constituent part *of* self" (p. 101, emphasis in original). In a way, we are the stories we tell. Ricoeur (1988) explains this, as such:

To answer the question 'Who?' (...) is to tell the story of a life. The story told tells about the action of the 'who'. And the identity of this 'who' must therefore be a narrative identity. Without the recourse to narration, the problem of personal identity would in fact be condemned to an antinomy with no solution. (p.246)

The interwoven stories of our life build our self-identities, through a continuous and evolving process of narrative construction (Barclay, 1994; Bruner, 2004; McAdams, 1993; 2001; McAdams, Josselson, & Lieblich, 2006; Peacock & Holland, 1993). This construction of one's identity is similar to the process of creating a story: drawing on real experience, a person reflects, selects and interprets, bearing in mind the audience and the ultimate purpose of the story – self-representation to the self and to others. Throughout his work McAdams (see for example, McAdams, 1993, 2001, 2008, 2011; McAdams & Adler, 2010; McAdams *et al.*, 2006) compares our

psychological life to stories of our "mythic self", i.e. personal narratives perpetually created and interwoven to make sense of one's life. McAdams focuses on "how modern people create identities through narrative, beginning with the origins of narrative tone in infancy and ending with the older adult's efforts to craft a satisfying ending for the life story by establishing a generative legacy of the self" (1993, p. 5). The author captures this idea when he states,

> If you want to know me, then you must know my story, for my story defines who I am. And if I want to know myself, to gain insight into the meaning of my own life, then I, too, must come to know my own story. I must come to see in all its particulars the narrative of the self—the personal myth—that I have tacitly, even unconsciously, composed over the course of my years. It is a story I continue to revise, and tell to myself (and sometimes to others) as I go on living. (McAdams, 1993, p. 11)

Curiously although the *narrative tone*[45], as Mc Adams calls it begins in infancy, the ability to narrate one's life and construct an identity emerges in late adolescence and early adulthood (T. Habermas & Bluck, 2000; McAdams, 2001; Kate C. McLean, 2005). It is then through evolving life stories that identity is assembled, modified, revised or even deconstructed, as individuals create self-defining stories. As McAdams (1993, 2001, 2008) argues, by construing lives as ongoing life stories, reconstructing the past, interpreting the present and imagining the future, people are to provide life with a sense of unity, purpose and meaning. Ochs and Capps (1996) claim, "personal narrative simultaneously is born out of experience and gives shape to experience" (p.20). It is through the personal narrative that experiences are brought to conscious awareness. Narratives shape how people negotiate and feel about events, becoming representations (albeit partial) and conjectures of the world, as it is perceived.

Life stories are not random (Witherell & Noddings, 1991), nor do they cover every detail of a person's life. They are subjective and selective with meanings and values, which derive from the person involved and the surrounding context. Just as each story is unique, so is each individual person. The act of crafting stories institutes structure on chaotic experiences through self-reflection, which, in turn, act as "sediment for our actions and decisions" (J. Cooper, 1991, p. 97). Cooper (1991) contends "ignorance of our selves has been the key to our powerlessness" (p. 108).

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[45] McAdams (1993) argues early attachment bonds may shape how a person construes his/her life story in adult life. The author explains that "some life stories exude optimism and hope, others are couched in the language of mistrust and resignation". *Narrative tone* "reflects the extent to which a person dares to believe that the world can be good and that one's place can be more or less secure within it. This belief is pre-rational, pre-logical" (p.47-48), emerging in the first two years of life.

Personal stories encourage individuals to observe and reflect on the personal self rather than identifying with it, leading to deeper self-awareness. McLean, Pasupathi, and Pals (2007) argue positive development is a lifespan process situated in stories, given that storytelling is at the heart of both stability and change in the self.

There is, however a duality to life stories. We can analyze them from the author's perspective and also from the audience's perspective. Pagnucci (2004) acknowledges that sharing stories is a basic human need. Thus, beyond life stories *per se*, it is important to understand the storytelling process. McAdams (1993, 2001) and Fisher (1984, 1985, 1989) argue most everyday conversation and meaningful communication is a form of storytelling. In life stories it is necessary to select, prioritize and organizing events in order to make sense of what happened. Meaning derives from the combined temporal and causal structure, as well as the perspective. This meaning is twofold: for the creator and the audience. As the audience listens/views/reads other people's stories it also negotiates meaning, seeking to find coherence within the stories during the telling, establishing connections between cause and consequences, continuity and change, and applying tacit assumptions which may be proven true or discarded (Horsdal, 2012; Witherell & Noddings, 1991). Storytelling is a dialogical activity in the sense that it is co-constructed, albeit not equally, in the interaction between the author and the audience.

P. Miller, Hoogstra, Mintz, Fung, and Williams (1993) have done extensive work on personal storytelling in early childhood socialization and identity and advocate that, "the narrated self is a relational self" (p. 89). If we consider that "narrative practices are social practices," then "the narrated self is constructed with and responsive to other people" (p. 172). This foregrounds the dynamic nature of narratives as stories recur and change depending on who is listening and the relationship between interlocutors. It is through stories, Witherell (1991) suggests, that the "self develops and finds meaning in the context of relationship – between self and other selves, subject and object, individual and culture and between aspects of the self, both across and within the time dimension" (p. 90-91). Thus, identity is understood as "an open-ended, dialogical, and narrative engagement with the world, having multiple origins and trajectories" (Raggat, 2006, p. 32).

Ochs and Capps (1996) posit stories interact with self and society, "constituting a crucial resource for socializing emotions, attitudes, and identities, developing interpersonal relationships, and constituting membership in a community" (p.19). Thus, through storytelling selves are reassessed

in relation to others. Arendt (1958) has posited storytelling connects what is private and intimate with what is made public, and in this sense, it is one of the key components of social life. For the author of the story, the power is in the act of disclosing a possible world. For the audience, narratives foster reflective awareness, through the reconfiguration of the story, where possible futures and even perhaps possible *selves* are shaped according to the feelings evoked. It is the interwoven events and emotions that create the story's plot. As Bruner claimed, story is "vicarious experience" (1990, p. 54), which confronts authors and audience with unexpected emotions and thoughts and, ultimately, with unanticipated selves**.** The author defends that the way a person tells his/her personal narrative eventually shapes his/her own self-perception (Bruner, 2004). Harré (2010) eloquently reinforces this when stating:

> Thoughts are not parts of the mind, but moments in a narrative, the author of which is myself. The episodes of the story each person tells of—and to—himself or herself are unified by virtue of the fact that each person deploys a concept of self and indulges in the socially inculcated practice of self-predication. (p. 131)

Life stories are more than a chronological sequence of events. Ochs and Capps (1996) draw on Labov and Goffman to remind us these narratives have a point to make and are told from a particular perspective. Stories are shaped to accommodate the multiple circumstances, namely context as well as their perception of the audience, in terms of knowledge, stance, and status. Stories are temporal (Ricoeur, 1984, 1985, 1988) and contextual, presenting the personal experience apprehended. Thus, each story evokes particular feelings, expectations or memories in the creator and the audience. Contending that a person's identity and self evolves throughout life, life stories represent "fragmented self-understanding" (Ochs & Capps, 1996, p. 21). Each story is a thread of the tapestry, a small speck of the represented self. Nonetheless, this small speck:

> may illuminate life as we know it by raising challenging questions and exploring them from multiple angles. Although they sometimes deceive, narrators may also probe beneath the surface of phenomena and take interlocutors on 'an adventurous journey toward a deeper understanding, or rather to a new and deeper question, of ourselves in the world'. (Ochs & Capps, 1996, p. 23)

Indeed the question of *truth* is relevant in life stories. Life stories require giving part of oneself away. While the stories we tell ourselves are usually in our subconscious (McAdams, 1993), storytelling is a conscious act. Life stories contain life episodes from an autobiographical

memory[46], factual knowledge from semantic memory, other memories prompted by material objects or photographs and implicit and explicit attitudes and values (Horsdal, 2012). J. Adler (2012) recognizes the subjectivity of life stories and explains that rather than regarding these types of stories as veridical accounts of what took place, they reveal important data about how a person approaches meaning-making out of his/her experiences. The author contends that on the one hand, the meaning is dynamic and deeply subjective but, on the other hand, it is highly predictive in terms of psychological results, given the degree of coherence necessary to hold the story together.

Thus the *truth*, we may argue, is the truth of both the author and the audience. Rather than facts, the purpose of stories lies in making sense, in the search for meaning, of the story according to their own individual assumptions and that of the context they are embedded in. Interpretations are, as a result, dynamic. Horsdal (2012) captures this succinctly, "Understanding is a process. Meaning making is '*performance*'" (Emphasis in original, p. 18). Stories are *storied truths*, or personal versions of a person's experience. Perhaps, more important than the truth in life stories is the openness to admit feelings, beliefs, wishes and decisions, becoming a powerful tool to help understand the self in relation to others. From the author's standpoint, each story is the result of self-negotiation between, on the one hand, the perceived and *storied truth* and his/her private and public identity (see Chapter 2). Storytellers "spin[ning] out their tellings through choice of words, degree of elaboration, attribution of causality and sequentiality, and the foregrounding and backgrounding of emotions, circumstances, and behavior" (Ochs & Capps, 1996).

Although each story is as unique as is each person, in life stories particular themes prevail. From a psychological standpoint, McAdams and Adler (2010) argue the coherence in themes across life stories, largely influenced by the individuals' culture, explains the commonalities among people. Variations in structure and content have revealed significant implications on psychological and social well-being. Horsdal (2012) has identified themes such as loss, death, playful interactions, survival strategies, close relationships, whereas McAdams and Adler chose to group the themes into two major clusters: *agency/communion* and *redemption/contamination*, admitting the two most general and common thematic lines are *agency* and *communion*.

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[46] Although the issues revolving around fragility of memory and the relationship between memories and forgetting are relevant for life stories and identity construction, we feel it is beyond the scope of our work. For a literary perspective please refer to the work of Milan Kundera, among others. For a psychological perspective the book *The Remembering Self*, edited by Ulric Neisser and Robyn Fivush presents various perspectives on the dynamic relationship between memory, self and stories.

By taking forging our path across psychological perspectives, we're obliged to stop and reflect on the path we are taking. Although we see these perspectives as daunting, we were, nonetheless, propelled by our own curiosity to understand how different stories represent identity maturity. Experience, which we lack, conditions deep psychological understanding. Nonetheless, an overall idea of the main themes and their implications may prove fruitful in our conclusions when we attempt to reconstruct our own personal stories in relation to others. Accordingly, we'll draw on McAdams and Adler's (2010) explanation regarding how different thematic lines relate to identity, briefly presenting their findings.

As stated above, McAdams and Adler examine life stories in terms of structure and content. As to the former, the authors contend complex life stories, with greater number of plots, characters and interrelated themes, enriched with motivational conflict and emotional complexity indicate a mature perspective of the self and the world and an openness to experience, whereas life stories with a simple structure indicate a conformist perspective of the self and the world. The authors further suggest there might be a direct relationship between story structure and intelligence, idea already upheld by Schank (1995), fifteen years earlier. As to the latter, life stories are often linked to thematic lines of *agency* and *communion* or *redemption* and *contamination*. Describing life experiences that highlight the ability to impact circumstances is regarded as a positive indicator of mental health. Life stories with strong assertive main characters, such as warriors and adventurers, indicate the need for power. *Communion* is related to intimacy and therefore important to understand how a person sees his/her interpersonal world. Life stories with caregivers and friends are linked to people with strong needs for intimacy.

The cluster *redemption*/*contamination* provides a counterpoint to *agency*/*communion*. *Redemption* is present when a story that begins with some negativity is resolved positively. Usually different types of struggle, conflicts, or setbacks are conquered by triumph, growth, and positive end results. Typically this is represented by turning points in the story. *Redemption* sequences in life stories are associated with greater generativity, which means confidence and strength move on through life, working hard to leave a positive legacy for the next generation (McAdams, 2006). McAdams and Adler (2010) posit life stories that explore negative events in detail is associated with maturity, and when stories derive positive meanings from these events, it indicates emotional well-being, happiness. *Contamination* sequences, on the other hand, describe a shift from positive beginnings to negative endings. The hope or joy that marks the beginning is then destroyed. *Contamination* is strongly associated with depression and low life-satisfaction.

Despite our curiosity and the obvious relation between life stories and identity, which is the intention of our study, we cannot forget we are teachers and as such, we will forge our path toward education once more. Having recognized the solid connection between life stories and identity, that the self is inseparable from narrative, as it is a way to perceive personal experiences consciously, as well as a means to mediate occurrences throughout a person's life, what is the relation between life stories and education, especially HE?

4.3   (Personal) storytelling in (Higher) Education

Stories, as we have witnessed, as a means of making sense of experience have proliferated across many different subject fields, among them, education. If we perceive the idea behind education as the re-contextualization of what has been learned in a continuous process of meaning making, i.e. to learn how to use the knowledge and skills in different contexts throughout life, we posit storytelling is, by far, the best tool humans possess. In the this particular field McDrury and Alterio (2003) contend,

> Storytelling is uniquely a human experience that enables us to convey, through the language of words, aspects of ourselves and others, and the worlds, real or imagined, that we inhabit. Stories enable us to come to know these worlds and our place in them given that we are all, to some degree, constituted by stories: Stories about ourselves, our families, friends and colleagues, our communities, our cultures, our place in history. (p. 31)

Indeed the art of telling stories, whether orally or in the form of artwork, is one of the oldest methods of communicating ideas and learning (see for example, Bauman, 1986; Koki, 1998; Patterson, 1999). Storytelling persists as an unwavering tradition throughout the world and across different cultures, used to communicate and pass down information to younger generations, to encourage questions, stimulate discussions and even to explain how one should live. Stories are a means to "socialization and enculturation" (Cruz & Snider, 2009, p. 380). Stories allow for the intersection of perspectives, which, in turn, will foment knowledge negotiation and construction. As Ricoeur states a narrative "construes significant wholes out of scattered events" (as cited by P. Walker, 1994, p. 296). Stories evoke in all engaging participants unexpected emotions, ideas and ultimately, unexpected selves, shifting perspectives on experience, constructing and deconstructing knowledge.

For Gargiulo (2005), stories are "fundamental to the way we communicate, learn and think. They are the most efficient way of storing, retrieving, and conveying information" (p.27). Sarbin (1986) proposed the "narratory principle: that human beings think, perceive, imagine, and make moral choices according to narrative structures" (p. 8). This is corroborated by neuroscience and neuro-imaging studies, which validate the claims that stories activate brain activity associated with cognitive processes (see for example, P. C. Fletcher *et al.*, 1995; Gallagher *et al.*, 2000; Mar, 2004).

It is through stories that experiences gain meaning (Bruner, 1990; Polkinghorne, 1988) and, through reflection and interpretation, is then transformed into knowledge (Lave & Wenger, 1991; Schön, 1983). Stories enable the audience to learn by analogy, instead of direct experience (Jonassen & Hernandez-Serrano, 2002; Witherell & Noddings, 1991). Through storytelling, memory structures are construed (Schank, 1990, 1995) becoming easier to recall than scattered pieces of information. Schank describes intelligence as the "telling of the right story at the right time in the right way" (1990, p. 241). Storytelling derives from the recollection and interpretation of an experience that has been significant otherwise it is not remembered (Bruner, 1990; 1990, 1995; Thorndyke, 1977). It is this dialogic activity in storytelling process that enables learning and thus, human development. Learning occurs when reflection on experience is then transformed into a logical, meaningful story that is shared with others (Clark, 2010; Clark & Rossiter, 2008) . This frames leaning as a social, experiential, reflective process (see Chapter 3), integrating the cognitive, emotional and social dimensions that Illeris (2003, 2008) identifies as essential to learning.

From the author's perspective, stories, especially personal stories, motivate and engage the author in the act of creation. To create a coherent and effective story, the author must carefully reflect, select, prioritize and organize what he/she wants to say and how this can be conveyed. As the story is told, the audience interprets, reflects and connects to their own personal experience, construing new (mental) stories or reinterpreting older stories, in order to construe new ones. Furthermore, if interaction is possible between author and audience, or amongst the audience this (social) interaction fosters discussion and further reflection. The entire process is mediated by the interveniens prior knowledge, his/her feelings in addition to the social and cultural context (Figure 4.1).

As we've noted, there seems to be a well-established link between stories and learning. This is corroborated further by the extensive research in the field of education advocating narratives and

stories can play a crucial role in learning processes. Table 4.1 does not intend to be exhaustive, rather we intend to present an overview of the research carried out in this field, highlighting specific benefits associated to stories in education in general.
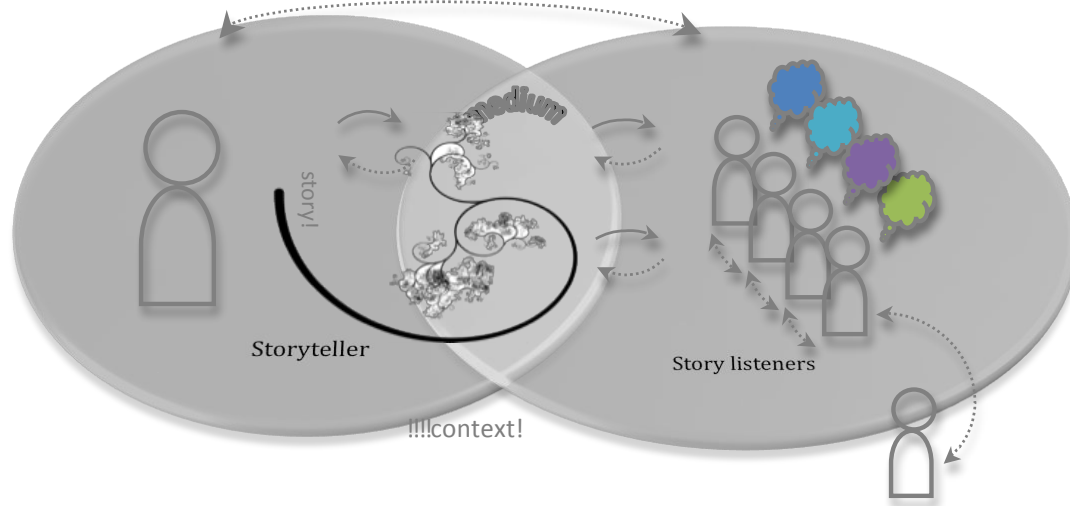
Figure 4.1 Connections and interdependencies in the storytelling process

While some authors prefer to concentrate on a specific aspect and relate it to story and storytelling, others provide a holistic view of the advantages of stories and storytelling in education. Lowe (2002), for example, claims storytelling in the primary classroom gives way to an inquisitive society, one that promotes learning and understanding. The author defends that stories encourage communication and the building of relationships; overcome barriers; allow people to connect with others and share experiences; communicate empathy and understanding; are able to generate new ideas, change the way we think and ultimately touch others. In her perspective, these processes mean teaching and learning. Indeed many studies show that story and storytelling are an integral part of teaching. Storytelling has proven to be useful for knowledge construction. Also, the storytelling process assists authors and audience in understanding language, culture, overall comprehension, humor and logical thinking skills. This dynamic process is, for teachers and students alike, a tool for growth and learning.

Table 4.1   Benefits of storytelling for education

Benefits of stories	Author, date
Literacy Skills (language development in terms of reading, writing and vocabulary)	Wells (1986) Fredericks (1997) Bendt and Bowe (2000) Barton and Booth (1990) Grugeon and Garder (2000) Wojciechowicz (2003) Isbell, Sobol, Lindauer, and Lowrance (2004) Strahovnik and Mecava (2009)
Self-expression; Communicating thoughts and feelings; Social Interaction/Interpersonal Skills; Building community	Biddle, McCabe, and Bliss (1996) Wenger (1998) Craig, Hull, Haggart, and Crowder (2001) Mello (2001b) Gere, Kozlovich, and Kelin (2002) Butcher (2006) Ganske (2007) Strahovnik and Mecava (2009)
Overall human/child development; Connected knowledge; Knowledge structure	Applebee (1978) Piaget (1959, 1962) Polkinghorne (1988) Egan (1989b) Engel (1995) Trabasso and Stein (1997) Lowe (2002)
Memory, retention and attention span	Livo and Rietz (1986) Trabasso and Stein (1997) van den Broek, Bauer, and Bourg (1997)
Imagination; Creativity	Hennessey and Amabile (1988) Egan (1989a) Strahovnik and Mecava (2009)
Emotions	Young and Saver (2001) Alterio (2003) Alm, Roth, and Sproat (2005)
Reflection; Critical reflection; Higher-order thinking skills (such as problem solving)	Schön (1983) Mezirow (1991) Cranton (1994) McDrury and Alterio (2003) McKillop (2004, 2005) Butcher (2006) Tyler and Mullen (2011)

Mello (2001a) captures this succinctly in the five points that follow:

1. Storytelling is a constructed experience that involves both listener and teller in a highly interactive and creative process. Stories told by children contain worldviews and storytelling assists children in theory building and language fluency.

2. Oral literacy has social, emotional and intellectual functions, ones that assist children in cognitive and psychological development.

3. Storytelling by children and adults enhances writing ability.

4. Sustained exposure to storytelling contributes to language learning.

5. Storytelling is an important teaching methodology for teachers, especially in reading and literacy-based programs. (p. 5)

Mello pinpoints benefits not only in terms of content and experience but also identifies positive impact on participant's interpersonal relationships, empathy and sense of connectedness in the classroom, with benefits for students and teacher. Despite the perceived value in storytelling, in 2001 Mello claimed it was underutilized. More than 11 years later we question, is it more utilized? We shift our focus, to higher educational contexts, and perceive that changes are emerging. Cooney, Nelson, and Williams (1998) argued that once students reach functional literacy, story is cast aside, and regarded as an informal and recreational practice, not longer an essential skill for students. Pagnucci (2004) also posits while scholars promote the value of story writing, the academy often devalues narrative. Our research demonstrated that story and storytelling research in the field of education seems to favor cognitive, social and emotional development of *children*[47]. This idea expressed by Bendt and Bowe (2000) summarizes what we believe is commonly accepted amongst educators, "Storytelling can ignite the imagination of *children*, giving them a taste for where books can take them. The excitement of storytelling can make reading and learning *fun* and can instill a sense of wonder about life and learning" (our emphasis, p. 1). The authors identify the advantages of storytelling, but associating it to a particular timeframe, when entertainment in education is socially acceptable. This has repercussions on higher levels of education. Stories are clearly subjective and emotional. In fact, what is most significant in storytelling is the premise that most significant learning takes place during or after powerful emotional events (Witherell & Noddings, 1991). Whereas some regard the emotion in

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[47] For all purposes, in the context of our study we consider *child* until de age of 18. We discuss the notions of child, adolescence and adults in Chapters 2, in terms of identity and in Chapter 3, in terms of college student development.

storytelling as powerful, others deem emotion as a weakness (see Section 4.4 of this Chapter, as well as Chapter 3 for a reflection on emotion in education).

It is in this duality that recent perspectives in HE have forged a new, if somewhat still fragile path. In Chapter 3 we argue reflection is key in HE. The emergence of the reflective paradigm in this specific context has advanced storytelling as a learning tool (Alterio, 2003; Brockbank & McGill, 2007; McDrury & Alterio, 2003; Mezirow, 1990, 1991; Rossiter & Clark, 2010; Schön, 1983; Walker & Nixon, 2004). These authors link storytelling with reflective process and show how students can use it to inform, develop, transform and advance their learning. Bruner (1986) and Damasio (1994) argue the connection between cognition and emotion is united in story. Storytelling in HE draws on this to forge and establish a solid path as this contrasts to the reasoning that is traditionally valued in this context. This requires that we look at education from a different perspective (Chapter 3), not only in for knowledge acquisition, but knowledge construction through interpersonal connections, affection and dialogue. This view is grounded in story and storytelling as a primary structure for making meaning and as a metaphor for the developing self. As Webb notes,

> When we interact with each other we do so at more than an instrumental level: we communicate with others at a (total) emotional level. We do so in order not simply to develop or teach others, but also in search for ourselves. We extend our understanding and humanity in our development and teaching relationships. (as cited inMcDrury & Alterio, 2003, p. 175)

Schön (1983), for example, emphasizes reflective professionals seek connections between thoughts and feelings, which may be incorporated in learning through storytelling processes. Mezirow (1990, 1991) also establishes a manifest parallel between learning and stories. The author posits that making sense of an experience through personal interpretation will influence or guide future decisions, thus, learning occurs when meaning making takes place, similar to the process of crafting a story. The author argues storytelling is as a tool for personal, professional and academic development, encouraging self-awareness, self-identity and self-authoring, as evidence points to students' transition from descriptive learning to critically reflective learning. Central to Mezirow's view is the process of reflection, where intellectual and affective activities guide the interpretation of experiences to develop greater understanding.

McDrury and Alterio (2003) propose storytelling as a learning theory in HE, drawing on reflection and experience, which they pull together from various perspectives, including Schön and Mezirow. McDrury and Alterio establish a link between Moon's (1999) five-stage Map of Learning and learning through storytelling (Table 4.2). By engaging in the storytelling process, which encompasses five steps, students are guided through the stages of learning, ultimately reaching the last stage where deeper level of critical reflection, as is envisioned in HE, is required.

Table 4.2 Links between learning and storytelling, McDrury and Alterio (2003, p. 47)

Map of Learning (Moon, 1999)	Stages of learning through storytelling
Noticing	Stage 1 Story finding
Making sense	Stage 2 Storytelling
Making meaning	Stage 3 Story expanding
Working with meaning	Stage 4 Story processing
Transformative Learning	Stage 5 Story restructuring

Accordingly, drawing on what we have interpreted from the academic *stories* we have encountered throughout our research in the various contingent fields, we posit the storytelling process, able, as Norman (1993) argues, to "encapsulate, into one compact package, information, knowledge, context, and emotion" (p. 129) is an essential tool in today's HE classrooms. While this is so, at the same time, current technological trends have put a new spin on storytelling. The emergence of new technology has brought about a new type of storytelling: *digital storytelling*.

4.4   Digital Storytelling

The rapidly expanding idea that technology is critical in educating the 21st century student has aroused the interest of many researchers around storying skills, as an essential requirement for effective communicating in new technological media. Storytelling coupled with media and digital literacy skills, coined as digital storytelling, addresses most, if not all of the twenty-first century student outcomes identified by the Partnership for 21st Century[48] (see Chapter 3). As we have seen previously, (personal) storytelling in education develops learning and innovation skills, such as creativity and innovation, critical thinking and problem solving, communication and

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[48] Available at: http://www.p21.org/index.php

collaboration, and addresses essential life and career Skills[49] as well. The fact that stories can be created using today's technology enables teachers and students to, together, strive toward better Information, media and technology skills, namely in terms of information literacy, media literacy and Information and Communications Technology (ICT) literacy.

Digital storytelling is an umbrella, a global concept to refer to any type of media that facilitates the act of telling stories. Authors use ICT tools that allow for the digital manipulation of content – audio, text or images – to tell stories. Digital stories are the result of this process. Digital storytelling is rapidly proliferating throughout the world perhaps due to its unique characteristics. Digital stories thrive through the Internet, whether in personal webpages and blogs, social networks (such as Facebook) or even specific digital story sites (such as Storify[50], StoryBook[51], Historypin[52], Storybird[53], Cowbird[54], Animoto[55], ZooBurst[56], ComicMaster[57], Picture Book Maker[58], and so on, as the list is never-ending). As such, there are a wide variety of digital storytelling forms that range from the personal to educational, touching on the professional and interactive entertainment. Some digital stories are video-based; others are based on photos and others still on cartoons. Some are longer, other are shorter. Some are written; others are spoken, while some incorporate multiple media formats. The emergence of new digital technologies has, in recent years, given rise to what Couldry (2008a) describe as a transition from mass media toward a more "personal media" (p. 32). With new technological developments emerging every day, the prospects are infinite.

Since its begins in the 1990's, digital storytelling has undeniably found and established its place on the Internet. If we type the words digital storytelling in any search engine, the results are astounding. Besides the sites whose format may be considered a story, such is the case of

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[49] According to P21, Life and Career Skills are: flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership and responsibility.

[50] Available at: http://storify.com/

[51] Available at: http://www.kerpoof.com/#/activity/storybook

[52] Available at: http://www.historypin.com/

[53] Available at: http://storybird.com/

[54] Available at: http://cowbird.com/

[55] Available at: http://animoto.com/

[56] Available at: http://www.zooburst.com/

[57] Available at: http://www.comicmaster.org.uk/

[58] Available at:
http://www.artisancam.org.uk/flashapps/picturebookmaker/picturebookmaker.php?PHPSESSID=9225166a1ad1eced34b763
379f64cdc9

Facebook's timeline and the sites that provide tools for story creation, we come across many digital storytelling centers, portals, and projects[59]. There are even university degrees on digital storytelling, which confirm its prominent role in business, social organizations, entertainment and education. Despite the widespread use of the concept, not all digital storytelling tells stories the way and with the intent of the Center for Digital storytelling (CDS). Nonetheless, we feel this Californian model (CDS model) best fits our approach and intentions as its emphasis is on *personal voice* and workshop-based teaching method, although we recognize it is not the preference in the field of education. Many of the studies in this field refer to its origins and founders (CDS and Joe Lambert and Dana Atchley and Nina Mullen) but in practice the more personal elements are, more often than not, disregarded. Our decision was not arbitrary. The model chosen implies a *process* that, despite not being strict, has a set of recommended elements that are considered essential. Our preliminary study (see Chapter 1) revealed that students are somewhat capable of creating digital stories, but the CDS process involves *deeper reflection* and *personal voice*, which we identify as lacking in our study, despite its relevance. We focus on small-scale, *personal* digital storytelling, following the classical workshop model developed by the CDS thus, from now on, denoted with a capital D and capital S. Digital Storytelling (DS) in capitals refers to the *process* and Digital Stories are the result of that *process*.

In the early 1990's, with emergence of digital technology and widespread of internet, a small group of performers - Dana Atchley, Joe Lambert and Nina Mullen – set out to empower individuals and communities by teaching them the tools and skills needed to tell their own stories, to speak back, respond and re-establish ties that technology fragmented (Lambert, 2002). The movement evolved and they founded the CDS at Berkeley University in the United States of America in 1995 as a community arts centre for new media and civic engagement. Over the years, the established three-day workshop has spread DS throughout US, the UK, northern Europe, Asia, Australia, and Brazil. Although DS projects exist in Portugal, Spain and Italy, Lambert admits a certain resistance in its acceptance in Southern Europe (Personal conversation, February 2011).

4.4.1   Digital Storytelling Process

The typical three-day CDS workshop begins with an introduction to the process, an overview of DS, a script review and development. The first day, which we coined as Story Circle, is "sacred

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[59] Such as: The Center for Digital Storytelling (UC Berkeley, School of Education) http://www.storycenter.org; The Digital Storytelling Association http://www.dsaweb.org; BBC Digital Storytelling Projects Capture Wales http://www.bbc.co.uk/wales/capturewales; DigiTales http://www.digitales.us/, and The Patient Voices Programme http://www.patientvoices.org.uk/

time" (Lambert, 2002 p. 95) for participants and full of responsibility for the workshop facilitator. The purpose is to listen deeply to what each individual participant is saying and encourage others to listen. Lambert recognizes the highly emotional and spiritual consequences of this first interaction between participants and facilitator and amongst the participants, as if there is trust, participants will take risks and put themselves into the story in ways that are surprising and highly emotional. It is within this Story Circle that the story begins to take shape. Lambert admits, "one of the hardest, but most important thing to do, is getting started. Because many of the stories ask us to reveal things about ourselves that make us feel vulnerable putting together a story can be a procrastinator's paradise" (2002, p. 31). For some people, this first step is an easy process, for others it might prove to be a serious problem. Delegating technology to last, DS sustains "the human-to-human, face-to-face communication as the central means of our exchange, while media assists and amplifies our ideas in a complimentary context" (p. 17). Even prior to watching the Digital Stories, in the Story Circle "Stories lead to stories lead to stories" (p. 11), transforming conversations, meanings and people. Hartley and McWilliam (2009) and Couldry (2008a) also underline the significance of the first phase. Seeing that stories emerge in the Story Circle that otherwise would not be exchanged, the Story Circle unlocks the door to community building and (self) reflection. In Couldry's view,

> Story circles are practical setting for the mutual exchange of stories that tests out the degree to which we find each other's lives incommensurable with our own and that, since each of us is differently inserted in the various registers of collective life, the degree to which the multi-level contradictions within our own lives are resolvable. (2008a, p. 55)

Although each Digital Story created in this process is individual, it is in truth rooted the Story Circle, which Lundby (2008), Thumin (2008) and Erstad and Wertsch (2008) argue is a collaborative process embedded in specific social context, mediated by variety of tacit rules and social relations that delimit the story chosen to disclose (see also Chapter 2). After finding the story, the next step is to write the script. Having decided what to say, it is necessary to convert it into a short, concise half-page tellable[60] story. Lambert (2002) contends 200 words are enough if it focuses on what really happened and without the superfluous. The author admits that when

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[60] Herman (2009) defines *tellability* as "that which makes an event or configuration of events (relevantly) reportable – that is, tellable or narratable – in a given communicative situation" (p.135). Herman notes that "a given narrative may be a rhetorically effective rendition of reportable events, or it may be only a teller's halting attempt to make sense of a situation with low tellability." (p. 34-35)

pushing for economy in terms of time and words, metaphors works best. Therefore, each memory should be carefully thought out, planned, prioritized and organized because how this is converted into words is becomes critical. Lambert explains,

> When we write in the first person, about real events, about real people, we make the same choices as the fictional author, that is to share the description of the characters only as is pertinent to the story. It is nothing short of egomaniacal to imagine these characters as faithful portraits of the actual people. In our digital stories, they are not even sketches, more like cartoons or line drawings. Personal storytellers are not judges or juries, they are witnesses, as just as with witnesses we seek truth inside and around the simple lines of the sketch of memories. (2002, p. 39)

DS emphasizes the story, although it does matter that it's digital because in today's society technology plays an important role on self-expression, self-representation and communication (Lundby, 2008). The second day and part of the third day of the workshop revolves around production. A Digital Story implies a 2–3-minute digital film consisting, in its simplest form, of a voice-over and self-sourced photographs, about a particular moment in the person's life (Lambert, 2002). While the process may be considered interactive, the story itself is not. Lambert proposes Digital Stories include many, if not all, of the following seven elements: 1. Point (of View); 2. Dramatic Question; 3. Emotional Content; 4.Voice; 5. Soundtrack; 6. Economy; 7.Pacing. These elements are not meant to be prescriptive, rather mere guides in the process. Although these elements (especially the first three) should be taken into account at the time of the script, it is during production or the creation process that these elements are adjusted and interwoven to create the narrative.

Point of view refers to the point that is being made, what is being communicated and the reason behind the story. But also, point of view refers to the personal interpretation of the event chosen to disclose, either directly in the first person, or through a frame. To help students better organize their stories and determined the point of their story, Ohler (2006) proposes a visual story mapping approach, where the students couple the written story with diagrams, sketches or pictures into a one-page diagram[61] (Figure 4.2). This diagram demonstrates how the essential components of a story are incorporated into the overall flow of the narrative. Ohler posits this helps students think about stories in terms of theme and character development rather than

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[61] Ohler presents various options for story mapping and storyboards. More information is available at: http://www.jasonohler.com/storytelling/storymaking.cfm#storymapping

simply as a series of events. In addition, this mapping enables teachers to assess and provide valuable feedback while it is still in the planning stage.
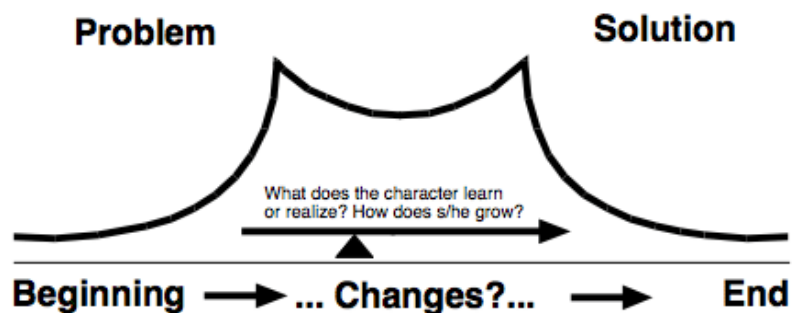
Figure 4.2 Visual Portrait of the Story proposed by Jason Ohler

Story should be tellable, interesting with a *dramatic question*, a plot with a beginning, a middle and a resolution and not a mere description of the events, similar to the reading of a list. Lambert proposes a "truthful approach to emotional material" in order to hold the audience's attention. Nonetheless, the author acknowledges that sometimes it is necessary to "steer away from the overpowering material, to select a different approach or abandon the subject of the story" especially when emotional vulnerability is high or when the group lacks trust (2002, p. 52-53).

The personal and emotional elements supported by Lambert that derive from the very nature of DS, are curiously the most criticized in the literature (Hartley & McWilliam, 2009) and, we posit, the key that distinguishes Digital Storytelling from digital storytelling. Supporting the emotional drive behind DS is Lambert's recent (August 12, 2013) post in the Digital Storytelling Working Group Facebook page, where he claimed to have a "strategic map for developing digital storytelling projects on the planet", with a link to an online news article of the Washington Post[62] where a map of the countries where people are the most and least emotional was highlighted. Lambert establishes an undeniable connection between DS and emotion in what we believe to be the need to re-humanize the world.

The next stage in the process steps into the realm of the digital. Storytellers are encouraged to record a voiceover as the process itself has proven to be revealing (Lambert, 2002). It establishes a connection between the storyteller and the story, allowing the memories of the event to emerge as the story is voiced. Additionally, voice cadence and style maybe be used as an additional mean-making element of the story or to establish its rhythm (which Lambert refers to

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[62] Available at: http://www.washingtonpost.com/blogs/worldviews/wp/2013/08/12/40-maps-that-explain-the-world/

as Pacing). The rhythm of the story can also be conveyed through the soundtrack. Lambert sustains the correct soundtrack is another mean-making element of the story. It is able to convey feelings, determine the mood of the story and even change the way the visual components are perceived. The soundtrack is another layer to the story capable of adding complexity and depth and bathing it in emotion. Nelson and Hull (2005) are of this same opinion and remark that music is pivotal as a means of expression and identification, especially for youth. While Hull and Nelson as well as Lambert see music as a means to support the visual and voiceover, Kirstensen (2009) argues, the music layer of a Digital Story may play a prominent role in the overall multimodal format and should not merely be regarded as "additive art" (p.12). On this account, DeNora (2000), Richards (2002) and more recently Valcheva (2009) uphold the prominent role of music in youth identity construction and self-representation, along with its implications on emotion and memory. It is recognizable that music holds a personal meaning and may be catalyst for memory recollection for both author and audience. Furthermore, meaning may spring from the lyrics themselves or the context the music is embedded in. The connection between DS, identity and music is exploitable, but we believe it is beyond the scope of our research.

The final key element Lambert postulates is economy throughout the final story, admitting in his experience this is the largest problem encountered. Lambert refers to economy, not only in terms of words, but also in the visual elements. The visual components of the story need to be regarded in relation to the other elements and not as a mere explicit illustration of the auditory modes of the story. The role of the metaphors can also be applied to the visual layer of the story.

Similar to music, if we were to pursue the visual elements of DS, we'd be able to write an entire thesis due to its magnitude. Our primary concern is not merely the visual component of the Digital Stories, but their multimodal nature in their entirety. While the visual elements present in DS cannot be completely disregarded, an in depth analysis is beyond the scope of our work. Still it is worth noting that despite the multiple view regarding this field of study, authors such as Kress and van Leeuwen (1996) argue that "given the importance of visually displayed information, there is an urgent need for developing adequate ways of talking and thinking about the visual" (p.33). Indeed, with the Internet and new modes of communication such is the case of digital storytelling, the need for the development of visual literacy skills has been greatly discussed (Bleed, 2005; Metros & Woolsey, 2006; Mirzoeff, 1999; Smith, 2005). Perhaps noteworthy are the studies that connect visual representation and meaning making (Barthes, 1977/1990; Kress & van Leeuwen, 1996, 2001; Mitchell, 1994; Thomas *et al.,* 2001), the relation to imagination and education

(Jewitt, 2008), and its connections to emotions (Kaya & Epps, 2004). From a technological perspective, the recoding of the voiceover, soundtrack and visual components of the story allow more than the manipulation of audio, image and video editing tools. It is possible to develop essential media and ICT literacy skills, such as how to analyze and create media for effective communication while discussing ethical/legal issues surrounding the access and use of Internet content.

The DS process ends with a showing of the stories created, which we coined as Story Show. In Lambert's perspective, this is the most critical and successful part of the workshop. It is the time when recognition, learning and emotional release collides. The various layers of the stories are interpreted in a meaning-making process. Lambert recognizes the dialogic nature of the stories (as discussed previously) and cites Birch, when she acknowledges:

> A key element of successful storytelling is dialogic. An audience at a storytelling event – as opposed to listening to a prepared speech or play – justly expect their presence to create a singular occasion. The story is not the same story it was when the storyteller practiced it before the concert began… A storyteller needs to acknowledge and adjust to, with some immediacy, the audience's responses, which provide a fresh and limitless source of energy, making each telling of a story a unique event." (as cited in Lambert 2002, p. 87)

These perspectives corroborate our earlier discussion, contending the specific context and the each individual member of the audience construes the story uniquely based on their own individual tacit knowledge and past experiences. Thus, it is not so much about telling the story, but rather listening to a story at a particular moment, in a specific context, surrounded by a certain audience that impacts interpretation. "Digital Stories are simple but disciplined, like a sonnet or a haiku, and anyone can learn how to make them" (Hartley, 2008, p. 197), but more important that the actual digital story are the processual perspectives that, similar to a complex network of interwoven realities, are laden with advantages for education in general, and HE in particular.

4.4.2   Multimodal Identity and Self-representations in Digital Storytelling

As we have argued, the interwoven stories of our life build our self-identities, through a continuous and evolving process of narrative construction. Furthermore, we recognized the

subjectivity of personal stories, as the *truth* lies in the dynamic interpretations of the author and the audience. Lundby (2008) claims to play with story and storytelling in any format is "to play with identity" (p. 5). McLuhan (2005) has postulated, "the medium is the message", insisting the medium influences how the message is perceived and shapes and controls interpretations. McLuhan argued the medium should be should be the focus of study, not the content it carries. Although we agree that the medium is essential in determining how a message is perceived and acknowledge its relevance, especially in the context of identity and self-representations in DS, we do not agree content should be completely overwhelmed by the medium.

DS gives people the tools and permission to create Digital Stories. It is up to them to consciously choose and piece together what they deem most appropriate for their own intentions and purposes in a process that requires revision, reflection and interpretation of the self. DS enables a deliberately shaped story, a conscious telling influenced and perhaps limited by the context, the process and the medium.

The fact that DS is multimodal, allows authors to consider an image as the spark of an idea and, when these have been exhausted, there is still the music, which renders other possibilities (Paull, 2002). Lemke (1998) recognizes multimedia enables authors to express themselves and their experiences in new empowering and perception-shifting ways (see Chapter 3). Multimodality may refer to multiple modes combined to create new texts, but also a semiotic whole (see Chapter 3). Each raw element is intertwined and together build story, displaying aspects of identity as we have mentioned previously. However, multimodality, as is the case of DS is not just about adding on multiple elements. Kress and van Leeuwen (2001) argue,

> The different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one mode of the physical manipulation, so that he or she can ask, at every point: "shall I express this with sound or music? Shall I say it verbally or visually?" (p. 1-2)

Herein lies, what Hull and Nelson (2005) coined as, the *semiotic power of multimodality* that is present in DS. A DS is a multimodal text that, in itself, is more than the sum of its constitutive parts. Each has its semiotic value that can be combined to create another, distinct meaning. Kress (2003) calls attention to the semiotic transformations in multimodal practices, where each element (or mode) combined becomes a whole and consequently the interpretation of each

mode is reshaped and transformed in relation to the needs and interests of the author and of the audience. Multimodality influences reflection, expression and communication and affects the way we think about ourselves, express ourselves and perceive others, nurturing new and creative forms of identity. Thus, digital technologies, and particularly DS, are forging new unchartered paths in identity and self-representation (see Chapter 2).

The author crafts the Digital Story with visual and auditory content connected to an authentic personal experience to aid in the representation of his/her intentions (Kaare & Lundby, 2008). But DS in particular is mediated, not only by tacit knowledge and context (cultural and social), as is the case with storytelling, but is also framed by its key elements and software tools used to create it, implying style and content adjustments which inevitably limit and possibly guide interpretations.

Thumim (2008) as well as Erstad and Wertsch (2008) explore some of the tensions in DS as self-representational texts, corroborating the influence of cultural elements and expectations in self-representational Digital Stories. Kaare and Lundby (2008) question the truth and authenticity in personal Digital Stories, arguing that self-representations in DS suffer from interferences from presentations of celebrities and popular idols in mass media. We agree, based on our first experience with DS (see Chapter 1), that students are heavily influenced by what they see in mass media, and we recognize a cultural decontextualization of the images and soundtracks used in their stories. Despite the richness in resources available, these may be "mined" (Drotner, 2008, p. 75). Their self-representations often relied on perceived ideals incorporated from other cultures, a representation of an idealized self, and "cool" music, with a specific purpose in mind: peer acceptance. Digital Stories are "shot with intentions and accents … (where) each word tastes of context" (Bakhtin, 1981, p. 293).

The audience influences the way stories and experiences are presented. Audience determines choices. On the one hand, audience influences the story crafted, but, on the other hand, the story affects the audience. This dynamic is capable of changing relationships and establishing new relationships. Heath's (1994) study demonstrated that young people's stories often "project perceptions or reflections they want the audience to store" (p. 214). There is almost subversion in the act, as the author demonstrated, stories may not represent the storied self but be used to influence others, to prompt preordained perceptions. The dynamic among the DS interlocutors is, nonetheless, binding. Furthermore, DS pressures to limit length the personal story to 2-3 minutes. Time constraints impose deep reflection on what to say and how to say it, hinting at metaphorical

and creative escapes. Self-representations in DS are truths of experience, mediated by media, or "story-shaped selves" (Guignon, 2004, p. 65). Finally, the fact that it is *digital* enables a "wider flow" (Couldry, 2008a, p. 50) than traditional storytelling. Stories placed on the Internet can quickly be viewed and shared by many people, where the author rapidly loses control over who watches the story.

Accordingly, identity and self-representation in DS entails handling and mixing a range of semiotic and social ingredients to create the desired outcome. Self-representation becomes semiotically complex and presents a challenge for authors as well as for the audience of the new media who needs to interpret and make meaning under new circumstances. It is not just about narrative construction, but also a question of how to artistically relate and interconnect life to particular forms of perception (the different modes) in order to present the self. Lack in appropriate articulation may result in frustration, especially when intentions do not match expressed desires (see ethnographic study carried out by Nyboe & Drotner, 2008).

Literature connecting DS and identity (some within the field of education) flourishes and corroborates the ideas expressed in Section 4.2. Lambert (2002) admits,

> The idea of DS has also resonated with many people because it speaks of an undeniable need to constantly explain our identities to each other. Identity is changing. (…) As we improvise our ways through our multiple identities, any tool that extends our ways through our multiple identities, any tool that extends our ability to communicate information about ourselves to others becomes invaluable. Digital stories that will inhabit our Memory Boxes will undoubtedly assist in this larger project of allowing us to coexist in a world of fluid identities. (p. 17)

Hull and Katz (2006) as well as Hull, Kenney, Marple, and Forsman-Schneider (2006) have studied the interface between DS and identity construction and posit DS is about creating "an agentive self". These studies demonstrate that in DS, storytellers adapt their stories to the different audiences. Digital Stories constitutes a way to bond author and audience, building community. This interaction allows the storyteller to develop a specific vision of self-concept and social identity, based on the listeners' reactions (see Bruner, 2004).

Pierotti (2006) analyzed DS in terms of the Vichian Theory[63], emphasizing that only when we experience something, do we understand it. Thus, according to the author's perspective, the creation of a short Digital Story defines our experiences and ultimately the knowledge of ourselves. It is the author's belief that DS, through its creative process, allows individuals to manage their life experiences, and from them extract the core.

Hayes and Matusov (2005), as well as Davis (2005) for example, concentrate their studies on the change in the relationship of storytellers in relation to their stories, while others opt to study the interplay between DS and self-representations (see Hull, 2003; Hull & Zacher, 2007; Thumim, 2006; 2012).

DS and the creation of a Digital Story is undeniably a powerful, even if complex, form of identity construction. Although research establishes an undeniable link between development of self and all forms of storytelling, we were not able to identify concerns pertaining to the triangulation of identity (self), DS and HE.

4.4.3 Digital Storytelling in (Higher) Education

With digital storytelling spreading like wildfire and the ambiguous use of the concept, our literature review is meant to be representative, not thorough. As the concept proliferates, so do the studies on DS in education in different grade levels, both in formal and informal settings, seeking connections between DS and identity, namely amongst children as we have seen previously (Davis, 2005; Hull & Katz, 2006); DS and community building (Klaebe & Foth, 2008; Klaebe, 2006); DS and reflection, mostly in HE (Alterio, 2003; Barrett, 2006; Jenkins & Lonsdale, 2007; McKillop, 2004, 2005; H. McLellan, 2007; Ohler, 2006; 2008; Sandars *et al.*, 2008) and DS and technology (Malita & Martin, 2010; Nguyen, 2011; Robin, 2008; Sadik, 2008; Stephenson, 2001).

Similarly, studies pertaining to digital storytelling in Portugal have also increased drastically in the last four years. When we began our research in 2009, DS was still in the hands of a few. As of 2013, the studies alluding to digital storytelling are innumerable. We call your attention to *digital storytelling* and not *DS* because the studies we came across often were unclear as to the type of digital storytelling implemented. Furthermore, only one of the studies refers to the DS as a

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[63] The theories of Giambattista Vico, an 18th-century Neapolitan philosopher/rhetorician. Vico defended that if logic did not work, appeals to emotion may be necessary. Furthermore, according to Vico, cultures changed as the technology of communication developed. In Vico's view, community and the technologies of communication are intertwined.

process (Lopes, 2010), the others merely refer to digital storytelling and the end product – digital stories. Nonetheless, institutions such as ISCTE-IUL, Universidade do Minho, Universidade de Aveiro and Universidade Aberta have publications, which we identified as having a close relationship with our view of DS. In the field of education, these institutions have been exploring the digital storytelling dynamic in mediated representations (Lopes, 2010) vocational training (Silva, 2012), teacher training (Bottentuit Junior, Batista, Lisbôa, & Coutinho, 2012), indiscipline (Andrade, 2012) and in specific scientific areas such as language learning (Jesus & Carvalho, 2011) or geography (Alves, 2012). As far as we are aware of, Media Shots[64] is currently the only organization in Portugal focused on DS – the Californian model – and promotes teacher-training workshops, similar to the ones promoted by the CDS.

Fifty years ago Arendt advocated storytelling as "an alternative way of constructing knowledge and as a way of engaging people in a kind of critical thinking" which Nussbaum has described as "the keen responsiveness of the intellect, imagination and feeling to the particularity of a situation" (as cited in Barr & Griffiths, 2004, p. 88). DS is a student-centered activity, promoting student engagement with their learning and autonomy. Student-generated content challenges traditional top-down, lecture-based practices common in HE (Chapter 3). All studies we have come across have found DS fosters higher levels of student engagement on all grade levels. The change on roles affects the relationship between student and teacher and also amongst students. Robin (2008) asserts DS is capable of creating a vital bond, where teachers "work with their students to help them harness the power of voice and imagery to connect people to their community by using technology that is relevant to the way we live today" (p. 429).

Barrett (2006) contends digital storytelling promotes the integration of four student-centered learning strategies: student engagement, reflection for deep learning, project-based learning, and the effective integration of technology into instruction. DS has indeed become a gateway to integrate information literacy, media literacy and ICT literacy in the curriculum across multiple subject areas that are not necessarily ICT related (see for example, Ribeiro, 2011; Ribeiro, Moreira, & Pinto da Silva, 2012; Ribeiro, Pinto da Silva, & Moreira, 2012), although discussions about digital storytelling in education often elude the need for curricular integration (Alexander, 2011). Ohler (2008) posits digital storytelling is the ideal vehicle for blending traditional (such as reading, writing and speaking) and emerging (namely Information Technology) literacies in education. Li (2006) focuses on the teacher, defending that it is possible to balance traditional

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[64] See http://www.mediashots.org/

methods and new teaching approaches while enhancing multiple literacies (language, visual and media literacy) and meeting higher educational technology standards. Yuksel, Robin, and McNeil (2011) conducted an international online survey to determine how educators, students and others in educational settings are using digital storytelling for educational purposes. They identified five themes that deal with the improvement of student learning using digital storytelling, corroborating the results from previous studies, these being reflection skills, language skills, higher level thinking skills, social skills, and artistic skills.

By establishing an intrinsic and unbreakable connection between reflection and 21st century skills, DS has gained momentum in HE. H. McLellan (2007) highlights a range of applications in HE, emphasizing precisely the ones mentioned above - 21st century skills, namely visual literacy, collaboration, and mastery of technology, creativity and problem solving – but she also forges a controversial path in academia; McLellan links HE and emotion, encouraging self-direction and personal initiative, for overall learning and engagement. In this regard, Robin and Pierson (2005) claim that through DS students are able to voice their sadness, providing closure to deeply emotional issues. While reflection is acceptable and even desirable within the HE community, personal or emotional aspects create a barrier that poses more difficulties to overcome.

DS is usually emotional as it focuses on issues presented from a personal perspective. Emotional and personal content is the precise focal point for criticism in DS, as society often cultivates the notion that the personal myth is too selfish, placing the self above society. McAdams (1993) argues, crafting personal stories is "ongoing act of psychological and social *responsibility*" (p. 35) (our emphasis), not selfishness. Meadows and Kidd (2009) draw on Kamler reminding us, that older people in particular have often been discouraged to talk openly about their personal lives (as cited in p. 109), an idea that is still passed down to other generations. However, in today's society, emotional health cannot be viewed as secondary, but as essential to the 21st century student as the other persistently identified skills. While research on reflective teaching and emotional intelligence is abundant (Chapter 3), the truth is that it remains a challenge to bring this practice into HE classroom. Recent conversations with prominent members of university faculty in the USA confirmed that, "the value of integrating reflection and emotion in our teaching and learning is sometimes hard to recognize and even harder to practice" (Lambert, 2013, p. 184). The largest obstacle in incorporating DS in HE challenge is to get teachers to recognize its value, to recognize that student reflection and expression of emotion enriches the learning process. Teachers need to acknowledge the alignment between DS and the intended learning outcomes in

HE: DS encourages student inquiry, deeper analysis, critical thinking skills, visual literacy skills, visual and oral communication, team work, as well as global and civic knowledge, rooted intentions in higher educational levels.

Robin (2008), in an attempt to widen the scope of this overly personal and emotional genre, identifies three main types of digital stories, namely: personal narratives, digital stories that examine historical events, and stories that inform or instruct. Therefore within the context of HE, DS moved away from the personal toward the other two genres, maintaining the form. The DS creation process in itself implies the development of effective communication skills and it engages the author and audience in a great amount of reflection. As such it can be applied to every subject. However, as we have stated elsewhere, the reflection involved in the DS process, whether from the perspective of the author, or the audience, transpires the personal perspective, enriching and creating depth to the final story, as each layer mirrors the self – a story with personal meaning (Ribeiro, Moreira, & Pinto da Silva, 2011). The basic principle of digital storytelling is therefore as such: "It is designed to help people tell stories from their own lives that are meaningful to them and to their audience, using media to add power and resonance, and to create a permanent record" (H. McLellan, 2007, p. 70).

In sum, the creation process of Digital Stories encourages students to engage in deeper reflection on their learning, their identities and their own behavior on various levels. As Brown and Adler advocate, DS develops "learning-about" and "learning-to-be" skills, essential for lifelong learning and the development of competent 21st century citizens (2008, p. 19). Thus, DS has become a modern expression of storytelling.

4.5 Digital Storytelling: storied selves in Higher Education

Our journey began within the field of education and, in seeking a deeper understanding of DS in HE, we travelled the path of identity development and self-representation, student development as well as objectives and practices in HE. We focus on the connection of identity, emotion and interpersonal relationships to DS as the basis to humanize HE and prepare our students for the world to come. In this final Section our own story intends to argue that although the three pillars - identity, education and DS - present a real challenge to the dominant assertions in HE, especially in Portugal, when interwoven, may potentiate learning experiences.

As HE teachers, we assume the students we have are mature adults because they are over the age of eighteen. HE literature in Portugal is vast on 1st year student dropout rate and failure. We argue students are not yet mature and identity construction is the cornerstone for positive human development. A personal story is a thread of the tapestry that represents the self. Crafting a personal story is a highly complex and engaging activity for meaning making that couples cognition and affection, and links the self to others. Stories are used to create consistency, clarification and coherence of the self, through subjective interpretation. Some criticize emotional and personal content in HE. However, research has repeatedly demonstrated the emotional content at the core of personal storytelling is connected to intelligence and higher cognition. It is a highly reflexive and recursive process which incorporates the essence of human development, identity and education. By adding the digital to personal storytelling, we are able to incorporate the technical aspects, which drive the information society we live in. While we perceive digital storytelling as chaotic, DS imposes rigor. The DS process cements interpersonal relationships and *deep* critical reflection, which leads to transformation, that lacks in digital storytelling.

Education today, namely HE, is not merely about transferring consolidated or developed knowledge. There is a need for a range of generic skills that are relevant for society, essential for employability, and overall citizenship such as applying knowledge in practice; adapting to new situations; information management skills; autonomy; team work; organizing and planning; oral and written communication; without ignoring interpersonal skills. Thus, we posit DS is the adhesive force capable of aggregating what research has identified as core. DS is capable of integrating different literacies and language skills, as it combines multimedia researching, production and presentation skills with more traditional activities like writing and oral production skills. In practice, DS compels student to interpret, organize, prioritize, and make meaning of scattered events. Students are forced to reflect on their relationship with themselves and their relation to others. The preparation and creation phase requires students to search for and collect audio and visual materials, such as images, photos and soundtrack, to support their story and then combine and organize them in such a way that allows them to create the effect they want. It obliges students to think critically about the meaning and effectiveness of multiple modes (elements) and their combination. This also confronts students with copyright issues on the Web. The narrative function allows students to tell a story with their own voice. Students need to reflect and decide on what to disclose. They are able to record and edit their stories as often as they want before finally presenting them to their teachers and colleagues, thus being able to improve their work until it is to their liking. DS is a personal self-representation, mediated by its

limits. Length restrictions foster new ways of thinking, creativity and imagination. DS is also user-generated media, placing the focus on the student instead of the teacher, giving students leeway to cater to their own individual interests and learning styles, toward a more personalized learning context. This however, changes classroom dynamics and relationships, putting a spin in traditional lectured-based HE classrooms.

Table 4.3 Skills and competences for each phase of the DS Process.

Story Circle	Story Creation	Story Show
Narrative creation (written and oral)	**Technology assessment and manipulation**	**Final showing**
Identity development/self-awareness	Imagination and Creativity and innovation	Social process
Self-confidence	Visual literacy	Formative feedback
Emotional intelligence	Media literacy, Information and ICT literacy	Evaluation/assessment
Creativity	Curriculum incorporation	Prompt for future action
Reflection on critical incidents/analytic reasoning	Engagement	Emotional
Meaning-making	Critical reflection	Identity development
Higher levels of learning	Multimodality	Adaptability
links affective and Cognitive	Initiative	Willingness to learn
Social process	Willingness to learn	Critical analysis
Listening	Self-management	Listening
Written and oral communication	Critical analysis	Reflection on critical incidents/analytic reasoning
Explaining	Media presentations	Sensitivity (moral and ethical)
Sensitivity (moral and ethical)	Decision-making	Cope with ambiguity and complexity
	Problem-solving	
	Planning	
	Apply understanding	
	Team work/collaboration	
Communication		
Experiential learning		
Project-based learning		

During the final viewing students may be confronted with positive or negative feedback to their final stories (as for example happens with movies uploaded onto YouTube). As a result, the sharing process is, as Malita and Martin state, "an excellent way to foster self-expression and tolerance, and to create an engaged community of learners", as students are "actively engaged in the exchange of ideas, the asking and receiving for feedback, the learning in an informal and, concomitantly, in a familiar way about their topics of interest, from peers, (older) colleagues" (2010, p. 3061). This fosters further reflection, interpretation and meaning making in the author and the audience. The story circle and the story show are about listening, promoting community, trust and closer emotional ties between teacher and student and amongst the students. The

content is personal and emotional, and thus empowering, motivating and engaging. Even though DS is an integrated approach to learning in HE, Table 4.3 depicts the skills and competences DS fosters during each separate phase of the DS process, providing a visual summary of our claims. It seems that Digital Storytelling offers more than an opportunity to incorporate technology. As a process, Digital Storytelling demonstrates the capacity to aggregate the essence of HE: human (personal) development, social relational development, and technology.

Chapter 5

SETTING THE STAGE: IMPLEMENTING DIGITAL STORYTELLING

"Confronted with a mountain of impressions, documents, and field notes, the qualitative researcher faces the difficult and challenging task of making sense of what has been learned. I call making sense of what has been learned *the art of interpretation*".

- Denzin (1994, p. 500)

Introduction

With the premise that Digital Storytelling may possibly aggregate the essence of HE: human (personal) development, social relational development, as well as media and digital literacy, we ventured into an exploratory, qualitative case study in a Portuguese HEI. This chapter discusses the approach taken to the research, starting with the ontological and epistemological assumptions underpinning it. The research paradigm used is described, along with a debate on this thesis' positioning in interpretive research. We examine the research methodologies and design implemented, including the strategies, instruments and the methods used for data collection and analysis.

5.1   An interpretive approach

Any research work has an underlying set of methodological options that stem from the researcher's ontological and epistemological assumptions. These assumptions inevitably shape the overall process, information access and knowledge construction. As such, the researchers' assumption on the nature of the world and that of the human being in social contexts and therefore the ways to acquire the intended knowledge will inevitably influence the approach to methodology, which in turn will help determine the methods used to collect and analyze data. These ontological and epistemological assumptions constitute what Thomas Kuhn, in 1970, coined as *paradigm* (Guba & Lincoln, 1994). Thus, we may understand "research paradigm" as the overall interconnection between thinking and practice underpinning a study.

Guba and Lincoln (1994), based on the researcher's ontological, epistemological and consequently methodological assumptions, establish four research paradigms: positivism, post-positivism, critical theory and other related ideological positions, and constructivism (see Table 5.1). In the analysis of the different paradigms, the authors establish a clear distinction between each. Whereas positivism and post-positivism assume reality is apprehensible and knowledge is objective, critical theorists and constructivists believe there is not just one reality and, as such, knowledge becomes subjective. In terms of methodological assumptions, quantitative methods predominantly suit the positivism and post-positivism paradigms, whereas qualitative methods best suit critical theory and constructivism.

Associated to the social sciences, more specifically to the field of educational research, authors such as Hatch (2002) and Cohen, Manion and Morrison (2007) have established their own organization based on Guba and Lincoln's (1994) perspective. Hatch (2002), for example, maintains the four paradigms and adds a fifth: the Poststructuralist Paradigm. However, the author admits that many poststructuralists identify themselves as critical theorists. On the other hand, Cohen, Manion and Morrison (2007) establish two broad distinguishing conceptions of social reality, which the authors refer to as positivism and anti-positivism, conventionally termed as 'normative' and 'interpretive' paradigms.

Table 5.1 Research paradigms based on Guba and Lincoln (1994 p. 109)

	Positivism	Post-positivism	Critical theory et al	Constructivism
Ontology	Apprehensible Realism	Imperfect and probabilistic apprehensible reality	Reality shaped by social, political, cultural, economic, ethnic and gender values	Multiple (local and specific constructed) realities
Epistemology	Objective; true findings	Objective; critical; probably true	Subjective; based on values; investigator and the investigated object are assumed to be interactively linked	Subjective; findings created as the study proceeds; constructed findings
Methodology	Experimental; verification of hypothesis Quantitative methods	Modified experimental; falsification of hypothesis Quantitative but may include qualitative	Dialogic (between researcher and subjects) / dialectical for reconstruction of knowledge Qualitative methods	Interpretive Dialectical for reconstruction of knowledge Qualitative methods

Positivist assumptions are influenced by a behavioristic perspective where reality is seen as stable, observable and measurable. As such, knowledge is acquired using objective and measurable methods. Value judgments are not valid, as these cannot be scientifically tested. Validity is proven through data collected using methods that are agreed on by the scientific community, such as surveys. Consequently, research, when repeated, ought to produce similar results. This implies impartiality between researchers and the object being studied (Cohen *et al.*, 2007; Guba & Lincoln, 1994).

Anti-positivism, in opposition to positivism, is presented as a qualitative interpretive approach to the social world, where focus is placed on the individual and the quest to understand the subjective world of human experience. Reality is multiple and constructed by the individual, which may lead to multiple meanings. For Lincoln and Guba (1985), this means that research is

influenced by the researcher and by the context under study as the researcher, through personal involvement, attempts to understand the complex and often multiple realities from the perspectives of the participants. In sum, it is feasible for us to state that, in educational research, the quantitative approach may be described as based on the Positivist/Normative social reality while the qualitative approach research is based on an Anti-positivist/Interpretive social reality (see Table 5.2).

Table 5.2 Cohen, Manion and Morrison's conception of social reality

Social reality	Paradigm	Characteristics
Positivism	Normative (quantitative approach)	Human behavior is essentially rule-governed and should be investigated by scientific methods.
Anti-positivism	Interpretive (naturalistic and qualitative approach)	Concern for the individual and to understand the subjective world of human experience. To retain the integrity of the phenomena being investigated, efforts are made to get inside the person and to understand from within.

Cohen and his colleagues argue that within the field of education, positivist assumptions are "a serious danger to the more open-ended, creative, humanitarian aspects of social behavior", as these "fail to take account of our unique ability to interpret our experiences and represent them to ourselves" (2007, p. 17). Focusing on the anti-positivist perspective, the authors distinguish three different approaches to educational research: *Interpretive*, *Critical* and *Complex*. The interpretive and critical approaches are in line with assumptions underpinning Guba and Lincoln's Constructivism and Critical Theory.

Within the interpretive paradigm, concern is placed on the individual, where human actions continuously recreate social life. Knowledge is subjective, hence, the researcher must become personally involved in order to understand and interpret actions and meanings (Cohen *et al.*, 2007). The critical paradigm deems reality as influenced by political and ideological factors. As a result, knowledge is also subjective. However, critical theorists are "transformative intellectuals" (Guba & Lincoln, 1994, p. 110) who actively participate and influence the results of the study. In other words, the researcher, while personally involved, not only seeks to understand and interrogate, but also to critique and transform actions and interests (Cohen *et al.*, 2007). Cohen, Manion and Morrison suggest a third approach to educational research based on the complexity theory. This recent approach stems from the notion that reality is constantly changing, evolving and adaptation for survival is necessary. Knowledge is unpredictable and distributed, so networking and connectedness become significant (see Morrison, 2006). In sum, we can state

that despite the different organizations and taxonomies, there are three general and philosophically distinct worldviews: positivist, interpretive and critical.

The study undertaken sought to explore DS in a HE Institution in Portugal. Through an exploration of students' autobiographical narratives, we intended to highlight issues around the integration of the DS process as a means to understand student self-perception and self-representation in HE contexts. Furthermore, we aimed to understand the role of the personal Digital Story as a possible means to influence teachers' perceptions of their students. On this account, a positivist approach is not appropriate as it is not our intent to ensure reliable and objective results.

We undertake our philosophical assumptions within an interpretive/constructivist paradigm, congruent with our own perspectives as teachers, who believe there are multiple and therefore subjective realities through which one can make sense of the world. Educational research is, in our perspective, a continuous process of interpretation and of trying to make sense of the different educational components in such a manner that an intimate relationship between researcher and researched may be established. Only then will it be possible to expand and enrich our teaching skills, develop reflective practice, which may (or may not) lead to positive changes in the educational process, thus ideally improving student outcomes. We concur with Greene, who states, "we who are teachers would have to accommodate our lives as clerks or functionaries if we did not have in mind a quest for a better state of things for those we teach and for the world we share" (1995, p. 1).

This thesis, however, does not have a manifest critical intent, it does not intend to bring about immediate changes, nor is its ultimate intent emancipatory. Our exploration of DS does not lie in prompting for action, but rather in becoming a guide for contextually sensitive reflection for all those involved, so that eventual changes may not only improve teaching and learning but in some way enhance the lives of those we touch. It is our belief that the ultimate decision on whether or not to transform practices lies within educational stakeholders, for they alone can interpret their own particular settings, make decisions, and ultimately act on them or not.

5.2   A qualitative case study

Grounded on our worldviews and with the intent to delve into the more humane aspects of a mass education system, we decided a case study approach within a qualitative methodology best suits our study, for, as educational researchers, our concern lies in the meaning and the process

instead of simply the outcome or end results, aware that we are key research instruments. Amidst our natural setting (our school), we sought to gather holistic, contextual and descriptive data, in an attempt to sort out the pieces of a puzzle and venture out to describe how they come together again through "in-depth detailed knowledge (…) in an attempt to piece together meaningful images" (Ragin, 1994, p. 92), where uncertainty lurks about. Allwright (2003) advocates working with puzzles, as he considers problems as a possible admission of incompetence, and to entail learning and teaching aspects that we might want to try to comprehend to a greater extent, without necessarily seeking solutions[65]. Nonetheless, due to life's dynamism, our understandings are always going to be temporary at best, and valid momentarily, if indeed at all. The volatile nature of qualitative research, whose emphasis is on processes and meanings that are not rigorously examined or measured in terms of quantity, poses a challenge to us researchers, as the studies carried out are often considered "unscientific, or only exploratory, or entirely personal and full of bias" (Denzin & Lincoln 1994, p. 4).

As it happens, in qualitative studies the researcher engaged in the study is seen as the primary instrument of data collection and analysis. While attempting to make sense of the multiple realities in a non-interfering manner, qualitative research does produce results which are "the interpretation by the researcher of others' views filtered through his or her own" (Merriam, 1998, p. 23). Even so, we are confident with our choices, because, as Cohen, Manion and Morrison state, "the educational world is a messy place, full of contradictions, richness, complexity, connectedness, conjunctions and disjunctions. It is multilayered, and not easily susceptible to the atomization process inherent in much numerical research" (2007, p. 167). In this particular case, where the central issues revolve around student self-perception and self-presentation, as well as teacher perception of students, the objectivity defended by a quantitative approach seemed inappropriate. As Patton (1985) clarifies, qualitative research

> is an effort to understand situations in their uniqueness as part of a particular
> context and the interactions there. This understanding is an end in itself, so that it is
> not attempting to predict what may happen in the future necessarily, but to
> understand the nature of that setting—what it means for participants to be in that

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[65] Allwright argues problems may be perceived as unintended consequences of action research, where the admission of a problem can be punitive for teachers. Additionally, the author contends the starting point of the traditional action research is the diagnosis of a *problem*. However, the author argues it is necessary to redefine research as a *work for understanding* as part of everyday life and not necessarily in order to bring about change, or to find a solution.

setting, what their lives are like, what's going on for them, what their meanings are, what the world looks like in that particular setting. (cited in Merriam, 2002, p. 5)

Our focus is, in fact, DS, within a particular context where the experiences of all participants are fundamental. Hence, employing a qualitative case-study approach enabled us to probe deeper into our complex phenomenon through a "multiplicity of perspectives rooted in a specific context" (Ritchie & Lewis, 2003, p. 52). In Portugal, research on DS is yet limited. There are studies of the use of digital storytelling in teaching, but to the best of our knowledge, no studies that focus particularly on how DS may or may not influence identity and interpersonal relationships in HE. In this study, context is therefore critical. It frames the Digital Storytelling process, and it frames the issues that participants, both teachers and students, bring with them to the process. It is this focus on a bounded system or case that distinguishes the case study strategy from other strategies (Merriam, 1998; Stake 1995; 2003). In other words, the essence of a case study is in the clear definition of its boundaries. Furthermore, the emphasis of our study is on depth rather than the extent of knowledge. Through case studies, researchers have the potential to explore, describe and understand complex phenomena or events. It is on these premises that we grounded our decision to pursue a qualitative case study.

As an educational researcher, Merriam (1998), in line with Stake (1995; 2003), presents case studies as an application of qualitative research that is particularistic, heuristic and descriptive. *Particularistic* in the sense that the focus is on a specific situation, event or phenomenon; *descriptive* as the ultimate purpose of the case study is a dense and rich description of what was studied; and *heuristic* as they seek to contribute not only to the researchers' but also the readers' understanding of the phenomenon under study, which can subsequently contribute with new meanings, or even confirm what we already know. In sum, the purpose of the case study is to provide an in-depth description and analysis of a clearly defined situation.

Stake concedes that case studies "are useful in the study of human affairs because they are down-to-earth and attention-holding" (1978, p. 5). Furthermore, the author considers the role of the researcher that of an interpreter whose interest lies in creating a comprehensive picture of what is being studied, through explanation and not just description, but "thick description" (Stake, 2003, p. 148), in order to confer interpretations for what is observed (Bassey, 1999). Combining Stake's and Merriam's points of view, Creswell (2007) summarizes case studies as:

> A qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g. observation, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. (p. 73)

Although the term *case study* appears to be strongly associated with qualitative research, Creswell (2007) defends case studies may be conducted from within the perspective of different paradigms. Indeed, authors such as Yin (2003), Merriam (1998, 2002) and Stake (1978; 1995; 2003) assume different stances and therefore purposes for their case studies. Yin (2003), for example, within a more positivist paradigm, believes it is possible to obtain measurable answers and generalizable knowledge from a case study. Cohen, Manion and Morrison (2007) have also regarded the purpose of case studies as a means to generalize findings beyond its boundaries.

Our stance differs from this perspective. We agree with Stake (1978, 1995, 2003) and Merriam (1998, 2002) who claim that the richness of case studies lies in its particularization, and not generalization, where, on the basis of observations and other data collected, researcher and reader are able to draw their own conclusions. Our findings are not intended to be stable and generalizable *truths*, rather *truths* within a specific context and perspective. Therefore, it is through a qualitative case study that we intend to explore DS in order to better understand student identity, student self-disclosure and teacher perceptions within a specific HE setting in Portugal, privileging the voices of all participants in order to explore in detail their perceptions, opinions and lived experiences.

5.3   Elements at play

Among a plurality of possible options that constitute a Portuguese HE setting, we considered not only the potential relevance, but also the institutional context and the main researcher's position when selecting the case to be studied. Since we sought to understand DS from the perspectives of the participants, we considered it relevant to choose a case from which we could learn the most, or an "information-rich case" (Patton, 2002, p. 242). The author calls this purposive or purposeful sample. Purposeful sampling is non-random; rather, there is the need to identify and choose a case where those involved have knowledge on what is being studied.

5.3.1 ISCAP: our school

Given these factors, we decided to choose an institutional context that the researcher is familiar with. The choice of the School of Accounting and Administration of Oporto, Portugal (ISCAP) only seemed natural, as the researcher has been a member of the teaching staff for the last thirteen years. We felt it would be possible to better understand DS in a context where the researcher had already established personal involvement with teachers and students (see Section 5.3.2).

ISCAP[66], one of the seven schools that form the Polytechnic Institute of Oporto (IPP)[67], grants degrees in business-related areas, namely Accounting and Administration, International Commerce, Marketing, Administrative Assistance and Translation, Business Communication, as well as Management of Tourism Activities. Despite the variety currently available, ISCAP's roots lay in Accounting, as its history in the area can be traced back to the 1880's. In fact, in the 2012|2013 school year, Accounting and Administration was still the degree program with more students enrolled. This unequivocally has heavily influenced the overall school culture, as being one embedded on numbers, and where teachers' real-world and technical expertise have traditionally been highly valued. Although initially little thought was given to this fact, our institutional context may in fact prove to be noteworthy in the study (see Chapter 7). Taking a step back and looking holistically at the context will enable us to glimpse at a reality that is highly influenced by its educational and institutional ethos (Pinto da Silva, 2001). As we have discussed in the first part of our thesis and as we will consider further still in our final discussion, acknowledging the specific context where the research is embedded may shed light on participants' attitudes and actions.

5.3.2 Teachers and/or researchers?

We have argued for the use of qualitative methods, aware of their disadvantages due to their subjective and interpretative nature, especially as to data collection and analysis. Furthermore, we acknowledge that the personal involvement needed in the attempt to understand such complex personal insights may cause participants to behave differently under the circumstances (Denscombe, 2007). However, given that interpretive researchers attempt to draw data through direct interaction with what is being studied and search for meaning through interpretation,

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[66] More information available at www.iscap.ipp.pt

[67] More information available at www.ipp.pt

having a close relationship with the participants was important to have access to the information desired (Hatch, 2002; Lincoln & Guba, 1985).

We adopt a dual role within our study: as teachers, we are personally invested in DS and its implications for all stakeholders at ISCAP; as researchers, deeply embedded in the context, we sought to interact with all participants in an unobtrusive and nonthreatening manner, through a clear description of the roles and responsibilities of the participants (Hatch, 2002), aware that our mere presence may have had an effect on the actions of the participants. Indeed, taking time to explain what is expected of the participants prior to the study allowed researcher and participants to be aware of what was expected throughout the study and allowed for a conscious commitment.

Although there are various approaches to qualitative case study data collection (Lodico, Spaulding, & Voegtle, 2006), Cohen, Manion and Morrison (2007) argue that observation "lies at the heart of every case study" (p. 258). In fact, all educational contexts are made up of individuals and are, therefore, subjectively structured with specific implications for those involved. As teachers, within our own classrooms, we are participant observers because we are an active part of the group, its activities and interactions, and, consciously or unconsciously, engage in reflective practice (see for example Freeman & Johnson, 1998; Larrivee, 2000; Schon, 1984), which is, in its essence, a form of informal research. Therefore, while participant observers in this study, we aspired not only to gather accurate insights pertinent to our study without deceiving our participants (Lodico *et al.*, 2006), but also to actively engage in the teaching and learning process. As Carmo and Ferreira (1998, p. 97) argue, "to observe is to select relevant information through the sensory organs and using scientific theory and methodology, in order to describe, interpret and act upon the reality in question"[68]. Moreover, the researcher's own field notes would complement the observations, as the former are able to enlighten the observed situation by allowing for reflections, interpretations and other detailed explanations of the observed occurrences within the classroom (Porlan & Martin, 1997). As this obviously raises questions of subjectivity and bias, we will discuss these issues, intrinsic to the nature of our study, in the next section of this chapter.

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[68] Our translation. Original citation reads: "observar é seleccionar informação pertinente, através dos órgão sensoriais e com recurso à teoria e à metodologia científica, a fim de poder descrever, interpretar e agir sobre a realidade em questão".

5.4   Implementing Digital Storytelling

Aware that most Portuguese theses follow a set standard in terms of organization, and despite the volatile and non-linear nature of our study, we will describe the procedures initially planned, as well as those followed to obtain the insights originally contemplated. As this reflects on the participants, we will explain how students and teachers chose to engage in the study considering that this connection is inseparable.

5.4.1 A question of trustworthiness

Our qualitative case study sought to obtain an in-depth understanding of DS in a Portuguese HE Institution. In our endeavor to proceed systematically in order to attain unbiased and accurate data, we decided to opt for flexible and naturalistic methods for data collection (Lodico *et al.*, 2006), in the form of words and multimodal stories. Despite the variety of research tools available, we felt observations, interviews, and documents would best suit our purposes and increase the possibility that our findings were *trustworthy* (Lincoln & Guba, 1985). Our major goal was to present a comprehensible understanding through thick descriptions that represent a possible reality. Although a more credible study would imply checking with participants on whether our interpretations were valid, we felt many things said would be reassessed if participants were, once again, confronted with them. Nonetheless, and given that the researcher's personal involvement could lead to personal interference and distortions, we considered data triangulation as "a strategy that adds rigor, breadth, and depth to any inquiry" (Denzin & Lincoln, 2003, p. 8). Therefore, we planned for multiple sources of information to ensure credibility, hoping the diverse insights would corroborate our conclusions. Furthermore, as suggested by Lodico and her colleagues (2006), a personal reflective journal was kept to monitor our own subjective perspectives and biases.

Besides producing a credible study, we also hoped to produce findings that would be useful to other teachers and HE institutions. However, at no time did we intend to generalize our findings, for, as referred previously, we are aware of the contextually sensitive nature of our findings. We do aim to provide adequate descriptive detail to allow other researchers interested in transferring the findings of this study to other settings to do so (Lincoln & Guba, 1985).

5.4.2 Planned procedures for data collection

Having clarified our role (see Section 5.3.2), we defined our data collection strategy in order to obtain rich descriptive data from the two main stakeholders in education: teachers and students. While, on the one hand, we sought deeper understandings of the integration of DS as a means to understand student self-perception and self-representation in HE contexts, on the other hand, we also wanted to understand the role of the personal Digital Story as a possible means to influence teachers' perceptions of their students. Accordingly, our initial plan comprised five procedures, which we intended to carry out within a six-month time frame. While the first three (*Technical and concept overview*, *Telling stories* and finally *DS show*) relate to the students, the last two pertain to the teachers' perceptions.

We thought to begin our fieldwork at the beginning of the 2010|2011 school year, more precisely October 2010 and conclude it by January 2011. We designed the initial *Technological and concept review* to characterize the students that would take part in the study and evaluate their digital literacy. All students enrolled in the courses taught by the main researcher would be invited to participate. Our goal was to have at least 15 willing participants, as we felt this would give us a sustainable foundation for our insights.

Technological and concept review

The teacher/researcher would show various tools to create the digital stories to assure that students are familiarized with them, namely digital technology (voice recording software such as *Audacity* and Microsoft's *Movie Maker*), and image and sound copyright issues when using the Web. Attention would be given to the concept and characteristics of DS so students would understand its implications. We estimated one to two weeks for this activity. Having provided what we believed to be the basis with which to begin our study, the next two steps intended to implement the CDS workshop methodology.

Telling stories

The workshop would begin with a Story Circle for participating students to reflect and discuss, in group, how they see themselves and how others see them within a HE context, as well as assess to what extent they allow their authentic self to be revealed. Afterwards, students would be required to complete two parallel tasks:

a) Prepare and create a digital story, based on the CDS workshop format.

b) Keep a personal written journal to register personal reflections on the preparation and creation process of the digital story. Here students would be asked to write a personal account of the creation process, their thoughts, emotions and the hardships they encountered.

In keeping a journal, students would have a more individual, reflective voice, while we, researchers, would be able to probe into their thoughts and enrich our views. Bailey's (1983) work with student journals acknowledges their potential as they often include impressions of their colleagues, the teacher, as well as comments on their difficulties, successes, fears and frustrations. Furthermore, as our intention lies in the reflection process that accompanies the crafting of the stories to understand to what extent students select the information they want to reveal, personal journals would allow us to examine what is thought and what is, in fact, disclosed. However, we must concede that personal journals pertain to moments and events as they are recalled and interpreted by those experiencing them (see Plummer, 2001). The accounts reflect a personal representation that may not necessarily be what the researcher is interested in. Furthermore, and as Clarkson states, "motive colors content" (2003, p. 82), which means that our students' personal reflections may very well have become reflections of uncorroborated realities.

DS show

The conclusion of any CDS workshop is a DS show, where all Digital Stories created in the workshop are shown on a large screen for all to see. On the one hand, we felt all students' work should be shown as a form of empowerment (Benmayor, 2008). On the other hand, observing students' perceptions of their colleagues' work and then looking at the personal reflections on their journals of this specific task would undoubtedly shed some light as to their inner most feelings and impressions, thus allowing us to intensify our understanding of self-representations and the relationships among the students exchanging stories.

While students assume an ever-more important role in formal and non-formal learning/teaching processes (see for example Garrison, 2011; Nunan, 1988; Swann, Peacock, Hart, & Drummond, 2012), teachers are still what we consider to be the decisive stakeholders, if nothing more, because they are the ones that assess students' outcomes. Understanding their perspective

seemed essential in order to complete the complex puzzle we set out to piece together. The last two procedures focus on the teachers and their perspectives.

Listening deeply

To collect teachers' perceptions of their students in order to see how they describe each student, we proposed individual teacher interviews conducted prior to *Others looking in*. Although focus groups are often used to identify perceptions, feelings, attitudes and participant ideas (Sinagub, Vaughn, & Schumm, 1996), in this context we considered individual semi-structured interviews to be better because, within a focus group, teachers may feel "tempted" to agree with their colleagues when, in fact, our objective lies in understanding how teacher A sees student A, student B, and so on.

Others looking in

After collecting teachers' perceptions of their students, and in order to grasp the role DS may play in interpersonal relationships within HE, we proposed to show the personal digital stories created by the students to their other teachers. Then, through a second round of individual semi-structured interviews, we would witness other teachers' perceptions of the stories and the students themselves to determine to what extent personal Digital Stories reveal the expected. In sum, our initial plan comprised five procedures we felt would allow us to create a comprehensive image of our complex puzzle. However, "the best laid schemes of mice and men go often awry"[69].

5.4.3 The story of our case study

5.4.3.1 Student participation: attempt 1

As teachers perhaps we know more than others that reading about something is not the same as actually engaging in it. In February 2011 the main researcher was given the opportunity to participate in one of Joe Lambert's 3-day workshops in Lillehammer, Norway. Despite the preparations to begin our fieldwork as originally planned, we felt the opportunity would undoubtedly enrich our work. In fact, taking part in the workshop provided valuable in-context information. The fact that the workshop was run by one of the founders of DS allowed for one-to-

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[69] In Robert Burns' (1759–1796) poem *To a Mouse* published in Poems and Songs. Vol. VI. The Harvard Classics. New York: P.F. Collier & Son, 1909–14. The original text reads "The best-laid schemes o' mice an' men Gang aft agley". Poem available online at www.bartleby.com/6/.

one discussions and clarifications, otherwise not possible. It was important to go through the workshop before attempting to facilitate one.

As the workshop occurred in February 2011, the workshop at ISCAP for students had to take place after the exam period, which meant we thought to schedule the workshop for April/May 2011. Adjustments were made to the original plan, for as we were in the middle of the semester, we felt it was best to follow Lambert's strategy and not incorporate DS into the syllabus. We opted for a 3-day extra-curricular workshop, within a non-formal learning context, where students enrolled in the workshop voluntarily.

The main researcher's students enrolled in Administrative Assistance and Translation were invited to participate on a voluntary basis. Furthermore, a personal briefing was held to six other teachers at ISCAP in order to explain to them the workshop's intention and for them to invite their students. Graduate and postgraduate students were contacted. After a two-week dissemination period, a total of 33 students expressed their interest in writing (via email). The workshop was to run outside regular school activities, therefore flexibility was important. Email contact was established with all 33 students to set up the 3-day workshop according to their availability. All interested students acknowledged and confirmed the set date and time for the first session. The first session took place at one of the computer labs at ISCAP, with only 4 students in attendance. These were 3rd-year students, completing the Administrative Assistance and Translation degree. Prior to beginning the workshop, students were given specific information as to what was expected of them. All steps were explained, and students who voluntarily wished to continue were asked to sign a consent form (see Appendix 2). The four students remained interested, which led to a two-hour story circle.

Assuming our dual role as teacher/researcher, while facilitating the Story Circle, we also intended, as participant observer, to see things firsthand to then be able to use our experience when interpreting what was observed (Merriam, 1998). We must admit, however, that we were not able to remain sufficiently detached, as suggested by Merriam, to observe and analyze. As a result of our total immersion in the activity, minimal field notes were taken during the actual Story Circle. More comprehensive field notes were taken down only after the conclusion of the Story Circle. Given the amount of information exchanged in the group interaction and the time lapse between the event and the writing up of the notes, we are aware that many details may have

escaped. Despite having a clear guide for the Story Circle (see Appendix 2), data collection at this stage proved to be difficult and incipient, naturally due to the researcher's lack of experience.

Given the reduced number of volunteers, the next sessions were set according to their availability. As such, the researcher agreed to meet individually with each for the story creation phase, where we decided to incorporate the initial *Technological and concept review*. Given the adjustments as to the students' availability, the story creation process lasted two weeks. All four students delivered a final Digital Story, as well as a personal written reflection on the creation process. Students were then contacted to set up the last session of the workshop, the story show. All four students said they did not want to meet to see their colleagues' stories, having been satisfied with viewing their own stories. They felt no need to see, at least officially, and as far as we are aware of, the other stories. As such, the last part of the workshop did not take place. Therefore, no data was collected pertaining to reactions to their colleagues' stories, as we had initially planned.

In sum, our first attempt to run a DS workshop at ISCAP encountered some difficulties. The researcher/teacher, deeply embedded in the facilitating process, produced insubstantial observation notes during the Story Circle. Only four students participated in the workshop and consented to participate in the study. As such, only four Digital Stories were completed (coded as DS-V1, DS-V2, DS-V3 and DS-V4) and these were not publically shown, which meant no data was collected on the students' final perceptions. Of the initial three procedures planned pertaining to students, only the second (*Telling stories*) was conducted. The first (*Technological and concept review*) was incorporated into the workshop. Figure 5.1 illustrates our first attempt to gather student data.

personal contact with teachers and students → 33 confirmed volunteers → 4 students showed up: 2-hour Story Circle → individual tutoring for Story Creation
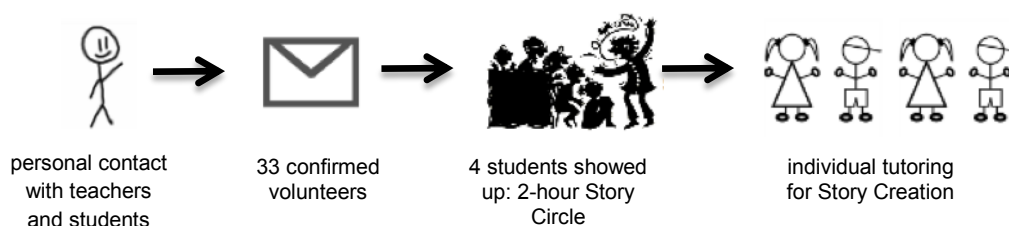
Figure 5.1 First attempt to gather student data

5.4.3.2 Student participation: attempt 2

Given the reduced number of volunteer students that actually made an appearance, we decided to change tactics. The initial voluntary nature was discarded, i.e. students were not asked to volunteer to participate – rather, DS was incorporated into the curriculum as a learning/teaching methodology. This raises ethical questions as one may obviously question the principle of voluntary participation which requires that people not be coerced into participating in research (Hatch, 2002; Lodico *et al.*, 2006). However, in order to ensure the highest ethical standards, all participants were informed about the procedures. They were asked to complete the activity but given the right to choose if they wanted to participate in the study. Furthermore, despite the initial consent students were allowed to withdraw at any time and assured that it would have no bearing on their class assessment. Students were guaranteed confidentiality and anonymity in any published work. As part of obtaining informed consent, we explained how their stories and personal entries would be treated. This meant that students were aware their stories would be shown to other teachers (*Others looking in*).

Given the elapsed time, we were now in May 2011. The main researcher was teaching Remote and Teleconference Interpreting (RTI) at ISCAP, in the Masters Program on Specialized Translation and Interpreting. As the researcher was also responsible for planning the syllabus of the course, and as remote interpreting implies the study of discourse and images, DS was incorporated into the syllabus as a learning/teaching methodology[70]. The 3-day workshop structure was discarded in favor of a series of class activities whose objective was twofold: on the one hand, we believed DS would suit the courses objectives, namely: (1) improve students' speaking skills by developing strategies for overcoming doubts and linguistic weaknesses; (2) exercise students' speech fluency; (3) develop visual literacy, through image selection, by drawing on pragmatics and semiotics. On the other hand, we intended to gather pertinent information for our study.

A total of fifteen (14 female and one male) first-year Masters students enrolled in the RTI course were asked to complete the class activities, but were given the option to participate or not in the study. Three one and a half hour lessons were allocated for the activities proposed. A Story Circle activity was implanted where students sat at their computers and were asked to audio record all they said from that point on. Voice recording in RTI is a standard procedure. Normally all

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[70] For an overview of the study, see Ribeiro, S. (2011). *Digital Storytelling in Interpreter Training.* Paper presented at the 4th International Conference on ICT and Language Learning Florence, Italy. Available at http://www.pixel-online.net/ICT4LL2011/common/download/Paper_pdf/ILT28-393-FP-Ribeiro-ICT4LL 2011.pdf

recordings are saved and given to the teacher at the end of class for assessment, as voice and speech fluency are standard assessment parameters. This was therefore not unusual. The only differences, in this case, lay in the content of the information they had to speak about and the fact that they were informed these particular voice recordings would not be assessed. For the purpose of our study, the recorded Story Circle with this group of students followed the Story Circle Guide (see Appendices 2 and 4), where they were asked to reflect on who they are, and then given prompts to further reflect on. These prompts were written on the board progressively:

- Why are you here?

- What do you think about the theme? (Identity in Higher Education)

- For you, ISCAP is …

- How do you see yourself (cognitively, socially, emotionally, etc…)?

- To what extent do you show who you are?

- How do you think others see you (colleagues/teachers)?

- Think of a story/an event that greatly influenced you while a student at ISCAP.

This type of activity is also common in RTI classes and it is known as *Guided Discourse*. Students are asked to include the prompts projected or written on the board into their discourse as they appear. After the Story Circle, students were asked to consider the story they had just told and to organize it into a 2-minute voiceover for their digital story. Special attention was to be given to delivery issues such as tone of voice and pacing, as these are crucial elements in digital stories, but also important factors in RTI. Students were then asked to consider the visual aspects of their story and what they wanted to transmit. Students worked collaboratively in order to understand if their interpretation of certain images/pictures were similar to that of their colleagues. The visual composition of the stories proved to be time-consuming as many group and whole-class discussions arose.

After having all the elements for the story, students were given time and one-to-one support on assembling and editing their final story. Students that finished first were asked to help colleagues who showed more difficulties in manipulating video editing software. Given time-constrains related to the syllabus, students were asked to complete the digital stories and a personal reflection on the story creation process, considering the prompts in the Student Guide, as homework. Probably because they are aware of the relationship of power within the classroom,

all students carried out the required class activities. However, at the end of the second class, and despite initial student consent, several students had purposely deleted the Story Circle recordings. When questioned, they declared (smilingly) that they had purposely saved the document in a place where the computer safety system would permanently erase the files. These students added that they felt exposed and did not want to share, nor have a permanent record of what was said. They further admitted that with the guided prompts they had revealed more than they would have in a normal conversational setting. One student said she had literally laid her life on the line, which was the reason for having erased the files. One other student acknowledged that the prompts were structured in such a way that the information disclosed by her just rolled off her tongue as in a sequence of events. She also chose to delete the recordings. These two students proposed to rewrite and narrate the story at home, where they had time to reflect on what they wanted to disclose. They never did. Although students were given time to complete the story at home, only five students agreed to participate in the study, but just three delivered the personal written reflection. Furthermore, these five students asked the story not be shown to their colleagues in class.

In this second attempt, although 15 students actually participated in the DS activities, which occurred within their established class schedule, only five students chose to participate in the study (coded as DS-C2, DS-C5, DS-C7, DS-C9 and DS-C10). Data in the Story Circle was audio recorded and therefore detailed field notes were possible (Appendix 4). Nevertheless, only three students delivered the written reflection on the creation process and, as per request, no story was shown in class. As a result, no data was obtained pertaining to the final showing. Once again, of the initial three procedures planned pertaining to students, only the first (*Technological and concept review*) and second (*Telling stories*) was conducted. The first was once more incorporated into the activities. Figure 5.2 illustrates our second attempt to gather student data.
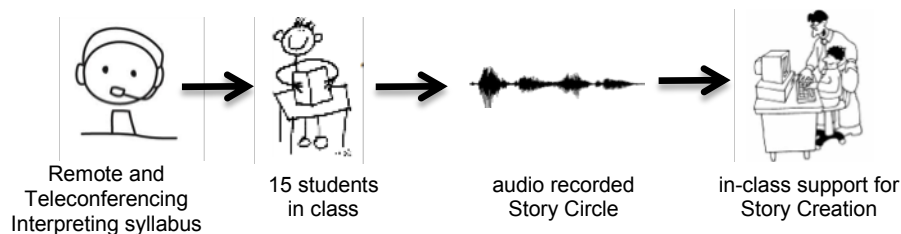
Figure 5.2 Second attempt to gather student data

If we confer back to our planned data collection strategy, we can verify that our original intent to gather data through the Digital Story process in all three phases (Story Circle, Story Creation and Story Show) to better understand the final story and the students' intentions was lacking as, at this point, we had no data pertaining to other students' perceptions of their colleagues' stories. Furthermore, the second attempt also lacked student reflection during the creation process. After two "less than successful" attempts to gather student data, we may speculate as to the possible reason or reasons for this. Although the first attempt seems to be more ambiguous as to why only four students were present, the second attempt may provide more helpful insights. All students participated in the activity but the final choice on whether to participate or not were theirs. Students specifically asked for their stories not to be shown. Only one third of the students decided to participate and even within the reduced number, some chose not to deliver their personal reflections. Was there a lack of communication between the researcher and the students? Did the students feel perhaps socially exposed and vulnerable knowing the focus was on them? We will return to these questions in our final reflections, when piecing together the entire puzzle.

5.4.3.3 Student participation: attempt 3

In June 2011, we had a total of nine stories, far from the original 15 planned. In addition, we did not have all the information we thought relevant to our case. In order to overcome this, during the first semester of the 2011|2012 school year, DS was incorporated into the syllabus of the 3rd year Interpreting course, with the same aim as in RTI. The same in-class strategies were used, with one difference: the entire process was subjected to assessment. That is to say, students were assessed on oral production, as this is a vital component in the course. Students who did not participate in the class-activities received a zero as assessment for part of the syllabus. However, participation in the study was voluntary as, in our perception, it could not be otherwise. After completing the activities for assessment, each student decided if they wanted to participate in the study, by giving their consent to use the data for research. The data collected from students who did not give their consent was only considered for class assessment, and disregarded in our study.

Students were given two three-hour classes to complete the activities. Given the nature of the course, each Interpreting class has between 10 and 15 students enrolled. This particular group was made up of 10 students. Although all 10 students participated during the in-class activities, namely the Story Circle and the Story Creation, on the delivery date, only half the students who

had agreed to participate came to class. In other words, only five students presented and delivered their final story (coded as DS-C1, DS-C3, DS-C4, DS-C6 and DS-C8). Curiously, six students who had not participated in any aspect of the study were present that day. The final discussion pertaining to their perceptions as to the stories shown was also audio recorded with their consent. Therefore, in the third attempt we were able to obtain detailed observation notes during the Story Circle and the Story Show, as well as five Digital Stories and the student's personal reflections on their creation process (see Figure 5.3).

| Interpreting syllabus | 10 students in class | audio recorded Story Circle | in-class support for Story Creation | 5 complete Digital Stories | Story Show with student perceptions and comments |
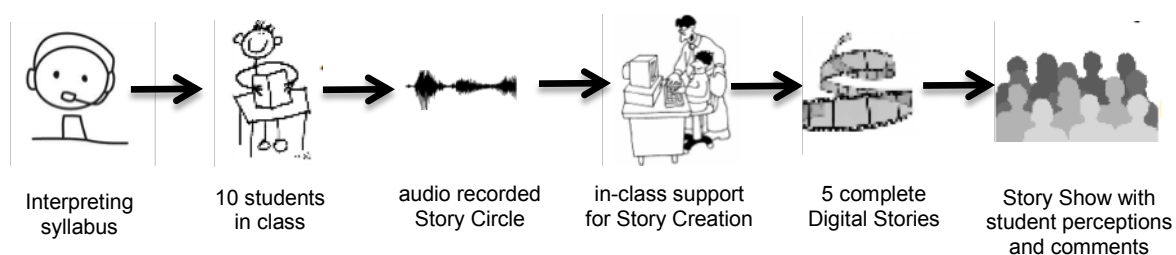
Figure 5.3 Third attempt to gather student data

We were also able to comply with our three initial planned procedures to gather student data - *Technological and concept review*, *Telling Stories* and *DS Show*. Additionally, this third attempt allowed to obtain a parallel set of data: the perception of six students who had not had any previous contact with the study and who generously allowed us to record and use their reflections to complement our work (coded as AA, BB, CC, DD, EE, and FF in Appendix 5).

5.4.3.4 Student participation: conclusion

A data collection process that is heavily dependent on volunteer participation, in our specific context, proved to be especially difficult and time-consuming. In fact, as Hatch clearly acknowledges, "participants are the ultimate gatekeepers. They determine whether and to what extent the researcher will have access to the information desired" (2002, p. 51). Although the researcher was progressively compelled to shift the pure voluntary approach to a class-implementation approach, the question as to why students continuously shied away from DS is pertinent. Once again we might speculate why students reacted as they did. Could the reason lie with the researcher? With the students themselves and how they perceive the activity with the embedded social context? Or perhaps with the technology used? We will resume this discussion when attempting to connect all the pieces of this puzzle, after analyzing all the data collected.

In order to understand students' perspectives as to how they perceive themselves, within a HE context; to identify how they present themselves to others through DS; and finally to determine if we can establish a parallel between students' written reflections (see Appendix 10) and the final personal Digital Story, multiple data sources were considered, striving to collect as many pieces of the students' puzzles as possible, with the least possible bias (see Table 5.3).

Table 5.3 Summary of the three phases to collect student data

	Timeframe	Rationale	Results
Attempt 1	Beginning 2nd Semester 2010|2011 (March/April 2011)	Volunteer participation	Few data as to story circle; 4 complete Digital Stories; 4 written reflections; No showing and therefore no data.
Attempt 2	End of 2nd semester 2010|2011 (May/June 2011)	Incorporate DS into syllabus; Class work with no assessment; volunteer participation.	Story circle recorded, data rich; 5 complete Digital Stories; 3 written reflections; No showing and therefore no data.
Attempt 3	Beginning of 1st Semester 2011|2012 (Oct/Nov 2011)	Incorporate DS into syllabus; Class work with assessment; Volunteer participation	Story circle recorded, data rich; 5 complete Digital stories; 5 written reflections; 5 stories shown with detailed observation notes

Using the strategies described, we were able to gather detailed observation notes from two Story Circles; 12 student written reflections pertaining to the creation process; 14 Digital Stories and detailed observation notes from one Story Show. Table 5.4 depicts the student data collected in each procedure by participating student.

Table 5.4 Data collected from each participating student

	Story Circle (Appendix 4)	Personal reflection (Appendix 10)	Digital Story (Appendix 1)	Story Show (Appendix 5)
DS-V1		√	√	
DS-V2		√	√	
DS-V3		√	√	
DS-V4		√	√	
DS-C1	√	√	√	√
DS-C2		√	√	
DS-C3	√	√	√	√
DS-C4	√	√	√	
DS-C5			√ (in English)	√
DS-C6	√	√	√	√
DS-C7	√	√	√	
DS-C8	√		√	√ (comments but does not present)
DS-C9	√		√	
DS-C10		√	√	

Despite our initial intentions and our continuous effort to obtain the necessary information from the participants, we are aware that the foreshadowed questions for this study may not be answered. Nevertheless, from a personal perspective the process was enriching, in both roles assumed throughout the research, for, as teachers, the experiences lived will forever hold a place in our hearts; as researchers, practice has showed that flexibility is essential and therefore we must work with what we have without settling for what we have, in a constant search for something more and better.

5.4.3.5 Teacher participation

While sorting part of the puzzle, the remaining pieces continued scattered in the minds of the other stakeholders in the education process: the teachers. In order to gain insights into how teachers perceive their students and understand the role of personal Digital Stories on their perceptions, the researcher personally contacted various colleagues at the end of the 2nd semester of the 2010|2011 school year so as to *Listen deeply* and understand how *Others look in*. Our intention was to, through individual interviews, collect teachers' perceptions of their students, namely those students whose stories we had collected. The six teachers informally contacted were reluctant to participate and openly expressed their disinterest in students' personal lives. For these six teachers, DS had no bearing in HE and, as such, they did not want to participate in the study. Other teachers were contacted, but the question of time was ever-present. Initially we had disregarded focus groups in favor of individual semi-structured (see planned procedure number four, *Listening deeply*). However, given the reluctance and the refusals, as well as the constant reference to their lack of time, we decided to propose focus groups sessions.

As previously stated, our study is deeply embedded in a precise educational and institutional context, which in fact seems pertinent to mention at this stage, for the simple reason that the terms *digital* and *storytelling* may have been determining factors in teachers' refusal to participate. On the one hand, we may posit teachers' own insecurities regarding the *digital* may have been a barrier. Perhaps they feared it would be a rather technical exercise where their own individual technological skills would be needed and where the lack thereof would be notorious. Or perhaps they feared they would be discussing a topic they were not familiar with and did not want to feel individually exposed or demeaned, or ultimately evaluated. On the other hand, we may also speculate the concept *storytelling* as being dissuasive if we consider the specific context

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we are embedded in. Indeed, informal conversations with various accounting teachers of the institution revealed a negative opinion regarding stories. The handful of teachers expressed their disregard for storytelling in HE, claiming that it was not the place to do so.

Kitzinger (1994) admits "safety in numbers" is often the reason people consent to attend focus group sessions. In fact, in our particular case, while reluctant to participate in individual interviews, the same teachers willingly agreed to participate in the focus groups. Focus groups are defined as a "carefully planned series of discussions designed to obtain perceptions on a defined area of interest in a permissive, non-threatening environment" (Krueger & Casey, 2009, p. 5). The focus group method is often seen as a form of group interviewing (Morgan, 1996). However, while in the latter the emphasis is placed on the question and answer dynamics between researcher and participants, the former emphasizes the interaction within the group and all its participants. In fact, this interaction results in the sharing of views, experiences and stories between participants, which is considered to be its main advantage, as through this group dynamics researchers are able to obtain more valuable and intense data-rich insights, than through individual interviews (Kitzinger, 1994; Morgan, 1996; 1997).

Folch-Lyon and Trost (1981) argue that the unstructured, subtly directed, informal and permissive atmosphere allows participants to be less on guard against personal disclosures as, within the group interaction, one participation is likely to spur others in a more natural setting. Furthermore, the authors contend that whereas group members facilitate revelations and encourage the expression of opinions or ideas, the same group pressure is also a deterrent to possible exaggerations. As Stewart, Rook and Shamdasani summarize, "focus groups provide a rich and detailed set of data about perceptions, thoughts, feelings and impressions of group members in their own words" (2007, p. 163), yet one may question to what extent participants are able to share their true opinion on the topics discussed within a focus group (Morgan, 1996). We agree with Kitzinger who defends that "being with other people who share similar experiences encourages participants to express, clarify and even develop particular perspectives" (1994, p. 112). Nonetheless, one cannot ignore that meaning is, as Dahlgren claims, generated in context and "contexts will inevitably somewhat color meaning" (as cited in Kitzinger, 1994, p. 117).

It was within our specific context at ISCAP that we pursued our next goal: listen to teachers. We had 14 student participants; the next step was to select the teaching participants who knew those students for the focus group. This began in February 2012. Typically, a focus group consists of 6 to

12 participants (Krueger & Casey, 2009; Morgan, 1996), although these authors suggest focus groups should have preferably 6 to 8 participants. Group size is relevant, seeing that smaller groups are more suited for emotionally charged environments and are easier to manage. Furthermore, smaller groups may foster closer ties between participants, thus creating a more comfortable and open environment for sharing personal thoughts and opinions. In fact, Krueger and Casey admit there are advantages to what they call "mini-focus groups" (2009, p. 10), consisting of 4 or 5 participants, as these have more opportunities to share their ideas. Sinagub, Vaughn, and Schumm (1996), on the other hand, remind us that smaller groups have clear disadvantages as one or two members may dominate the discussion or participants may feel obligated to participate.

The choice of teacher participants had to follow specific criteria: for them to be able to talk about their own perceptions of these students, we decided that teachers had to have known the learners informally or taught them for at least one semester. Given that ISCAP currently has over 120 teachers, we used ISCAP's online secretariat to analyze all schedules from each of the 14 students since the first year they enrolled at ISCAP. We listed all teachers for each student and then created a matrix so as to verify coinciding teachers (see Appendix 9). This way we were able to determine which teachers had taught which students.

We concluded that each student had had around 20 teachers throughout their studies at ISCAP. We then had to determine how to organize the focus groups. As teachers had previously claimed time-constraints, we felt we should not ask them to participate in more than one focus group. Furthermore, a focus group with 20 participants was clearly more than the preferred number. In terms of logistics, it was not feasible to conduct a focus group to discuss one student and one story. Finally, we faced one other problem: because the teaching staff at ISCAP is not permanent, we verified that in the 2011|2012 school year, some of the teachers in our list were no longer working there. To overcome these limitations, we placed the students into three groups, according to the coinciding teachers, thus giving us a short-list of teachers for each group of students. For each teacher within each short-list, we analyzed the teaching schedules for the second semester of the 2011|2012 school year. Unsure of the number of teacher participants that would actually accept our invitation, we sought to eliminate all possible obstacles, starting with the fact that the proposed time for the focus group might correspond to teaching time. In fact, Morgan (1996) considers it best to over recruit by 20% as some people may not wish to

participate or not appear on the scheduled day, while Wilkinson (2004) elevates this percentage to 50.

The analysis of the teaching schedules allowed us to suggest feasible days, time slots and venues for all possible participants. Having cross-checked all information, we proposed three two-hour long focus groups: two with eight possible participants and one with eleven, at one of ISCAP's meeting rooms, granted for our study by the presidency of the school. We were mindful of the fact that the choice of venue may have negative or positive associations for our participants. Nonetheless, the logistics of finding a more neutral venue raised some obstacles, the most relevant one being the fact that not all teachers live close to ISCAP.

We then began our quest for willing participants. Each possible participant was contacted personally, the study was described and the aims of the focus group were fully explained. Most contacts were in person, while others were by telephone. Email contact was the last resource used, and only sent to two possible participants, as there was no other form of contact. Despite our best efforts to overcome possible obstacles, some teachers simply refused to participate in the study. Table 5.5 indicates the number of possible participants and the actual number of teachers who agreed to participate in our study. Once again, our experience confirmed that participants were indeed the ultimate gatekeepers in our study.

Table 5.5 Number of participants in teacher focus groups

	Day and time	N. of participants contacted	N. of participants confirmed	N. of actual participants
Focus Group 1	March 7th 2012 14h-17h	8	6	5
Focus Group 2	March 8th, 2012 14h-17h	8	6	6
Focus Group 3	March 9th, 2012 14h-17h	11	7	5

Perhaps we ought to reflect on which teachers refused to participate, and which chose to participate, as the former group of teachers may in fact evidence our claim to an institutional culture based on numbers, while the latter consciously or unconsciously, may, in fact, bias the results. We will discuss the possible reasons for this when connecting all the pieces of our ever-growing complex puzzle.

Three focus groups: logistics

Our three focus groups, narrative in nature, aimed to explore the perceptions of the teachers as to their students prior to and after watching their Digital Story (*Listening deeply* and *Others looking in*). In planning the focus group sessions, we prepared a guide (see Appendix 3) and a presentation for each session (Figure 5.4), as orientation for what we foresaw to be a dynamic and intense discussion to ensure our main research issues were explored.
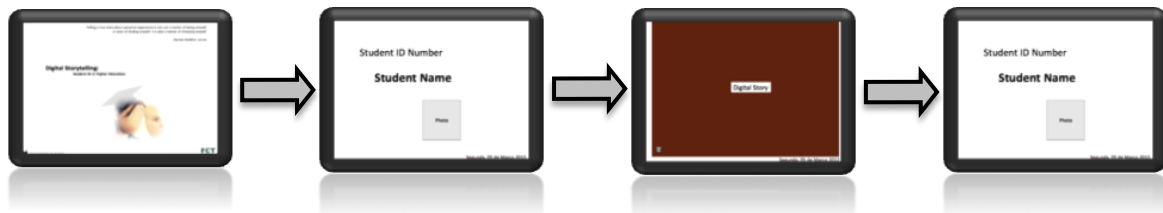
Figure 5.4 Focus Group presentation scheme

We followed the recommended pattern to begin our focus groups, which includes the welcome, overview of the topic, ground rules and the first question (Krueger & Casey, 2009). There was no need for group members to introduce themselves because they all knew each other; in fact, all participants were on a first-name basis. Figure 5.5 depicts the structure of each focus group session[71].

1 Welcome/Introduction

2 Presentation: number, name and photo

3 Participants' perceptions prior to Digital Story

4 Student's Digital Story

5 Participants' comments to Digital Story

repeats

6 Discussions on DS in HE

7 Closing
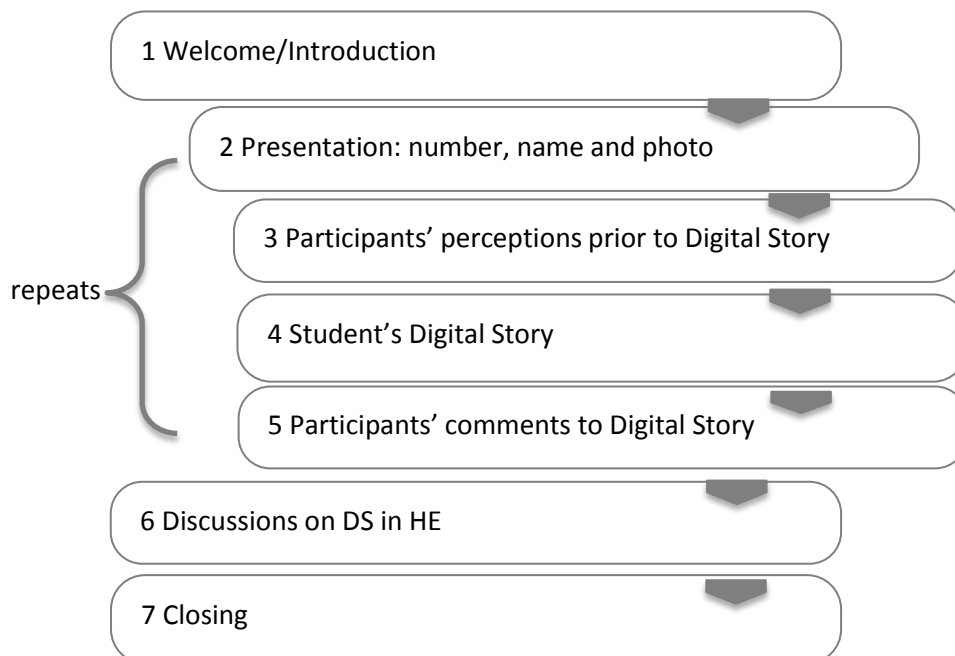
Figure 5.5 Structure of each of the three focus group sessions

[71] To obtain a visual perspective of the various focus groups, refer to Figures 6.2, 6.7 and 6.13, where the number that precedes the designated subdivisions is used in the timeline to indicate what was being discussed.

Despite having previously explained to each participant individually what was being studied, why they were being asked to participate and why their views were being sought, this was repeated in the beginning of each focus group session. The remaining interview guide was structured to complement the insights obtained from the students' participation. When formulating the questions for our guide, we considered Stewart, Rook and Shamdasani's (2007) suggestions, namely that our questions be ordered from general to specific, and that more important questions should be placed earlier in the session and less important questions later on. Given our insider's knowledge of our institutional context, and given the friendly, informal nature of the focus group, we must concede that the important questions cannot be placed too early, as people tend to arrive late; nor can they be placed too late as people leave early, despite the set and approved time slot.

When moderating, flexibility and anticipation was essential to circumvent unfavorable incidents, namely a focus group which did not meet its aims. Further still, although the interview guide is a moderator's tool, several participants asked for the interview guide and the name of the students prior to the focus group session. In fact, for these participants it was a *sine qua non*. One can obviously question these participants' interventions in the focus groups, and its repercussions in our results. We agree with Scott (1987 cited in Stewart *et al.*, 2007) who asserts that:

> moderators have the difficult task of dealing with dynamics that constantly evolve during a focus group discussion. […] A good moderator must handle the problems by constantly checking behavior against attitudes, challenging and drawing out respondents with opposite views and looking for the emotional component of the responses. (p.70)

Our goal was to probe, question and steer the discussion without interfering with the dialogue (McLafferty, 2004). However, the moderating task became evermore difficult as, with each story, we immersed in the ongoing discussion and participants, forgetting our position as researchers, but rather looking at us as fellow colleagues, probed and questioned in return.

Three focus groups: To video or not to video?

Given our prior experience (or lack of), we decided to video record all focus groups with the participants' knowledge and consent, in order to then carefully organize and analyze verbal and non-verbal data. The presence of the video camera and the cameraman may have, as one would

expect, impacted the focus groups. In fact, various references are made to the video recording during the sessions. This must be borne in mind when interpreting our findings as our data is clearly contextualized, meaning it is constructed within a specific time and place, and under specific circumstances.

Participants were informed that although the focus groups were going to be video recorded, the purpose was to transcribe what was said. The reason for video instead of audio was we felt field notes may be lacking if conducted at the end without visual support. Furthermore, as the focus groups were made up of over five people, and given the Portuguese tendency to overlap conversations and parallel conversation, video recording would allows us to better perceive and distinguish relevant and irrelevant information and actions or reactions. We also explained that direct quotes were to be used, but that confidentiality would be maintained, as real names would not appear.

We are particularly conscious that our approach to the implementation of DS at ISCAP could have had an influence on the data collected. Despite the fact that we did everything possible to ensure that our own opinions and perceptions were not imposed on all participants, and that they did not act in order to please us, of this we cannot be certain. For, as Erikson (1968/1994) has acknowledged, people, especially young adults, are aware of what others say about them and hence may act, albeit ironically, in character.

5.5   Organizing and preparing teacher and student contributions

Given the amount of data collected, one would argue an ongoing approach to data analysis would be more adequate (Huberman & Miles, 1994). Although data revision and analyses was a continuing, cyclical process, we felt we needed all the pieces of the puzzle to venture out and try to make sense of all the information collected. In regards to the students' contributions, voice recordings were used to complete field notes immediately after the Story Circle (see Appendix 4) and Story Show (see Appendix 5). All Digital Stories were viewed, described in writing and translated (see Appendix 1) as they were completed and submitted by the students. The stories and personal reflections were coded and then organized in folders for quick reference and cross analysis: DS, for Digital Story and PR, for personal reflection; V for volunteer participation in workshop and C for in-class activity (see Table 5. 6). Furthermore, all other student participations,

namely in the Story Show and Story Circle that, albeit not being part of the project conceded to our usage of their reflections, were also annotated and coded.

Table 5.6 Student data preparation procedures

Student Preparation Procedures		
Story Circle Field Notes	Coded for confidentiality	SC-C1… Student A, B and C
Digital Stories	Coded for confidentiality; described; transcribed; translated	DS-V1 to DS-V4; DS-C1 to DS-C9
Personal Reflections	Coded for confidentiality	PR-V1…; PR-C1 …
Story Show Field Notes	Coded for confidentiality	SS-C1… Student AA through Student FF

As to the three focus group sessions, these were transcribed verbatim, with the help of the video recording (see Appendices 6, 7 and 8). As Lemke (2012) admits, "spoken language is analyzed directly not from audio or video recordings, but from written transcriptions" (p. 1472). However, we acknowledge, as the author also concedes, that the act of transcribing spoken language is problematic, as inevitably data may be lost or changed, as the "change of medium from speech to writing alters our expectations and perceptions of language" (p. 1473). Therefore, our transcriptions not only contain the exact words said by all participants, but also accounted for other nonverbal communication forms, such as pauses, laughter and interruptions (Lodico *et al.*, 2006), as these may be relevant for analysis, especially where group interaction is pivotal. Qualitative researchers advocate rigorous data collection techniques and analysis (see Miles & Huberman, 1994, for example), however, as there is no established transcription format, we adopted McKellan, MacQueen, and Neidig's (2003) data preparation suggestions and transcription protocol.

5.5.1 Lost or Found in Translation?

Considering the nature of the research undertaken, we felt compelled to address the concept of translation, because the researcher is Portuguese, working within a Portuguese context and is writing in English. As such, there is an ongoing process of translation/interpretation between syntactic and the semantic elements. Furthermore, and most importantly, all data was gathered in a Portuguese setting, in Portuguese language, and then presented in English.

Universalists contend that it is possible to say whatever we want to say in any language, however, the Whorfian perspective defends that translations are "at the very least, problematic, and

sometimes impossible", as our language delimits our world-view, thus interconnecting language and culture (Chandler, 1995, p. 16). In fact, the realities and expectations of one culture are not necessarily the same in another culture. To translate we must first interpret and understand not only the text under consideration, but also the situational and cultural context. However, as Schulte (n.d.) states, "the exact nature of a situation, whether emotional, social or psychological, cannot be transferred to a new language. Something always has to be left behind". Furthermore, words are "very fragile entities". Each person attributes different meanings to a word as these create "different conceptual and emotional resonances" in each individual, depending on the culture they are embedded in and their experiences (Schulte, n.d.).

We are aware that what was expressed in Portuguese and in this particular cultural reality may not have a clear conceptual equivalence in English. However, we strove to ensure that the message remained clear by following Nida and Taber's (2003) dynamic equivalence translation principle[72]. All the analyses were conducted using the original Portuguese data and transcripts. The translation into English came last.

5.6   Analyzing the data

Wolcott (1994) states that often data speaks for itself. Nevertheless, although description emphasizes data presentation as the source for understanding the contexts we are studying, we recognize that pure description is impossible because as researchers and teachers, we are observing through our own interpretive lenses and making choices about what to describe. As Blumer (1962, p. 180) contended, "human beings interpret or 'define' each other's actions instead of merely reacting to each other's actions", i.e. the situations and events studied lie within the researcher/teacher for it is he/she who confers meaning on them, through his/her interpretation. It is through the researcher's systematic search for meaning that data is analyzed. This implies "organizing and interrogating data in ways that allow researchers to see patterns, identify themes, discover relationships, develop explanations, make interpretations, mount critiques, or generate theories. It often involves synthesis, evaluation, interpretation, categorization, hypothesizing, comparison, and pattern finding" (Hatch, 2002, p. 148).

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[72] Dynamic Equivalence Principle is when the translator seeks to translate the meaning of the original text in a way that the wording will trigger the same impact on the audience as the original.

Never losing sight of our objectives, we wanted to understand how students perceived themselves, how they represented themselves and how others saw them. In our quest for meaning, we looked for connections and deviations, similarities and differences of two sets of data corpus (one pertaining to students and one to teachers), where not only words and phrases are preponderant. In the section that follows, we provide a brief overview of the analytic approaches used to make sense of the data, and describe some of the limitations encountered.

5.6.1 Analytic approaches to student and teacher data

Content analysis, discourse analysis, critical incident analysis, semiotic analysis are but a few of the terms used when referring to qualitative data analysis. This diversity as well as the encompassing theoretical and disciplinary perspectives and approaches (see Wolcott, 1994 for a comprehensive list of approaches) make it both difficult to address and to understand. This diversity perhaps derives from the fact that there are few agreed-on "canons for qualitative data analysis, in the sense of shared ground rules for drawing conclusions and verifying their sturdiness" (Miles and Huberman, 1984, p. 2). Even so, the authors concede there are three established steps in data analysis: *data reduction*, *data display* and *conclusion*, which will vary depending on the study and its objectives. Data reduction refers to the process of selecting and condensing information into manageable segments. The data is then organized in a way that will enable the researcher to reflect and draw meaning from displayed data in order to formulate conclusions. Let us recall that our focus was on examining the data collected to determine how the pieces of our puzzle fit together, considering our aforementioned philosophical assumptions, our research design, and the context underlying our study.

5.6.1.1 Content Analysis

Content analysis is a firmly established technique in the social sciences for textual data analysis, which has, throughout time, evolved to adapt to new research trends. A widely used definition of content analysis was provided by Berelson who, in 1952 in a classical positivist approach, describes content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication" (as cited in Neuendorf, 2002, p. 10).

For Holsti, content analysis not only implies an objective description, but also inferences. It requires objectivity, systematicity, and generality. The author summarized content analysis as "any research technique for making inferences by systematically and objectively identifying

specified characteristics within text" (as cited in Hardy & Bryman, 2009, p. 549). Later on, Babbie (1992) argued that researchers should move beyond manifest content and analyze the so-called latent content, shifting the focus to its underlying meaning.

Although current views on content analysis have shifted towards an interpretive perspective, its roots lay firmly on the scientific method, where particular attention is to objectivity, reliability, validity, generalisability, replicability, and hypothesis testing. On this point Neuman (1997) comments that "in content analysis, a researcher uses objective and systematic counting and recording procedures to produce a quantitative description of the symbolic content in a text" but admits that "there are qualitative or interpretative versions of content analysis" (p. 273). Nonetheless, Neuman further notes that although researchers adopting a positivist approach do not appreciate qualitative content analysis, those who prefer a more critical and interpretative approach tend to favor it.

Mayring (2000), in turn, claims it is possible to maintain the methodological strengths of quantitative content analysis and widen them to a concept of qualitative-interpretative procedure for the analysis of texts, by embedding these into models of communication. Therefore, through content analysis it is possible to analyze not only manifest content of the material (or themes and main idea), but also context as well as other formal aspects. While the classical approach to content analysis did not fit our intentions, Mayring's view on qualitative content analysis is in line with the aims of our study. Could content analysis provide the insights we pursue? In our search for meaning, and drawing on Mayring, we carried out a content analysis using the constant comparative method (Glaser, 1965) through an inductive process of data analysis to determine how students perceive themselves and how teachers perceive their students.

Authors such as Miles and Huberman (1994) use the term *coding* when referring to the constant comparative method and this type of analysis. The constant comparative method entails inductively coding, categorizing, linking and condensing data as a means to uncover patterns and construct themes (Charmaz, 2006; Strauss & Corbin, 1998). This interactive method allowed us to move back and forth between the data providing valuable insights and possible explanations. We intended to identify underlying themes in the data collected in the Story Circle, the Story Show, the personal written reflections and the focus groups.

All the data collected was analyzed and smaller meaningful parts were given a code. This categorization process allows us to, as Bruner, Goodnow, & Austin claimed, "reduce the

complexity of our environment, give direction for activity, identify the objects of the world, reduce the need for constant learning, and allow for ordering and relating classes of events" (as cited in Dye, Schatz, Rosenberg, & Coleman, 2000, section Categorizing Data Bits, para. 1). The emerging categories were essential, as after refinement they became the basis for data organization and conceptualization (Dey, 1993). On this account, we maintained, whenever possible, the participants' own words in the labels, in what Strauss and Corbin (1998) often refer to as *in vivo* coding so as to not neglect the words used by the participants. As such, our data analysis favored the preservation of its textual nature by coding without the use of statistical techniques. Our interpretation of the data first occurred at this stage, as we sought to find coherency/discrepancy and capture meanings in participant's words. As new meaningful segments arose in the various documents, these were compared with the previously established code for coherent labeling. Finally, all similar codes were grouped and the main themes were identified in order to determine similarities and differences in teacher and student perceptions.

By implementing an inductive approach, our goal was to understand the concepts and categories that students and teachers applied while trying to avoid imposing our own categories and thus capture the richness of educational experience involved for all stakeholders. While latent content analysis proved fruitful for our written data, namely for the Story Circle field notes, personal written reflections, Story Show field notes and focus groups, part of the data collected was yet to be analyzed. After determining the relationship between teacher perception of students and their own self-concept by using the abovementioned method, we felt part of the group dynamics and some of the detailed richness of the interactions that emerged in the teachers' focus groups had yet to be explored. Furthermore, we felt this type of analysis did not suit our Digital Stories, given their multimodal nature. From our experience, we must concede that the complexity and difficulty in qualitative data analysis stemmed not only from its unmitigated quantity, but also, and possibly even more so, from the polysemic nature of our texts.

5.6.1.2   Focus Groups: moving from content analysis towards discourse analysis

Through content analysis we were able to identify and gain insight into how students perceive themselves and how teachers perceive them. And although the vocabulary, the words and expressions used are clearly important, on their own words have little meaning and can only be interpreted in the context in which they occur (see the works of semioticians such as Bakhtin (1981), Barthes (1967) and Eco (1976)).

In fact, given that the richness of focus groups lies precisely in context, rich in social interactions, by focusing on the themes and disregarding the discourse would mean, in our opinion, disregarding a significant amount of information, relevant for our study. As Habermas (1970, p. 368) argues, "utterances are never simply sentences that are disembodied from context, but, rather, their meaning derives from the intersubjective contexts in which they are set" (cited in Cohen *et al.*, 2007, p. 389). To delve into the data from the focus groups, in our quest for understanding deeper, hidden patterns, we directed our attention to teachers' discourse, or, in a broader sense, how they see reality.

Fairclough (1992) claims discourse is "more than just language use", rather it is "a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning" (p. 64). In fact, the author argues that discourse analysis transcends the text and implies "analysing the relationship between texts, processes, and social conditions, both the immediate conditions of the situational context and the more remote conditions of institutions and social structures" (Fairclough, 2001, p. 21).

Discourse analysis entails a careful reading of the textual material in question, with its interpretation supported by linguistic evidence. Nonetheless, the results do not represent the truth, rather a reading, an interpretation of the discursive interaction within a specific context. Furthermore, as researchers, we must acknowledge that language is a "social practice which shapes the social world including identities, social relations and understandings of the world" (Jorgensen & Phillips, 2002, p. 96). It is therefore through discourse that the speaker is able to create a world that looks real or true.

Some researchers describe discourse analysis as a method that is not systematic and transparent, and does not follow strict methodological guidelines (see for example, Cohen *et al.*, 2007; Coyle, 1995). Denscombe (2007, p.310) contends the lack of verifiability and reliability "because the approach places particularly heavy reliance on the insights and intuition of the researcher for interpreting the data". However, despite the criticism surrounding discourse analysis, researchers working with focus groups claim discourse analysis is suitable for focus group data since it stems from discursive interactions that occur among the participants (Onwuegbuzie, Dickinson, Leech, & Zoran, 2009).

After analyzing the content of the three focus groups, we also analyzed the teachers' discourses for the descriptions and social representations they contain and to perceive the reasoning behind

their choice of words. We note that the original focus group data was in video format, one we regularly referred to in order to confer and double check the sequence of events and the social dynamics so as not to overlook any subtleties that may not have been mentioned in the transcription.

5.6.1.3   Digital Stories as multimodal self-made media texts

The primary analysis that underpins our study centers on 14 student-created Digital Stories. Given their multimodal nature (see Chapter 4), the qualitative data analysis approaches previously referred to did not allow for a deep exploration of the multiple and interacting modalities used for meaning making in their Digital Stories. By considering student-created digital stories as self-made media, we investigated current trends on media analysis.

Lasswell introduced media content analysis in 1927, a specialized sub-set of content analysis, to study propaganda (Macnamara, 2005). As media evolved, Lasswell's approach, based on classical content analysis, whose focus was on basic quantitative elements, was subjected to criticism. Given that media texts are considered to be open to varied interpretations, analysis cannot be objective. As Shoemaker and Reese (1996) acknowledge, a quantitative approach to media texts "does not provide a complete picture of meaning and contextual codes, since texts may contain many other forms of emphasis besides sheer repetition" (p. 29).

Neuman (1997, p. 227) describes content analysis as "a technique for gathering and analyzing the content of text". The term content encompasses words, meanings, pictures, symbols, ideas, themes, or any other message that can be communicated. Text can be written, visual, in the sense that it is also a medium for communication. Indeed, this conceptualization of content analysis for media texts focuses on communication in its different modes, thus encompassing not only the text, but also other elements in the communication process, namely audience, media and context. Furthermore, by acknowledging the conjugating elements of communication as relevant to understand media texts, we recognize their polysemic nature. Different audiences will attribute different interpretations based on their context and that is perhaps why some researchers regard it as "unscientific" and "unreliable". As McKee (2001) states, "when we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text" (p. 140). On this account, the author adds, "there is no such thing as a single, 'correct' interpretation of any text". As researchers, we therefore cannot claim the accuracy or truthfulness of the media texts we are analyzing.

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While Digital Stories are self-made media texts, as mentioned above, they are also, and above all, multimodal in nature. As such, in order to explore and understand today's multimodal media texts, we must identify and probe how people use the combination of the different meaning-making modes, considering that these "are intricately interwoven, they are not easily separable, and they are interlinked and often interdependent" (Norris, 2004, p. 102). Hence, multimodal analysis is not the analysis of each separate mode, but rather how the various modes combine to create new meanings.

In recent years various approaches to multimodal analysis have emerged. Norris (2004), for example, draws on conversation analysis to develop a framework in order to analyze multimodal interaction within communication. Also, O'Halloran (2004) and colleagues have also developed approaches to multimodal discourse analysis which draw on Halliday (1978). Other significant contributors to this developing field of study include van Leeuwen and Jewitt (2001), Kress and van Leeuwen (2001), LeVine and Scollon (2004), Baldry and Thibault (2006), among others. Building on the work developed by Kress and his colleagues on semiotics and multimodal literacy (see Kress, 1997, 2003; Kress & van Leeuwen, 2001), Hull and Nelson (2005; 2008) from the CDS, within the specific case of DS, suggest a framework for the analysis of the Digital Stories created. Given Hull and Nelson's vast experience in this field, we drew on their method for the analysis of the 14 Digital Stories collected in our study.

As suggested by Hull and Nelson (2005, 2008), we described, transcribed and analyzed each of the students' digital stories. We began our analysis by describing them (see Chapter 6). Each Digital Story was disassembled into modes, i.e., we broke down each digital story into its different components, namely spoken words, images, music, written text, and movement and transitions using Hull and Nelson's Multimodal Transcription Format. Furthermore, we added to Hull and Nelson's transcription framework relevant Story Circle, Story show and Focus groups excerpts (see Figure 5.6). Finally we examined the transcript for relevant patterns vertically and horizontally. More precisely, we searched for meaning within each mode and for possible relations across modes so as to gain deeper understanding of how students represent themselves. We acknowledge that our multimodal analysis is both technical and complexly layered, as with any attempt to comprehend the semiotics underpinning these types of multimodal texts.
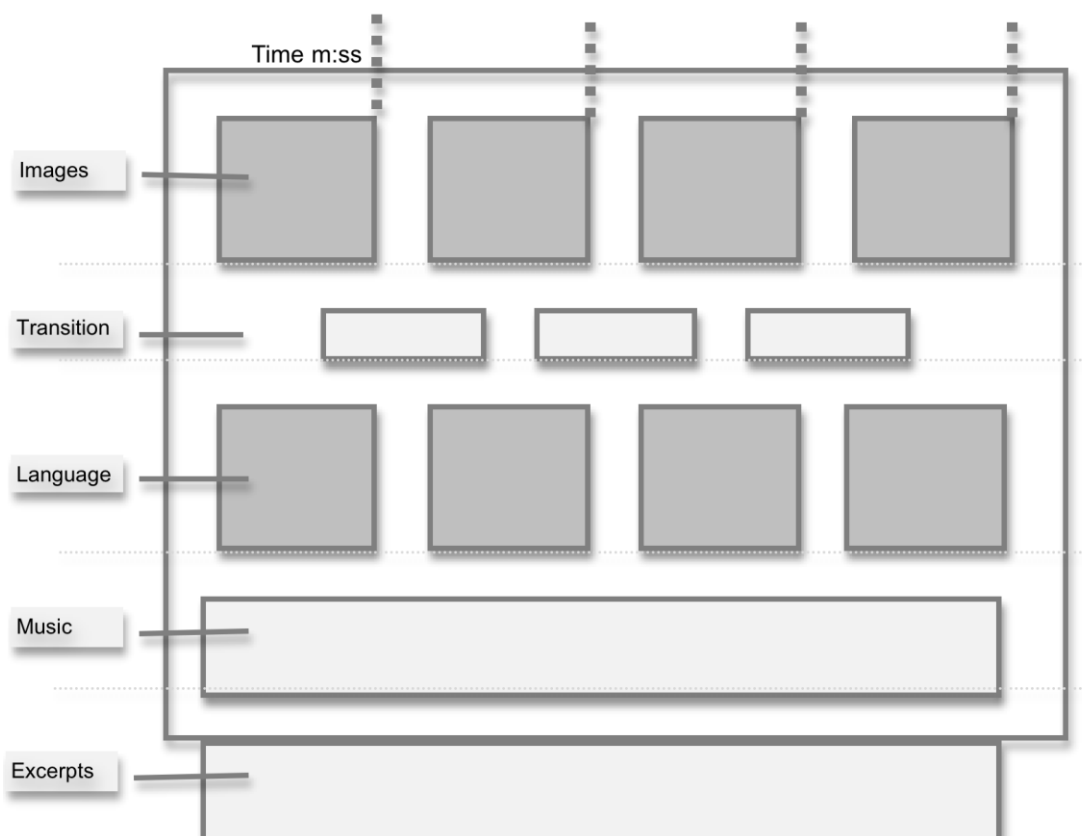
Figure 5.6 Multimodal Transcription Format (adapted from Hull and Nelson, 2005 and 2008)

In sum, we approached the different types of data in order to obtain a clearer understanding of, on the one hand, how students perceive themselves within a HE context and how they represent themselves through DS and, on the other hand, to understand how teachers perceive these students. The different data types we collected and analyzed allowed us to identify and understand the different pieces of this complex and multidimensional puzzle. In the Chapter that follows, we take our analysis a step further and venture into gaining understanding and providing possible explanations, conscious of our own limitations as humans, attentive to the fact of "the potential impossibility of our ever fully expressing our deepest understandings" (Allwright & Hanks, 2009, p. 148).

Chapter 6

CONNECTING THE PIECES

"To see what? Certainly not the absolute, the really real. Not the Leviathan; nor the heavens; nor the pit. To see, rather, the resemblances, conjunctions, illuminations revealed by metaphor; to see human beings, created human creatures, separated out from the flow of everydayness, given a particularity, a presentness within the domination of art; to see the shapes and details of the perceived world as evoked by the protean work of languages; but most of all, to see inside the self, the consciousness."

(M. Greene, 1968)

Introduction

Our journey into DS in HE has led us through unexpected paths. DS as a process has indeed proven to be powerful, extremely complex, multidimensional and with a depth that can be difficult to grasp and especially difficult to express in writing. Lodico and her colleagues (2006) claim that in qualitative research it is difficult to separate the findings and their interpretation. This raises a pertinent question of method, which is how to interpret data that is the result of such intricate processes, both in the DS creation process, and in the focus group collective reflection. This interpretation not only implies understanding the subjective elements and processes that are involved in students' reflection on their identity, choosing an identity and deciding how to project and represent it, but also the social, cultural and historical context in which those choices are made. In connecting the piecing of our puzzle, we'd like to underline that our intention is not to generalize our findings. The nature of our findings is situated in a particular time and context. Nonetheless, it is our hope the study is detailed enough to be replicated.

We focus our attention on each digital story, probing to gain deeper understanding from the various inputs (story circle, reflections and story show). We then compare the student's personal perspective with that of the teachers' obtained in the focus group sessions. As each focus group sessions represents an embedded context, we divided our analysis into three moments (three subsections). Figure 6.1 depicts the correlations of our analysis, visually describing the information considered in this section.
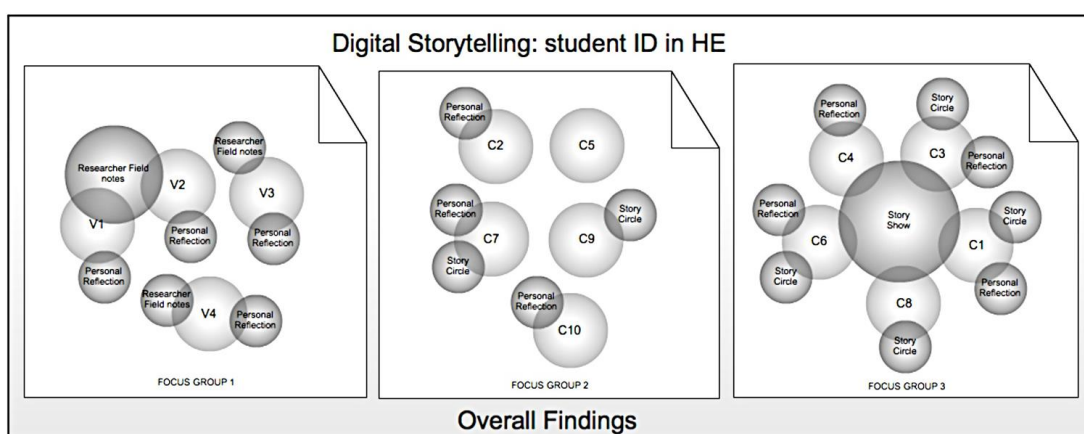
Figure 6.1 Explored analytic relations

We should once again note that Digital Stories are multimodal as they congregate visual, audio and often written texts. Therefore, the analysis of these should also contemplate these different perspectives, as they together form a whole. These elements may be mere illustrative, or they may, individually convey meaning, adding information, allowing us to create a more detailed picture of who our students are. Given time constrains and our own limitations in terms of specific knowledge, we will look at each digital story in its entirety and focus on elements which, in our understanding, support our views. It is not our intention to be meticulous as we are aware other analyses are possible. In the case of digital stories, the visual component may very well be a story of their own, especially where self-representation is concerned. However, we have to admit that we lack the psychological understanding needed to correctly and deeply interpret the visual components. We will limit our visual analysis to our personal interpretation and inferences, which draw on the remaining data collected (all original transcripts in Portuguese can be found in the Appendices).

6.1   The first focus group

The first focus group (Appendix 6) occurred on Monday, March 5th 2012, at ISCAP, Porto and lasted one hour and thirty-four minutes (see Figure 6.2). Of the eight participants invited, only five teachers attended, plus the moderator/researcher and media assistant. Three of these five are language teachers, while two are teach business communication. Of the remaining invited participants that did not come to the focus group, two are from marketing and one from the social sciences. Curiously, and worth noting perhaps, is the fact that the participating teachers had a closer relationship established with the moderator/researcher than the teachers that did not participate.

The four stories shown pertain to students that all of teachers had had at least one semester since the student's enrollment at ISCAP. Of relevance is that three of the four students were on the verge of concluding their 3-year degree in Administrative Assistance and Translation, thus the probability of having these students in their classes was almost none. The order chosen to present the stories did not follow any specific criteria, though perhaps, we may speculate it could have be relevant. Furthermore, and as stated in Chapter 5, the teachers were fully aware of who and what they would be discussing.
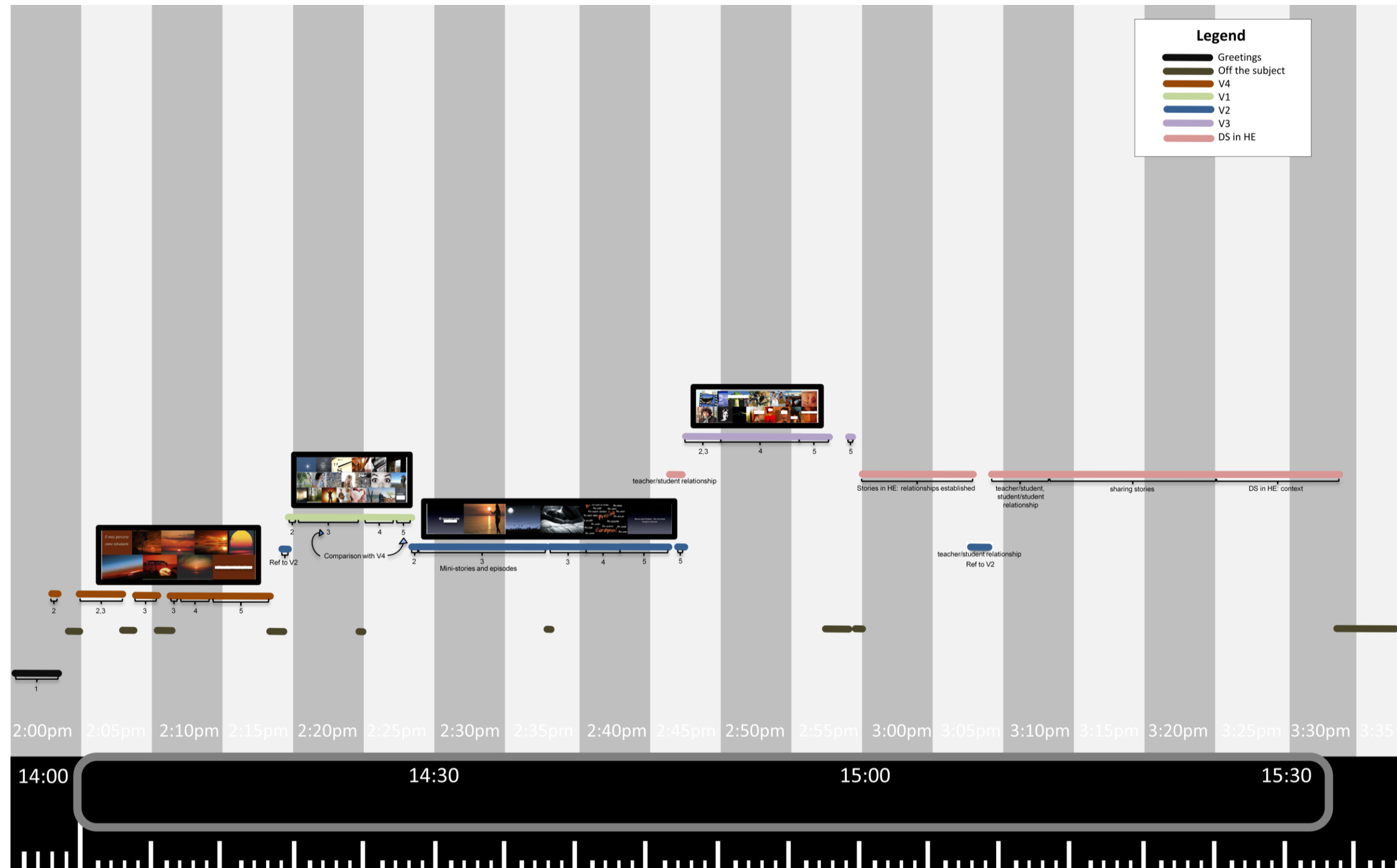
Figure 6.2 Visual representation of Focus Group 1

6.1.1 V1: My Story at ISCAP

V1 was a night student in one of the classes at ISCAP but attended day classes. As her teacher, the lingering perception is that, in a group of mostly boisterous teenagers, V1's quiet but authoritative manner was distinctive. She was, in fact, older than the remaining students. Her posture was also undeniably different. She sought to complete her tasks quickly and efficiently. Although remaining on the outskirts of the energetic combustion of thoughts and participation, V1 calmly interacted with her colleagues and participated with enthusiasm and commitment in all activities proposed.

My Story at ISCAP is two minutes and twenty-seven seconds long. It begins with a blue background with a bright focal point in the center, which then turns gray with the tile of the story. There are 18 still images (see Figure 6.3), each a visual representation of the idea being expressed at the moment, as if there is a connection between each image and the story being narrated. For example, the image of the clock emerges when the student refers to "*looking back*" and the clothespins when she says "*it has not always been easy to reconcile student life with family*", thus the image of the clothespin may ultimately represent the family. The visual components reinforce the different phases of story being told, perhaps an illustration of what is being said. The transitions follow the steady rhythm of the student's voice, one of the two audio tracks in the story. The other audio track is *Andante grazioso*, from the album *Mozart for Babies*, chosen by the student for its simplicity in order to compliment the story without overriding the voice recording.

Figure 6.3 Screenshots of **My story at ISCAP**

Andante gracioso is a musical term, which means moderately slow but gracefully, or graceful walk[73]. Perhaps it is worth noting that although the story revolves around the student's academic achievement, the fact that the student is a mother of three children is reflected in her choice of music. Her choice of *Mozart for Babies* is perhaps better understood after the focus group session, where this mother's distress is revealed. Besides wanting to accomplish her dream of getting a degree, she has a child with bipolar disorder[74]. Studies advocate a positive relationship between mind development and music, particularly that of Mozart (Hughes & Fino, 2004)[75]. In fact, music has been used to treat a number of mental disorders including bipolar disorder (Castillo-Pérez, Gómez-Pérez, Velasco, Pérez-Campos, & Mayoral, 2010). On the other hand, we might speculate on whether she is using the music for herself, as she has steadily and gracefully, at her own pace, achieved her goal – to get a degree – perhaps using Mozart as her inspiration. V1's digital story is as follows:

My story at ISCAP

After 13 years I returned to student life, to make a dream come true, to fulfill the desire to get a degree but, at the same time, searching for professional achievement.

Almost at the end of this stage and having almost accomplished my mission, I look back with a sense of accomplishment, although it has not always been easy to reconcile student life with family and professional life. Thankfully, with the support of those around me, I was able to overcome the difficulties.

Analyzing my posture during these three years, I believe I was always able to accomplish my duties as a student. I was often a demanding student, I always expressed my displeasures when they existed, but never disrespected anyone and so I think teachers see me as a diligent and polite student.

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[73] From Tempo Terminology, Virginia Tech Department of Music, available at http://www.music.vt.edu/musicdictionary/appendix/tempo/tempo1.html

[74] ICD-10 (International Statistical Classification of Diseases and Related Health Problems, a medical classification list by the World Health Organization, revised in 2010) defines *bipolar disorder* - also known as *Bipolar Affective Disorder* - as a psychiatric mood disorder, characterized by significant alternative periods of depression and mania. Available at http://apps.who.int/classifications/icd10/browse/2010/en#/F31

[75] Mozart's music has been said to have "The Mozart effect", that is to say, there is a direct relationship between listening to his music and documented cerebral enhancements.

The relationship with my classmates was always positive and, in general, I think the spirit of mutual aid has always existed.

However, what surprised me most was some teachers' openness. Their support also played an important role in this journey. During the most difficult moments, often their encouraging, inspiring and supportive words helped me to continue and not let me down. I thank them for that.

One moment that marked me and made me proud of myself happened at the end of the first year. In what was the last class of the year, the teacher was keen to congratulate me for my effort, dedication and grades achieved. I hold with particular affection, in my mind and in my heart, these words, which I often recall and which help me replenish my energy and move on when I'm feeling discouraged and tired.

The story describes the student's academic path and follows the reflection prompts given for the story circle and story creation phases (see Appendix 2). Table 6.1 demonstrates how part of the narrative corresponds directly to the prompts proposed. Although the student focused her discourse on family and her children in the Story Circle, she then opted to concentrate her final digital story on her academic self. The only reference to family is in connection to school, in a brief reflection, "*it has not always been easy to reconcile student life with family and professional life*". It is at this moment of her story that the audience becomes aware that she juggles family, work and school. She chooses to acknowledge their support and positive influence on her success. The remaining narrative is perhaps closer to a description than a story. Getting a degree was a dream, a desire which the student believes will have direct repercussions on her professional achievement. V1 assertively describes herself from her personal perspective ("*able to accomplish my duties*"; "*a demanding student*"; "*I always expressed my displeasure but never disrespected anyone*") and then describes how she thinks others might see her ("*I think teachers see me as a diligent and polite student*"). The narrative focuses on her interaction with teachers and colleagues. She concludes her story by describing an event that occurred in her first year at ISCAP, which has marked and influenced her academic journey. The episode the student refers emphasizes her academic effort, dedication and good grades. Based on the text and the images, we propose three crucial moments: the dream, the hardship, and the final success attained.

Table 6.1 Relationship between prompts and V1's story

Prompts		
	How do you see yourself? How do you think others see you?	Analyzing my posture during these three years, I believe I was always able to accomplish my duties as a student. I was often a demanding student, I always expressed my displeasure when they existed, but never disrespected anyone and so I think teachers see me as a diligent and polite student.
	Think of a story/an event that greatly influenced you while a student at ISCAP.	One moment that marked me and made me proud of myself, happened at the end of the first year. In what was the last class of the year, the teacher was keen to congratulate me for my effort, dedication and grades achieved. I hold with particular affection, in my mind and in my heart, these words, which I often recall and which help me replenish my energy and move on when I'm feeling discouraged and tired.

V1's written reflection sheds some light on the effect the DS process she went through had, for it helped her reflect, not only on her academic self, but also reflect on who she is "as a person". Furthermore, the process made her realize how close her journey as a student was to the end, which brought about mixed emotions. Finally, V1 concludes her reflection by stating her anxiousness as to others' reaction to her story, as she was aware others, namely teachers, would see it.

As soon as the name appears on the screen, one of the participating teachers says, "*spectacular*" - the first general comment pertaining to V1. Although the name is recognized by some of the participants, one participant claims not to recognize the name or the student number, despite the others' attempt to describe V1 physically ("*close-set eyes*"). The photo presented clears all doubts. The perceptions focus on academic performance, where all participants agree V1 was a very good student, not with mere assertions, but with stories and events to prove statements ("*she didn't come to classes because she didn't need it*"; "*she has been taking on some interpreting jobs already*"). All participants corroborate this notion repeatedly.

Although one participant states V1 had been unemployed, this topic is not discussed nor commented on further. Her role as a caregiver is emphasized by four of the five participants. V1 is seen as a "*mother hen*", both in and out of school. Three teachers know V1 has three children and claim she is very protective of them. The teachers refer to her as a mother, not only in physiological terms, but also in terms of posture, a motherly figure within the class. In fact, although they do recognize the student's positive academic accomplishments, the participants systematically bring the motherly figure forth in their discourse when referring to V1 ("*she tried to reconcile and was able to organize things for her colleagues*"). Furthermore, positive traits are

highlighted prior to watching the digital story, corroborating V1's idea of how teachers see her. Table 6.2 systematizes the perceptions of the focus group and that of V1.

Table 6.2 Perceptions regarding V1

V1's perception		Teachers' perceptions
Of herself	**Of how she thinks others see her**	**Of how they see her**
Family (mother)	Diligent	**Good student***
On a mission to fulfill her duty	Polite	Unemployed
Professional accomplishment	Dedicated	Assertive
Demanding student	With good grades	**A caregiver**
Respectful student		**Responsible**
		Participative
		Imaginative
		Hard-working
		Polite
		Energetic
		Always smiling

*words in bold repeat through the session

Even prior to watching the digital story, and as Table 6.2 demonstrates, there is a consensus regarding V1. How she describes herself and her belief as to how others see her is in line with what is revealed in the focus group. There was, however, one episode retold by one of the participants that seemed to shock the others. The story told describes an "outburst" where V1 breaks down and cries because of the amount of work that the teacher had asked to be delivered. Curiously, the other participants immediately justify this atypical behavior as a probable culmination of stress, not merely academic related. One claims to not being able to imagine the student crying as it was not like her, due to her energy and positive spirit.

During the viewing, when V1 refers to having been student who stood up for what she believed in, all participants nodded their assent. Furthermore, when she describes herself as a student, all participants agree with her description, nodding vehemently throughout the story. At the end, the participants enthusiastically point out specific visual details in the story, namely the clock and the clothespin, as being representative of all that had been said previously about V1, more specifically about her role as a caregiver. The fact that she uses people to illustrate her story is seen as a link to the fact that she is a mother and surrounded by people (as opposed to V4 who is single and that reflects on the images that she used). The participants all agree that the story – images, music and voice – created by V1 is a direct reflection of who they perceive her to be.

Given that the first story presented belonged to V4, after watching V1's story, the participants compare both students, noting that while both were good students, V4 was more isolated and somewhat set apart from the remaining class group. Whereas V1 was perceived to interact more, socially, V1 was seen as a more remote. This difference in personality was identified in the visual components of the stories created: V1 chose images with people, whereas V4 only chose to include images of landscapes (see 6.1.4).

6.1.2 V2: The unexpected

V2 was one of the first students who agreed to participate in our research project. She was also one of the four students present in the first workshop. Having had V2 only one semester as a student, our perception is that she was outgoing, outspoken and self-assured. She spoke with her colleagues with confidence, very often contesting their ideas with firm statements. She also spoke enthusiastically of the late night academic parties. We could easily understand she had problems at work. She talked about being a woman in a man's workplace and her need to prove herself, not to her boss, but to her work colleagues. Whenever she approached the subject, which was fairly often, she spoke with confidence, frequently stating that her work colleagues simply had to accept her, whether they liked it or not.

In the Story Circle, V2's posture was distinctive. At first she was reluctant to participate and then, when she lost her inhibition, she began by stating, "*I know that this will stay within these four walls[76]*". Curiously, she began talking not about her academic performance, nor her problems at work, she chose to talk about her health, revealing an insecure, scared young woman facing and learning to live with a life-changing illness, visibly startling the few people present, who literally became speechless.

Unexpected, we'd say, was also V2's final digital story, which at no time discloses a fun-loving, confident student. V2's digital story is two minutes and two seconds long and is made up of 4 still images, a tile frame and a closing frame. The title of the digital story, **The unexpected**, appears in off-white lettering on a dark grey background, along with the her name. The last frame is a credits frame, with the name of the soundtrack and place from where the images were retrieved. The colors are the same as the title frame. In the remaining images, traditional dark colors, such as

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[76] Our translation. Original reads "sei que permanecerá dentro destas quatro paredes".

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paynes grey and blue black predominate. Sienna dark appears in the first still image of the sunset and then in the last, emphasizing the words *Need* and *Courage* (see Figure 6.4).

Figure 6.4 Screenshots of **The unexpected**

"*I recently discovered I have a heart problem*" is the first sentence of V2's story, which begins with the title frame (The unexpected). The visual simplicity of the story, in the sense that V2 only used four images, is a striking feature. Each image used corresponds to a part of her story, from the time she discovered her illness, which corresponded to the time she enrolled at ISCAP (the image of the sunset), the changes the illness brought, namely a depression and behavioral and physical changes (the two images of the night that follow) and finally how the illness has effected her family (the final image with words *need courage*). The transitions in the digital story accompany V2's voice-over and the images illustrate not only the story, but also the feelings the student wanted to convey. In her personal reflection, V2 admits the images chosen reflect the her state of mind in each phase of the story, that vary from happiness due to a new beginning, to sadness and despair and finally the courage and strength needed to overcome the obstacles and face her mother.

V2 is very straightforward in her wording, explaining not only the physically ("*I became skinnier with each passing day*"), but also the psychological changes she went through and connects that to episodes at school ("*I was depressed, I carried my despair and anguish to work and to college, my behavior changed*"), perhaps in an attempt to explain or justify changes in her behavior. Or possibly a message to the teachers, the ones "*who never realized what was happening to me, but if they'd somehow understood my anxiety about being afraid that something might happen to me, they'd certainly understand my behavior in some situations*". We could perhaps hypothesize that her discourse does reflect the "take it or leave it" attitude she often presented in class, revealing a level of self-confidence, as she was not reluctant to share the story she was certain would not leave the first Story Circle.

Two-thirds of V2's story revolves around the mental and physical effects of her illness and its repercussions at school. The story shifts and ends focusing on the consistent, everyday distress the illness has brought to her family, her mother ("*I live the anguish everyday…").* She admits she

pretends to be asleep ("*I want her to think I am still sleep and well*"), perhaps in an effort to maintain the confident, positive attitude, as she hides her insecurities even from her own mother. Although she never mentioned her family (in class or in the Story Circle), the day she created the story, V2 stated it would be a gift for her mother, a story in her honor.

V2 admits there is no attempt to describe herself, but rather to show the most relevant event in her life, one that clearly effected all other aspects. In order to do so, V2 uses all modes available (music, image, voice, pacing) to reveal her feelings. Her voice-over is slow paced and has a melancholic quality to it, attuned to both images and narrative. The intonation given clearly follows the surprise, the uncertainty, the sadness and then the need to be strong and courageous to face the future. The background soundtrack is *You are loved (Don't give up)* by Josh Groban. While the words used by V2 in her voice-over are powerful and straightforward, she chose a soundtrack to complement her story, not opting for an instrumental soundtrack, but a song with strong, emotional-rich lyrics[77]. We could perhaps perceive the song as a message for V2, a mantra reinforcing the idea that she has her family's love giving her the strength, perseverance and courage she needs to face the more eventful episodes in her life, which occur as a direct consequence of her illness. Furthermore, the lyrics foment the need to be understood, to speak out. In her written reflection, V2 claims the song symbolizes all she must do, encouraging her when she is down and letting her know she is not alone. In fact, with her story, V2 admits she did not sought to transmit an idea of who she is, but rather a story of courage and strength, "*I want to show, with my story, that we must fight to overcome the obstacles life places before us and be ultimately victorious*". V2's story is as follows:

> **The unexpected**
>
> *I recently discovered I had a heart problem*
>
> *I was scared*
>
> *I did not know what to do or what to say. Everything was going well in my life, I had enrolled in ISCAP as my first and only option and I find myself with a disease that could throw everything away.*

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[77] The lyrics are: *Don't give up/ It's just the weight of the world/ When your heart's heavy/ I will lift it for you/ Don't give up/ Because you want to be heard/ If silence keeps you/ I will break it for you/ Everybody wants to be understood/ Well I can hear you/ Everybody wants to be loved/ Don't give up/ Because you are loved/ Don't give up/ It's just the hurt that you hide/ When you're lost inside/ I will be there to find you/ Don't give up/ Because you want to burn bright/ If darkness blinds you/ I will shine to guide you/ Everybody wants to be understood/ Well I can hear you/ Everybody wants to be loved/ Don't give up/ Because you are loved/ You are loved/ Don't give up/ It's just the weight of the world/ Don't give up/ Every one needs to be heard.* Retrieved from http://www.azlyrics.com/lyrics/joshgroban/youareloveddontgiveup.html

My whole life took a big turn at that moment; I was in a situation that nobody could change.

I was depressed, I carried my despair and anguish to work and to college, my behavior changed,

I was barely eating; the treatments were already eating to me

I became skinnier with each passing day.

I became impatient, had conflicts with some teachers who never realized what was happening to me, but if they'd somehow understood my anxiety about being afraid that something might happen to me, they'd certainly understand my behavior in some situations.

I live the anguish every day,

When, every time I fall asleep, I sense my mother opening the door to check if I am breathing. I imagine my dear mother's heavy heart each time she goes to my room to see if I'm all right... I hear her whisper softly, telling me to be strong but I do not answer, I want her to think I am still sleep and well... I think of the promise that yes, that I will be strong and I'll be here for her, for my dear mother and my dear family.

V2's story shocked the focus group, but let us take a step back in order to understand the participants' perceptions prior to watching the story and examine the effect this particular story had amongst these teachers. There was some anxiety and curiosity within the focus group participants concerning V2 right from the beginning. In fact, before the teachers knew we were going to be watching V2's digital story, two of them referred to her admitting she was a *case*, in the sense that whatever her particular situation was, called for special attention. When V2's name appeared on the presentation, the anxiety was notorious. While one participant actually rubbed his hand together, while pulling himself up straighter in his chair with enthusiasm, the remaining participants laughed. The name alone was enough to awaken participants' interest, as we noted by the participants' physical reaction and comments. This interest revolving around V2 is perhaps the reason why a greater amount of time was allocated to V2 than any other student in this first focus group session (please refer to Figure 6.2 for a graphical representation of the allocated time in the first focus group).

Although the participants begin with a brief general description, the information and different perceptions are conveyed through mini stories and relevant episodes retold by the different

participating teachers. One participant described V2 as "*absent-minded*", "*carefree*", a person who "*speaks her mind before thinking and apologizes after*". The remaining participants agree with this description, adding that V2 is indeed "*genuine*". The conversation shifts to the way she dresses, as the participants believe her choice of revealing clothes is a statement and perhaps a provocation for her coworkers that, although they don't want her there, they have to tolerate her presence. Curiously, all teachers are aware of her problems at work. She is thus perceived to be "*brazen*" and "*outspoken*".

One of the first episodes that is described by one participant to the remaining participants shocks the group: V2 has almost completed her degree, except she has failed all her English courses. Finally, conscious of the fact that she must work to pass the remaining courses, V2 has asked for help. The fact that V2 has brought an English grammar seems to surprise the group, as this latest attitude seems to be the opposite of what she was perceived to be. Academically, all participants describe V2 as a very poor student, meeting minimum standards and always in a hurry to finish.

Two different participants describe two other occurrences, retelling a plagiarism issue involving V2 and a colleague of hers. However, despite her poor academic performance, all participants concede V2 is honest and assumes her own difficulties, without plagiarizing the work of others. One other episode that a participant told may, at first, be perceived as irrelevant. However, the fact that V2 was holding a mobile phone when specifically requested not to do so became a longstanding source of conflict between teacher and student and a source of concern for both: on the one hand, the participating teacher felt the need to share this episode and, on the other hand, this same conflict seems to be apparent in V2's narrative when she claims "*I became impatient, had conflicts with some teachers who never realized what was happening to me".* When the teacher who retells this episode hears the story later in the session, particularly this part, she immediately says, "*I didn't know. She never told me!*", while the story is being viewed.

Another aspect worth noting is the speculation surrounding V2's health discussed prior to the viewing of the story. One participant admits he thinks she has health problems, an opinion shared by the remaining participants. The debate then begins: whereas two participants posit it's a physical illness, emphasizing her fragile stature and a treatment V2 underwent to gain weight, two other participants reflect on possible physical and psychological problems. One teacher states, "*It's the psychological parte that worries me… her eyes give me impression she is constantly under the influence*". Without clearly stating, various participants suggest V2 is perhaps

under the influence of drugs ("*It may be legal or illegal drugs, I don't care*"), admitting that it is not relevant to them.

V2's digital story put an end to such speculations and it finally allowed teachers "*to piece together the scattered pieces of the puzzle*" associated to V2. The title emerges and there is murmur and all participants shift their focus to the screen. As V2 utters, "*I recently discovered I had a heart problem*", a soundless ripple of surprise moved through the teachers, noticeable by the shift in postures, the restless movement and facial expressions. As the story proceeds, the teachers soundlessly acknowledge the story, nodding vehemently as each statement is carefully and emotionally vocalized. As the story comes to an end, the room is submerged in a contemplative silence, broken by a distressed "*their problem is that they don't talk!*" The session continues as the teachers together connect the pieces, ones completing the other's sentences:

> I105: *It's when she gets insecure, it's as if…*
>
> I104: *She's making a statement, to circumvent the grayness…*
>
> I105: *A defense…*
>
> I101: *And a form of security, no?*

The teachers discuss a possible connection between two hearts, the heart that speaks and the physical heart. Furthermore, the speculation regarding V2's health is clarified ("*Today I understood*"): indeed there is a connection between the physical and the psychological. There is a sense of disbelief amongst two of the participants. They continuously repeat they didn't know, as if incredulous and somewhat hurt for being left out of such knowledge. One of the teachers was the one that had had the mobile incident (explained above). These feelings are conveyed further when the teachers admit, "*She didn't comment but I think it is extremely important. If we had known some of the details mentioned here…*".

The approach to the story was something that surprised the participants. It was different from what they had seen so far, and different from the idea they had of her. **The unexpected** is a story about V2's health problem, her personal life and the close relationship she maintains with her mother. Curiously, the participants perceived V2's story to be the only one with a title, although that was not the case. We may speculate that perhaps the title resounded not only the story but also the teachers' unmet perceptions and expectations.

6.1.3 V3: Who am I?

Having known V3 for a four short months prior to the research project, the perceptions are sketchy and possibly imprecise. Nonetheless, we perceive V3 as a hard-working student albeit quiet and contemplative, only participating when directly prompted to do so. His inputs were, however, creative and enriching.

V3's digital story is three minutes and twelve seconds long and is made up of fifty-five photographs. The digital story begins with a title frame, which is the student's first name and a picture of himself, reflected on a mirror and ends with a close up shot of his face. The images chosen add information to the story and are not mere illustrations of what is being said. The images are photos taken by the student, of himself, alone and with people, of the places he visited and things that have influenced him (see Figure 6.5). As the student writes in his reflection, "*these illustrate what, from the outside, shaped or influenced the construction of my 'self'. The different pictures of me with different looks, reinforce the notion of change, not only within but also my appearance*." The number of images and the planned transitions convey a fast-paced rhythm to the story, documenting the full-lived experiences, which the student himself states, reflect who he is. The visual story comprises art, music, photography, travels and friends whereas the narrative incorporates literature, when V3 cites Fernando Pessoa. While we believe the story is a coherent whole, the references may perhaps be uncommon for most 20 year-old Portuguese students.
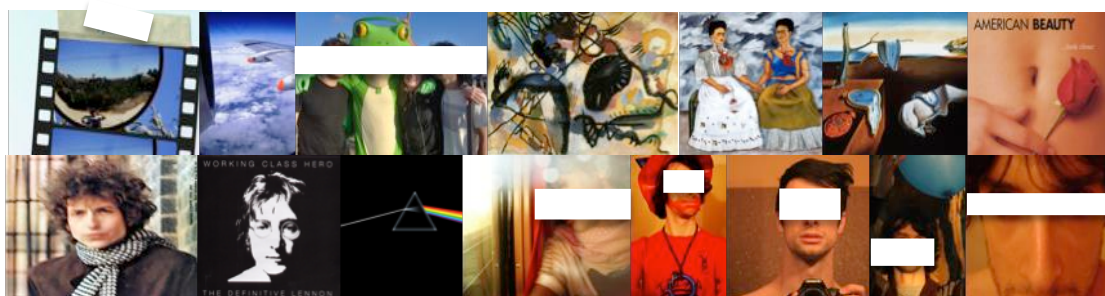
Figure 6.5 Selected screenshots from V3's digital story

A significant amount of video has no voice recording, just a sequence of images and the background soundtrack *Hoppípolla*, by Sigur Rós. In an attempt to explain his choices, in his written reflection the student elucidates: "*Sigur Rós makes me feel good, makes me think … [it also] has an epic tone, and our journey through life is epic, during the good and bad which serve as*

learning to foster the good times". The song *Hoppípolla* is, in fact, associated by many listeners to happiness. The lyrics relate to childhood and paint the stereotypical images associated to a young and carefree spirit, such as having fun and getting into mischief. Furthermore, and in line with what V3 stated, the lyrics convey the need to overcome life's hurdles and come out stronger.

V3's oral narrative begins with five introspective questions and is then followed by his answer to those questions. However, the answer to the questions is multimodal, as the voice, audio and the visual components of the story may all constitute different ways of answering those questions. The student states, "*I am what I have experienced so far, the places I have seen, the people I've met, the moments that I've lived, all that I've absorbed, all the films I've watched, the world am I in and what I have created inside me*", and then proceeds to visually exemplify. The images that accompany this excerpt are that of famous paintings (*Salvador Dali* and *Renoir*, for example), movies (*Dreamers* and *American Beauty*, for example), musicians and music albums (*Bob Dylan*, *John Lennon* and *Pink Floyd*, for example), places he visited and people he met. V3's digital story is as follows:

> *Who am I?*
>
> *Who are we?*
>
> *Where do we come from?*
>
> *Where are we going?*
>
> *How am I?*
>
> *I am me, and would not otherwise want to be!*
>
> *And always want to know, more and more!*
>
> *And deep down, I am what I have experienced so far, the places I have seen,*
>
> *the people I've met, the moments that I've lived,*
>
> *all that I've absorbed, all the films I've watched, the world am I in and what I*
>
> *have created inside me.*
>
> *But quoting Fernando Pessoa:*
>
> *"Everything slips away from me. My whole life, my memories, my imagination*
>
> *and all it contains, my personality: it all slips away. I constantly feel that I was*
>
> *someone different, that a different I felt, that a different I thought. I'm*
>
> *watching a play with a different, unfamiliar setting, and what I'm watching is*
>
> *me".*
>
> *Why?*

Because

"To live is to be other. It's not even possible to feel, if one feels today what he felt yesterday. To feel today what one felt yesterday isn't to feel – it's to remember today what was felt yesterday, to be today's living corpse of what yesterday was lived and lost.

To erase everything from the slate from one day to the next, to be new with each new morning, in a perpetual revival of our emotional virginity – this, and only this, is worth being or having, to be or have what we imperfectly are.[78]"

In his reflection, V3 admits Fernando Pessoa's quote is a reflection of what he considers to be his most "*intimate side, in an optimistic dreamer perspective*", and heeds the idea that "*each day we are the same but always a little different, because what we are is the result of our experiences and every day we have to mentally manage our inner self so as to benefit, as much as possible, from our existence in this world.*" V3 is adamant when he states that the digital story created is only an introduction to who he is, a "*perspective*" from which the audience can draw their own conclusions. The story in its entirety is artistic, in the way the various elements are combined to reach V3's ultimate purpose. Without directly describing himself through the use of phrases or adjectives, V3 paints a picture and decided to let the audience decide. We'd say, V3 conveys his depth of character and cultured nature with subtlety and modesty.

Although V3 chooses not to attribute specific adjectives to describe himself, the teachers in the focus group began with an extensive list of characteristics. V3 is seen as "*very polite*", a "*sweetheart*", a "*gentleman*" and a "*genius*". Teachers see him as "*extremely intelligent*", "*responsible*", "*dedicated*", "*imaginative*" and "*creative*" student. His knowledge is highly praised by all participants, emphasizing that he is highly cultured and not a merely from an academic perspective. This perception is confirmed when viewing V3's story. The teachers acknowledge what they see, by firmly nodding, pointing and even clapping. The story is still playing when the participants start speaking. The story is, in their opinion V3 "*pure and simple*", a student who is "*not afraid to be who he is, to be different*". Furthermore, the participants noticed that in all the stories in the session, V3 was the only to use pictures of himself, perhaps precisely because he was not afraid of expressing himself, of revealing himself. However, after one of the participants admits the story may, to some extent, suggest a narcissistic personality, the remaining teachers

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[78] The Book of Disquiet, Fernando Pessoa, translated by Richard Zenith, p.94

agree. One of the teachers admits V3 was very assertive and clear in his opinions, defending them even when these contrasted with that of his colleagues. For this reason, V3 was very often "*on his own*", isolated from the remaining class.

6.1.4 V4: My journey as a student

V4 was a night student at ISCAP. She was not a very assiduous student and when present in class was quiet and withdrawn. When her attendance rate became critical, a personal conversation at the end of one of the classes brought about changes. Curiously, letting her know that she was a good student but was risking failing class because of her attendance, changed her posture in class and was, according to V4, the reason for her participation in the research project. She claimed it was a personal thank-you for "waking her up", when she most needed it.

My journey as a student is two minutes and eight seconds long and is made up of twenty-seven still images of the sunset. However, the last seven images are repeated images, which have appeared previously in the story. The first frame of the digital story is of the tile, with a burnt sienna background and off-white lettering. Earth colors and oxides predominate in the remaining images (see Figure 6.6).
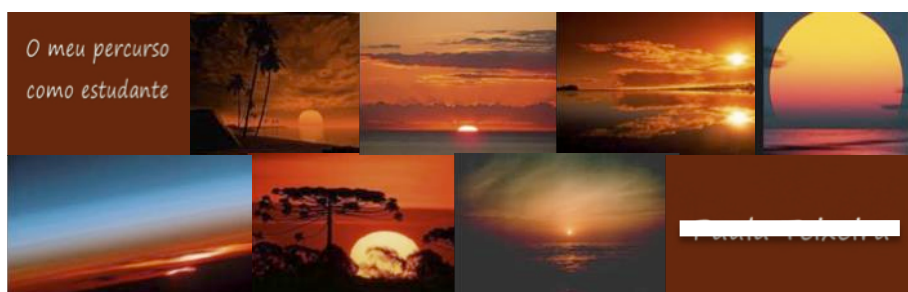
Figure 6.6 Selected screenshots from **My journey as a student**

The audio of the story comprises two tracks, the background soundtrack *Now we are free*, from the movie *Gladiator*, and the student's voice recording. The transitions are randomly placed, as they appear in middle of sentences and wording. There is no attempt to coordinate image and audio throughout the story. The conclusion of the story is a frame with the same background as first frame with the student's name also in off-white lettering. V4's Digital Story is as follows:

> *My journey as a student*
>
> *My personal dream was to get a degree*

Not so that I could have more advantages professionally,

But merely to increase and improve my knowledge

I saw my dream postponed many years ago when, at the age of 22, for personal reasons, I had to quit my higher education studies when I was already in my third year.

I didn't about it again until I was 32, and currently I regret it.

Ten years have passed and I am, once again, enrolled in higher education, and I couldn't be more pleased, because despite all obstacles, it seems that this time I will get my degree, and now I do not want to stop here.

I am very happy with the group of teachers I had throughout these 3 years, because besides their technical qualities, they are also very humane, often sharing details of their personal life, which makes us feel very comfortable and empathize with some of them.

As a student, and evaluating myself as objectively as possible, I feel I could do more, I could put more effort into it, and sometime I find myself stressed out, as have the bad habit of leaving everything to the last minute.

I used to be a student that basically just studied the day before and on the day of the test, and this meant I sometimes didn't get the grade I could have gotten if I had studied more.

Nowadays, maybe due to my maturity that doesn't happen anymore. I apply myself more and program my studies with due time, and so I get better grades than I used to.

However I know I still haven't given it my best. I always feel I could have studied more, could have managed my workload better and get better grades.

V4 focuses her discourse on her academic journey, briefly mentioning her need to stop her studies without going into deep explanations of why. During the Story Circle, which took place before the creation of the story, V4 very briefly stated, "*when I was 22 may parent got divorced and I had to buy a house, but that is not relevant*". She chose not to pursue this and instead focused her story on the prompts given pertaining to her academic self, emphasizing the fact that she could have put effort and dedication into her studies, that she could have done more, indicating perhaps a sense of regret. Throughout the story there is a constant link to the past and its repercussions on who she claims to be. In V4's written reflection, she admits she is reluctant to

talk about herself because she doesn't like to reveal her ambitions, her fears and her self-esteem. Interestingly, she then writes:

> "In the beginning of the first year I know nobody liked me, because people label shy people as being insensitive. I am shy, and the first impression people have is that I am insensitive, that I think I am better than others, but only because I cannot open myself to others".

In her digital story, the student acknowledges ISCAP to be her means to fulfill her main objective, her "*dream*" as she refers, and that is to complete her degree. Her written reflection enlightens us as to the choice of music and images used in her story. She admits *Gladiator* is one of her favorite movies and the soundtrack *Now we are free* is a song that conveys calmness and peace of mind and makes her reflect. It is perhaps worth noting that the movie *Gladiator* is a story of duty, devotion, honor and strength. We may infer the connection between the two stories: V4's duty towards her family when they most needed her and then her devotion and strength towards her studies. Curiously, the lyrics to *Now we are free* have no known language. Songwriter Lisa Gerrard claims it is a language she created to talk to god through "sounds that speak from the heart" and, as there are no known words, the listener is able to add his or her own experience to it. In the chosen soundtrack we can perhaps also relate to the non-disclosed hardships V4 faced with honor and strength that, ten years later, enable her to *be free* to pursue her *dream*.

V4 claims the images of the sunset compliment the sense of calmness and serenity conveyed in the soundtrack. The visual component of the story is quite prominent. The excessive number of still images (see Chapter 4) that randomly illustrate the two-minute narrative are all of the sunset, where earth colors and oxides predominate. The sunset marks the passage from day to night, establishing the contrast between light and dark. In literature, this opposition is usually associated with several other contrasting ideas such as good/evil, life/death or joy/melancholy. In this particular case and given the nature of the story, we could infer that the sunset may represent the "before" and "after", the contrast in V4's attitude towards studying at the age of 22 and at the age of 32. Or even perhaps, if we consider the interwoven modes of sound and images, the sense of duty she felt towards her family at the age of 22 and the freedom to be at the age of 32. It is also worth noting, that the focus group participants refer to V4 as "being Zen". However, the issue of symbolism and cultural understanding is also present, as Zen images are predominantly blue and green and nature related, focusing on equilibrium of the different natural elements. The images of the story are different. It is therefore important to contemplate the multiple relations,

as the various meanings leads us along the paths of semiotics in order to shed light on how people think and interpret messages. As Kress and van Leeuwen (2002, p. 347) have argued, "signifiers carry a set of affordances from which sign-makers and interpreters select according to their communicative needs and interests in a given context". Thus, the different elements of the story have different implications for feelings, thoughts and behaviors for the multiple intervenients.

In the focus group, all participants recall the student by name. The first comment is very general ("*sweet and spectacular*") and so participants were prompted to explain. There is a consensus in the description, which is based on positive short phrases or adjectives, with nodding and 'yeses' echoing through the participants. Teachers claim V4 is dedicated to her studies and calm (in the sense that she acts slowly, at her own leisure). However, one participant states his impression is that the student is complicated. There is some tension when this is said, and other participants add other inputs, perhaps their own interpretation, in an attempt to better understand the participant's comment ("*her own boss*", "*complex*", "*spoiled*"). When no further agreement is expressed, the participant that perceived V4 as complex dismisses the discussion by saying he doesn't quite remember. Remaining participants continue to describe V4 in a positive light, stating she was "*a good student*" and "*hard-working*", if somewhat "*reserved*". A concrete example of the student's positive attributes is retold, where her sense of responsibility is brought to light. The entire description, based on a list of adjectives and characteristics, is focused on V4's academic process.

Table 6.3 Perceptions regarding V4

V4's perception	Teachers' perceptions
Of herself	Of how they see her
Dream	**Good student***
Professional and knowledge improvement	**Dedicated**
Obstacles to overcome	**Responsible**
Ambitious (doesn't want to stop studies)	**Hard-working**
Could do more, study more	Fulfilled her duties
Bad habit of procrastinating	**Calm (**acts at her own leisure**)**
Hasn't given her best	
Manage workload better (more organized)	

*words in bold repeat through the session

While watching the video, we come full circle. When V4 states she had to quit her HE studies, all participants nod as a piece of the puzzle is placed. Participants comment on the technical aspects of the video, the images and sound, claiming the elements reflect the student's calm, relaxed nature (also referred to as Zen), insisting the story is a direct reflection of V4, something that was expected. However, after watching the video, questions are also raised, namely regarding the

reasons for having quit studying. The fact that her parents' divorce led to postponement of her HE studies became the focus of discussion.

Finally, and we'd say more adamantly, the participant that had initially described V4 as complex, reiterates she behaved as if she thought she was better than others, specially in relation to her colleagues. Two other participants agree, one clearly stating that this posture did not however interfere with her work and other class activities. Thus, teachers' perceptions remain unaltered after viewing the story. Finally, it is worth noting, that whereas V4 constantly reinforced the idea she could do better and her perception that there is room to improve, the teachers perceive her as a student who, despite her inner struggles, successfully complies with what is asked of her. Table 6.3 (before) systematizes the perceptions of the focus group and that of V4.

6.2   The second focus group

The second focus group (Appendix 7) took place on Tuesday, March 6th 2012, at ISCAP, Porto and lasted one hour and thirty-one minutes (see Figure 6.7). Of the eight participants invited, six teachers attended, plus the moderator/researcher and media assistant. All of the teachers invited were from the languages and cultures scientific area. This is justified given that the five stories shown in the session belong to students enrolled in the Masters Program in Specialized Translation and Interpreting. In this particular case, the teachers knew four of the students from their previous 3-year degree in Administrative Assistance and Translation. C10 was the only new student, i.e. the teachers had only met C10 in the previous semester. Furthermore, some of the participants were teaching the students at the time the focus group sessions took place. Finally, and similarly to the previous focus group, all participants were aware who and what they would be discussing, knowledge which was considered as *sine qua non* for two of the participants.

6.2.1 C2: A dream fulfilled

C2 was a quiet student. Little was said during class time, however her effort was noteworthy. Furthermore, the love and pride she felt regarding her daughter was also notorious given that, whenever possible, she would reveal a bit more by sharing a personal photograph or a story.

C2 create a story using 18 still images. The story is one minute and fifty-seven seconds long and has no title. The first image conveys a young woman sitting by the ocean and looking at the horizon. This image in various shades of gray becomes blurred and veiled as a bright focal point

with the years 2007/2010 emerges. The first images are in different shades of black and grays, perhaps in line with the suffering C2 claimed to have gone through (*"After a troubled period of suffering"),* represented by the close-up image of the teardrop, which contrasts with the smiles and exultation portrayed in the images used later in the story. Color emerges when the C2 decides to study and fulfill her dream. In opposition to the close up of the tear at the beginning of the story, an eye with sun shinning in golden hues reflected in its depths emerges towards the end of the story (Figure 6.8). We can perhaps establish a parallelism between C2's past which, despite the stated suffering, remains concealed, with that of her present that is described in a far more positive and hopeful tone. This is conveyed by her choice of words and the rhythm of the voice over. There is no soundtrack other than the student's voice, which is slow-paced and somewhat melancholic at the beginning of the story and gradually becomes slightly more enthusiastic, especially when C2 mentions *"the little fairy"* in her life and thereafter.
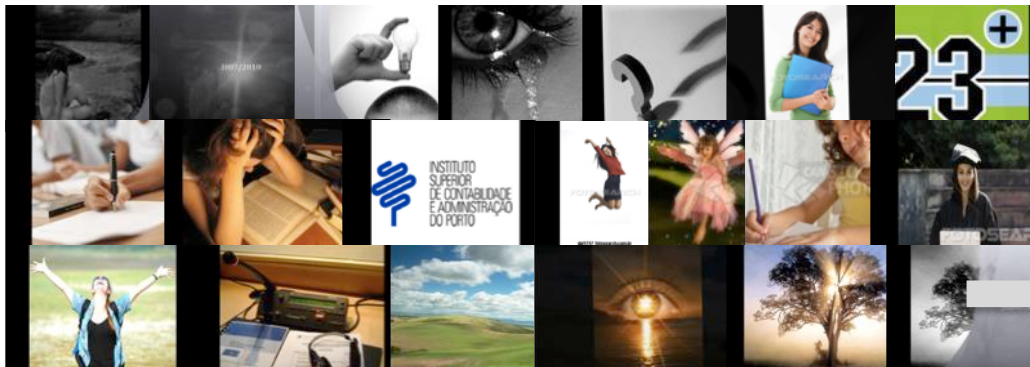
Figure 6.8 Screenshots of **A dream fulfilled**

C2's reflection may perhaps shed light on the reasons for this particular group's reluctance to participate in the research (see Chapter 5). As she admits, C2 was afraid of showing her story as she thought perhaps she would be revealing more than she should. C2 claims that social pressure prevents people from saying what they truly feel. In C2's particular situation, the decision to participate was gratifying because it allowed her to reflect on her past and the obstacles she had to overcome. This reflection allowed her to conclude that the *"tardy investment"* in herself was one of her best decisions since it represents *"a life example"* to show her daughter. C2's story is as follows:

> A dream fulfilled. We were in the year 2007.
> And I wondered: is there something more to life?
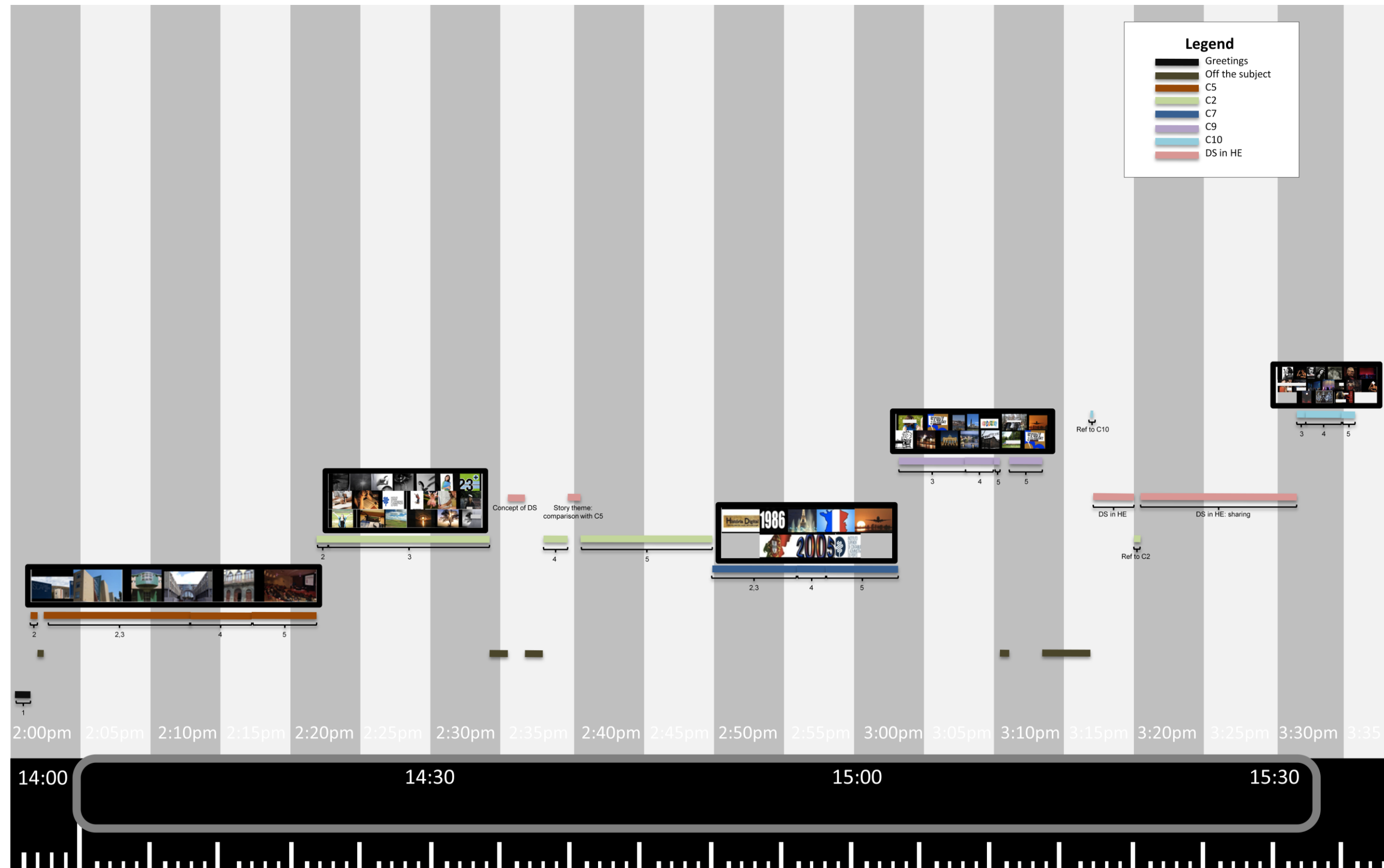
Figure 6.7 Visual representation of Focus Group 2

After a troubled period of suffering, I asked myself: What can I do for myself?

Perhaps study?... Bet on myself as a person.

I applied for Maiores de 23, applied to some colleges...

I studied a lot, spent many nights reading...

I entered ISCAP. Out of four vacancies, one was mine.

Success. An example for a little fairy in my life. An example for the future, one

she will someday follow, for sure.

Got my degree, with effort, with merit... fulfilling a dream that one day

someone asked of me. Today I am a professional interpreter.

The world has no limits...

The dream has been fulfilled...

I keep my eyes on the horizon and success is guaranteed.

The idea of contrasts heavily marks the focus group and the before and after perceptions of C2. As one participant starts, "*C2 had me fooled for about two weeks*". This statement is indeed the motto for the intense discussion that unfolded over the course of the next twenty-seven minutes.

All participants agree that the initial expectations regarding C2's academic performance were high, given her commitment and class participation. In fact, she was said to stand out positively, when compared to her colleagues while in class. Although is said to have "*practical intelligence*", C2 is then "*not able to implement it*" thus, concrete and objective results were lacking. Readily available to participate, especially if connected to interpreting, C2 was not able to successfully conclude her initiatives, often positing family-related excuses for this. One participant develops this further, accusing C2 of being "*dishonest*", as she "*played with our sensitivity in relation to certain issues*", admitting that, for unknown reasons, she didn't always act in good faith. Despite the apparent dedication and effort, this was, according to the participants, more of a pretense than reality.

The fact that C2 heavily relied on excuses related to her daughter ignites the discussion further: who was "*enslaved*" by whom? The mother or the daughter? The participants conclude that perhaps C2's refuge in her daughter was a convenience, an "*emotional strategy*" she used academically as well as professionally, while an interpreter in events related to ISCAP, revealing some irresponsibility.

The story show raises further questions and debate, perhaps in an attempt to better understand C2's posture and actions. In fact, participants agree that although the story is a reflection of C2, the story created seemed off. While the discourse is objective and revolves around success and professionalism, the images and the student's voice are not congruent with this type of discourse. If we abolish the words, the melody and images convey a melancholic and depressive nature. One participant admits C2 cried in her classes, which surprises the remaining participants. However, as the pieces of C2's puzzle are laid out, the participants acknowledge that although not clearly personal, the story is that of a "*survivor*", of someone who, despite the dramas in life was able to achieve success, and thus is an example for those around her. Admittedly her family, namely her daughter may be "to blame", if you will, for C2 not enrolling in HE earlier, for not having more time to dedicate to herself. C2 became pregnant at a very young age and dropped out of school. Furthermore, she is from "*a low-income, low-literate social class*" where a degree is looked upon as a *dream*, in the sense that it is not easily attainable, but of extreme value and thus, very prestigious.

Table 6.4 Perceptions regarding C2

C2's perception	Teachers' perceptions
Of herself (expressed in words)	**Of how they see her**
Dream Troubled period of suffering Focus on self Hard-working (studied a lot) An example to follow (for her daughter) Effort Professional interpreter Success	**Positive impression (oral participation, class work)*** Practical intelligence **Lacking objective results** **Dishonest** Irresponsible (family excuses) Not professional interpreter
C2's story	**Teachers' perceptions**
Images and sound	**After watching the story**
Slow-paced narrative Melancholic tone of voice Gray images (beginning) Tearful eye	**Difficult life** **Sadness** **Survivor** Low-income, low-literate social class Degree = prestige Megalomania

*words in bold repeat through the session

An additional aspect to consider is the fact that C2 sees herself as a "*professional interpreter*" despite the fact that she had not concluded her degree, and that the professional experience in interpreting, measured in terms of hours, was quite low. The participants see C2's statement as a clear "*lack of perspective on reality*", referred to as "*megalomania*", to "*compensate for a*

probable low self-esteem". While discussing the contradictions perceived in the digital story, one participant concludes, "*there is a nostalgic element in attaining something. And as it has been concluded, there is some sadness* [when she] *recalls moments, we do not clearly understand, but that were difficult*". This fragment of the focus group is particularly interesting as the center of attention, which began entirely focused on the student's academic performance, gradually shifts towards the personal as together participants seek deeper understanding, drawing on perceived undercurrents of the story shown, to complete the missing pieces. Table 6.4 attempts to summarize some of the key perceptions pertaining to C2, conscious of the fact that many aspects are interwoven and therefore difficult to represent.

6.2.2 C5: An improvised story

Little can be said about C5 from a personal standpoint. Our perception is that C5 is charming and polite. Academically, C5 is an excellent interpreter.

As the story has no title, we thought is appropriate to refer to the story created as **An improvised story**, as this was our first impression after watching the story for the first time. C5's story is three minutes and twenty-four seconds long. It comprises six photographs of ISCAP, four of the newer building, one of the old building and one of a conference at one of the amphitheaters (Figure 6.9). Revealing is perhaps the fact that five of the photographs are perspectives of the façade, and the one which is of the interior is too distant to be able to perceive in greater detail. Thus, we may question if C5 is indeed present in the image or if the photograph is just a general representation of the events that occur at ISCAP. Curiously, this particular amphitheater is equipped with interpreting booths and thus we may speculate C5 felt a professional connection with it given the very nature of the events that take place and the fact that C5 may have used this very same place in his professional career as an interpreter.
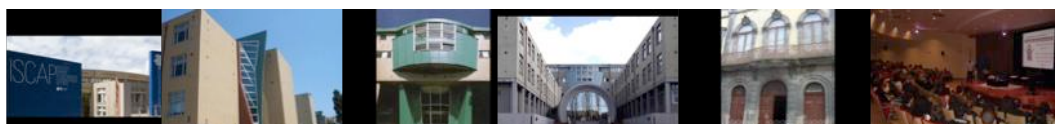
Figure 6.9 Screenshots of **An improvised story**

Another significant element of the story is the audio. The story comprises two (or perhaps three) audio tracks: one is the student's voice-over, the other is the soundtrack. The student narrates the story in a strong, deep voice, with a movie-like intonation where is word is clearly enunciated

and drawn out in English. This is the only story that was created in a foreign language, by choice. As the student speaks, sounds from the class are also noticeable. The teacher's voice and the question/answer session that was taking place is a constant murmur that is not concealed by the other audio. Admittedly, the narrative was recorded during class. One participant questions C5's intentions: "*I question myself if the recording of this with the sound of colleagues was intentional or not. It may have been part of the 'marketing' operation he is launching with this narrative*". C5's narrative focuses ISCAP as a learning institution. Thus, the sounds associated with the classroom may be perceived as intentional, an additional audio track. Or, perhaps just an unavoidable consequence of recording the narrative while in class, in a *last minute* effort to conclude the story quickly. The voice-over is complemented with an old Wild West soundtrack, clearly inspired by the older American cowboy movies.

C5 enrolled at ISCAP in 1999. This surprised all the participants. C5 had enrolled in the five-year degree, before the Bologna reforms occurred at ISCAP. Participants comment on C5's visual aspect, as the photo of the student shown in the presentation is of the time he first came to ISCAP, more than ten years ago. C5 is well recognized and known amongst the various participants. One admits the student stood out amongst the remaining students, a male student amongst a group of females, which typically characterizes the Administrative and Translation degree at ISCAP.

Interestingly, the participants discuss the before and after posture. The time-lapse is often referred to as explanation for an identified change in attitude and posture in class. C5 rarely attended classes, and all participants comment this fact. However, all concede he was an intelligent student with great potential, despite the clear lack of interest, which positively surprised the teachers, as the initial expectations were quite low. In 2005, one participant states she noticed a change in posture, stating that C5 had matured. This teachers argues that even though there seems to be a slight change in C5, he is a "*last minute*" student, that is to say, he is perceived as an uninterested student who completes the minimum required of him at the last minute. The expression *last minute student* is repeatedly used to describe C5. There is one participant that contradicts this perception. She describes C5 as an interested and participative student, which contributed greatly to class. It is perhaps worth noting that this particular teacher taught interpreting which, as the various participants refer, has unique characteristics that may appeal to C5, namely its immediate nature. Little or no previous work is required, especially for students with experience in the area, which was the case.

The student is also perceived as "*well mannered*" and "*very friendly*", while keeping the more personal aspects to himself. The fact that C5 is integrated and collaborates in the various nuclei at ISCAP is also referred. Indeed, all participants admit C5 is readily willing to participate in the various extracurricular projects proposed.

The participants discuss the story created by C5, which brought about bouts of laughter as it was being shown. All participants agree the story "*is a good picture of him and is in line with what was being said*". On the one hand, all concede the story did not take long to create, given the nature of the images, all of them available on the Internet, and the narrated text, which was considered to be "*repetitive*" and "*poor*". While one participant also ponders whether or not this very aspect was intentional, most believe it was an unintentional consequence. On the other hand, C5's reaction time is seen as admirable. While girding himself with the minimum, C5 is able to use his voice, the Internet and perhaps the class sounds to successfully create an "*epic narrative*" of a "*lone cowboy*".

When discussing how much of C5 this story reveals, the participants believe the story created revolves around ISCAP and is not personal, "*he gives what he reveals*". That is to say, C5's story portrays an academic perspective, without revealing himself, a characteristic that is considered striking in itself. C5 "*reveals nothing in this story*" similarly to the relationship established between the participants and C5, where "*nothing was ever personal*". C5's story is as follows:

> *This is ISCAP. This is a place where all fears stay at the entry gate and there they lay to die. This is the institution where boys come to exit men. This is the place where cowards come to see themselves as higher, as any conqueror would fly.*
> *This is a place where we form interpreter, where we form accountants, and where we form men for life.*
> *This is where teachers, students and everyone else meet for the better good of education.*
> *This is the story of XXX. This is my story and how I became the fastest interpreter of the West.*
> *May accountants, may hours, many people at my feet. This is the story of the first interpreter to ever tell the story and lived to tell it…*

Welcome to the place where you'll get your education, your training and the preparation for life….

Welcome to ISCAP…, welcome to the new reality in teaching, learning, interpreting, translating and everything else.

This is where I became the proudest member of this greater family of the language field.

We'll be seeing you next year for new challenges in education.

Indeed the text is focused on ISCAP, a learning institution C5 has been a part of for more than 10 years, the place where C5 admittedly matured into the adult he is today. Undoubtedly academic and professional, given the number of references to education and work, through this ode to ISCAP we may perhaps infer C5 refers not only to the obvious physical growth and educational training, but also the psychological growth, which enabled him to prepare for life and become a competent professional interpreter. This is manifested in the contrasting ideas, representative of the level of maturity achieved throughout the years (*fears – lay to die*, *coward – conquer*, *boys – men*, *next year – new challenges*).

The old Wild West soundtrack, perhaps somewhat at odds with the images of ISCAP, may portray C5's lone psychological journey as he wondered, bound to no fixed structures (as was stated in the focus group, "*he has his own discipline*") towards the conquest of his adulthood and profession.

6.2.3 C7: Digital Story

C7 was withdrawn and very quiet, almost a solitary, silent ghost amidst the remaining students. The only marking characteristic was C7's heavy French pronunciation that came through in the practical oral exercises. Otherwise very few words came out of her mouth.

C7's story is two minutes and seven seconds long and comprises eight still images (Figure 6.10) with no audio track other than the student's own voice as she narrates the story. The title frame is an image of the words *Digital Story* in Portuguese. The images that follow are quite interesting in the sense that they are almost identical in nature, and by these alone we are able to infer the content of the story: two significant years (1986 and 2005), two countries (France and Portugal),

two (perhaps three) places (Paris and ISCAP, although emphasis is also placed on Valongo) and an image of an airplane and a sunset, which connects the sequences of images.

Figure 6.10 Screenshots of **Digital Story**

In her reflection, C7 reiterates what she voices in her story. C7 was born in France and spent most of her life there. In the story she explains that what she considers "most of her life" were the first fourteen years. C7's life changed when she returned to Portugal with her parents. Visually this is represented by airplane and the sunset. As we've stated above (see 6.1.4), the images of the sunset marks the passage from day to night and is usually associated with contrasting ideas. In terms of narrative, there is a strong reference to Paris, the French capital and then to Valongo. C7 not only changes country, but also moves from a prominent city to a small municipality in the suburbs of Porto. Despite this initial emphasis in the narrative, the remaining story is a description of her academic journey at ISCAP. C7 does not refer her academic performance, she merely describes the various degrees she was enrolled in and the situation at the time of the story. Curiously amidst this description C7 states, "*I did not participate much in the Academic Praxes"*, which seems astray and, consequently, perhaps worth noting. Although this though is thought is not developed further in her story, in her personal written reflection C7 states, "*To me ISCAP is as a place for learning, not having fun. It was with great sacrifice that I attended college. I do not have stories like my colleagues about Academic Praxes, since I never attended the Praxes"*. The feeling behind this statement is lost on the paper it was written on. Indeed, the glimpses obtained from the reflection and the story are not sufficient to fully comprehend the significance for and impact on C7. The Digital Story is as follows:

> *My name is XXXX, I was born in 1986 in Paris, the French capital.*
> *For 14 years I lived there, studied there. At the end of the 14 years I came to*
> *Portugal with my parents, where I moved to Valongo, and I'm still in Valongo.*
> *In 2005 I enrolled at ISCAP, School of Accounting and Administration of Porto,*
> *in Accounting, before Bologna.*

I was in Accounting for two years and no, I did not participate much in the Academic Praxes.

After these two years I changed my degree, I switched to Administrative Assistance and Translation, which was the restructure of the Languages and Secretariat Degree. After these three years I decided it would be better if I did specialized training, so I remained at ISCAP but enrolled in the Master's Degree of Specialized Translation and Interpretation, where I am today.

In this master's course, during the first semester we had very specific classes in the area of law and economics and now in the second semester we also have some distinct areas, as is Literary and Interpretation. I am currently making a digital story for Remote and Conference Interpreting, which Sandra Ribeiro is one of the teachers.

I still do not know what the future holds. The future is an adventure. We shall see. Thank you.

C7 admits she is shy and reserved at ISCAP and understands this has negative repercussions on her grades, given that teachers can only consider her class work and and her reluctant participation. She claims teachers were never able to fully know her. In her reflection a clear distinction is established between how C7 sees herself amongst her friends and how she acts at ISCAP. This is perhaps justified similarly to her lack of participation in the *Praxes*: ISCAP is not a place to have fun, rather it is the place to learn. Thus we can infer that her more sociable side is reserved for her close friends and outside ISCAP. Curiously, C7 admits ISCAP is her "*second home*". The importance attributed to the school is also patent in the story, conveyed through the audio as well as the visual narrative. As a participating teacher acknowledges after watching the story, "*the image of ISCAP remains until the end*". In fact, the first seven images of the story emerge during the initial thirty-two seconds, whereas the remaining image, the symbol of ISCAP, remains static for the remaining one minute and thirty-five seconds of the story. C7 admits, "*even if we don't create a very personal, such as mine, we always think about who we were when we started and who we are now, and the role ISCAP played in that growth*".

The teachers' perceptions are in accordance with how C7 perceives her to be (see Table 6.5). In fact, both C7 and teachers use the very same terms in their descriptions. Curiously, the group of teachers has little to say regarding C7 perhaps due to the student's very nature. As once states, "*it's likely that she participated very little in class (…) because I think that I keep a very strong*

image of most student. The failure to remember her is, to me, symptomatic of a low profile. (…) she must have been very discreet". The teachers recall C7 to be a student with many difficulties, which derive from the fact that she is a francophone student.

Table 6.5 Perceptions regarding C7

C7's perception			Teachers' perceptions
Of herself	**Of how she thinks others see her**		**Of how they see her**
Read Run Watch movies Go out Loves animals (specially dogs) Sociable Emotionally stable Reserved Shy	Friends	Kind Fun Always there (to talk, to help, to listen)	**Francophone student*** Dedicated Hard-working **Many difficulties** **Not a good student** **Quiet,** low-profile **Shy, Reserved** **Non-participating student** Sad
	Teachers	Shy Reserved Doesn't participate Doesn't talk Assessment based on grades only	

*words in bold repeat through the session

Given that all teachers have unsubstantial elements, there is some anxiousness as the story begins. While the story is being shown, the teachers explicitly manifest their feelings. There is surprise when C7 admits she attended Accounting for two years, but perhaps what transpires from the expressions and the hidden and not so hidden laughter is a slight dubious attitude towards the type of story, or there lack of. All participants agree the story was not precisely a story but rather a "*raw*", "*uncreative report*". Intriguingly, the teachers that recall C7 better admit the story presented was exactly what they expected to see, as "*one would not expect something creative or original from her*". Amidst the laughter, one teacher softly states, "*She is a sad student*". Not all teachers share this opinion, giving way to some degree of commotion and an imperceptible exchange of perceptions amongst the participants. The teacher explains, "*An uprooting experience must be traumatizing.*" Another participant admits that C7 does have a sad face, thus "*the question remains*", given that the story nothing reveals, but perhaps it was not meant to reveal.

6.2.4 C9: There once was a girl

The first word that emerges associated to C9 is possibly "tomboy". Not to be regarded as pejorative, but her posture, appearance and voice undeniable distinguished C9 in a classroom dominated by female students. C9 associated and seemed to have a closer tie to the few male students in the class that the female students. She openly expressed her love for sports, namely Portuguese soccer. Associated to this, the masculine or academic attire she favored and her rich

baritone was unmistakable. She was spirited, with a canny attitude, if somewhat lazy in class. C9 decided to take part in the research because she felt the theme was interesting and made her reflect on who she, and consequently think more profoundly about the future in order to be better.

C9 created a story, which is precisely two minutes long, composed of an array of thirty-four still images, which repeat throughout the story. The same image of the sunset appears three times, whilst the Polish flag emerges twice. The photographs taken of the places visited and of her friends predominate. There are also three cartoons (Figure 6.11).
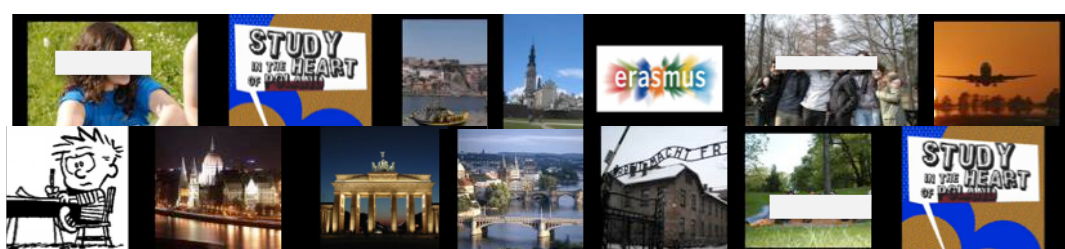
Figure 6.11 Selected screenshots from **There once was a girl**

Besides the student's own voice narrating the story, there is no soundtrack. The images reflect an episode of C9's life and, although there is an attempt to create a story with a plot ("*There once was a girl"),* the result is more of a description of events than an actual story. C9's story is:

> *There once was a girl, XXX who decided to go on Erasmus to Poland, with her friend A. The two left Porto bound for Czestochowa and there they met their friends who had began Erasmus in the first semester, B, C and D. The five shared a house with another French friend, E. Then XXX, A and B stayed in a house, while the C, D and E stayed in another. In the six months that followed, they took the opportunity to make new friends, among them Spaniards, French, Germans and Poles, to travel, and the main objective of Erasmus, to study.*
> *They traveled in and out of Poland ... they went to Copenhagen, Berlin, Prague, Budapest, and in Poland went to Krakow, Bratislava, Bosnia-Herzegovina and Auschwitz.*
> *They loved travelling and getting to know new cultures, but they also liked learning a new teaching method and getting to know the way classes were taught in another country. They encountered some difficulties with the*

language, but ultimately they had a lot of fun and it was an experience they
will never forget.

They hope to meet again one day in Poland or elsewhere and remember their
Erasmus times where they were quite happy.

The visual aspects of the story illustrate the narrative by providing a parallel visual text. For example, when she voices the word Erasmus, an image of the word is represented or when she mentions Poland, the flag is shown. Identically, when she refers to her friends or the places she visited, those photographs appear on the screen. As a result, visually it is fast-paced, although the audio may seem, to some extent, abrupt and disjointed. We question if the visual story preceded the oral narrative, as at times there seems to be a waiting period between one and the other. The story in its entirety intends to illustrate a fun-loving, laid-back, adventurous girl, a representation of who C9 claims to be and to be perceived as.

In her written reflection, C9 describes herself from a personal standpoint and how she thinks others see her. She admits her time at ISCAP allowed her to mature. She is a sports fan. She plays Futsal and likes to watch soccer and basketball games. She claims to be calm and pondered and, although she like to be left alone to reflect, she loves to be with her friends, to go out and have fun. C9 admits she gives more of herself to her closest friends and is quite reserved around those she doesn't know very well. She admits he doesn't like to reveal too much of herself. She believes teachers see her as a fun and relaxed student, albeit perhaps too relaxed in class. There is an undeniable parallelism between her reflection, her story and the images chosen to illustrate the story, all interwoven to convey the same idea.

The discussion surrounding C9 has two perspectives, given the number of years and the time period each teacher met and interacted with the student. The timeframe is referred more than once as participants conclude that the C9 described while in her bachelor studies was not exactly the same C9 that was in the master's program. Thus, although in general the overall image is identical, participants recognize time had a maturing effect on C9.

The participants that knew C9 when she was 18 years old, describe her as somewhat insolent and uninterested, to the point of being quite laid-back and even lazy, despite her obvious capacity to do more and better. Recalling her initial years at ISCAP, the participants see C9 as a very young woman who hid her "*childishness with a certain degree of arrogance*". The photograph surprises the participants because C9 is openly smiling and seems affable, whereas participants perceive C9

as the opposite, recalling her constantly scowling face and mannish posture. Furthermore, various references are made to the fact that C9 often wore the traditional academic garment, which is more often than not associated to partying.

On the other hand, one participant alerts that "*C9 wasn't anything like that in MA*". This teacher recalls a nurturing and caring student, who listened and dried her colleague's tears (namely C2's), despite the age difference between them. She draws on this image of C9 to argue that although she continued to be "*a little brusque as portrayed by the story*", "*C9 was very different*", although no specific details were provided. The "*brusqueness*" reiterated by two other participants derives from the staccato narrative C9 voices. The participating teachers transpose this image to C9's personality.

Table 6.6 Perceptions regarding C9

C9's perception		Teachers' perceptions
Of herself	**Of how she thinks others see her**	**Of how they see her**
Sports fan Calm Pondered Fun loving Reserved (around strangers)	Relaxed (maybe too relaxed) Fun Friendly Sociable	**Childish and Insolent** **(Too) Relaxed, lazy** **Uninterested** **Scowling** Mannish **Traditional Academic garment*** **Brusque** Nurturing and caring

*words in bold repeat through the session

Whereas C9 sees herself as relaxed, the teachers perceive her as too laid-back and lazy. C9 is aware of this, though. Furthermore, the image of the caring student is a characteristic described by C9 herself, when she admits she gives more of herself to her closest friends. Finally, she admits that she likes to have fun with her friends and that over the years at ISCAP she has learnt a great deal and has matured, in line with what the teachers claimed (see Table 6.6).

6.2.5 C10: Difficult to summarize

Having no previous contact with C10, the few classes prior to collecting the stories devised a polite and very interested, attentive and dedicated student. At first C10 was quite reluctant to participate in the study. She did not want to disclose herself to unknown people and debated on whether or not to participate. Knowing the story was only going to be shown to her teachers was a decisive factor. Curiously, having decided to participate, C10 chose to reveal what she described as "*one of the most significant events*" in her life, something that is "*personal and not told to*

many people". The images chosen portray the story and the people involved. Finally, in her written reflection, C10 concludes the creation of this particular story allowed her to relive the emotions felt at that pivotal moment in life.

The story comprises 17 still images, 7 of which are of C10 on stage, and three of the people she met during this time of her life (Figure 6.12). The remaining images portray her love for *fado* and the person she represented in the musical that changed her life. Intriguing is the fact that, although the story revolves around C10's passion, which is singing, the only audio track of the story is her voice, as she narrates it.

Figure 6.12 Screenshots of **Difficult to summarize**

Over the course of two minutes and twenty-six seconds, C10 describes how she became the lead in one of Portugal's famous musical, a tribute to the life of Amália Rodrigues, a well-known *fado* singer. C10's story shocked her teachers because, despite the prestige, this facet was kept apart from her academic life at ISCAP. Curiously, her colleagues knew and had heard C10 sing on stage, but were also careful to keep this aspect to themselves, perhaps complying with C10's wishes. C10's story is as follows:

> *It is difficult to summarize in two minutes an important episode of our life because, by definition, the important episodes are full of small details that we never forget… but I'll try anyway.*
> *In 2005 I went to an audition to join the cast of Filipe La Féria's play on fado singer Amália Rodrigues and I got the part.*
> *There were three castings full of good things and bad things, a lot of nervousness until I got the part. It was two months, one for rehearsals and one on show. I met some great people and it really was a fantastic experience. The*

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first few days are like at school: we don't not know anyone and go to class very nervously and then we learn to do a number of things that we didn't even dream that one day we would learn.

We really get to know people and live hours on end with people who we had never known, and experiencing it at the age of 27 was fantastic.

However, after participating in this piece more contacts appeared and since then it has been like a snowball ... contacts and people calling... and now I can say that, thanks to a call from a friend who knew I liked to sing, that called me very quickly and made me leave work to run to a casting at Teatro Sá da Bandeira in Porto ... thanks to that call and that moment that nobody expected... it is thanks to that that today I do what I really like to do, which is sing. Moments that sometimes seem to have no importance at all can indeed completely change our lives.

We pondered on whether or not to include the story because very few teachers had had C10 as a student, given that it was the first year she had enrolled at ISCAP. The story was shown at the end of the second focus group because several teachers present revealed a particular curiosity in C10's story. Thus, of the five participants present at the end of the session, only two knew C10 and spoke of her with affection, although nothing specific was said. Furthermore, as the participants were in a rush to leave, very few perceptions were exchanged regarding the student. Nonetheless we decided to include the story because, as one participant claimed, "*this story yes, this story was very revealing!*" while one other teacher openly expressed some regret not having known C10 when she stated, "*I didn't have the privilege*".

6.3   The third focus group

The third focus group (Appendix 8) took place on Wednesday, March 7th 2012, at ISCAP, Porto and lasted longer, namely two hours and ten minutes (see Figure 6.13). Of the eleven teachers invited, only five were in attendance, plus the moderator/researcher and the media assistant. Four of the teachers present were from the languages and cultures scientific area and one was an ICT teacher. The stories were of students enrolled in the third year of the Administrative Assistance and Translation degree and, whereas four teachers had had some of the participants previously but were not teaching them at the time of the focus group, one teacher was teaching them for the first time at the time of the focus group. Thus, she only had met them roughly one
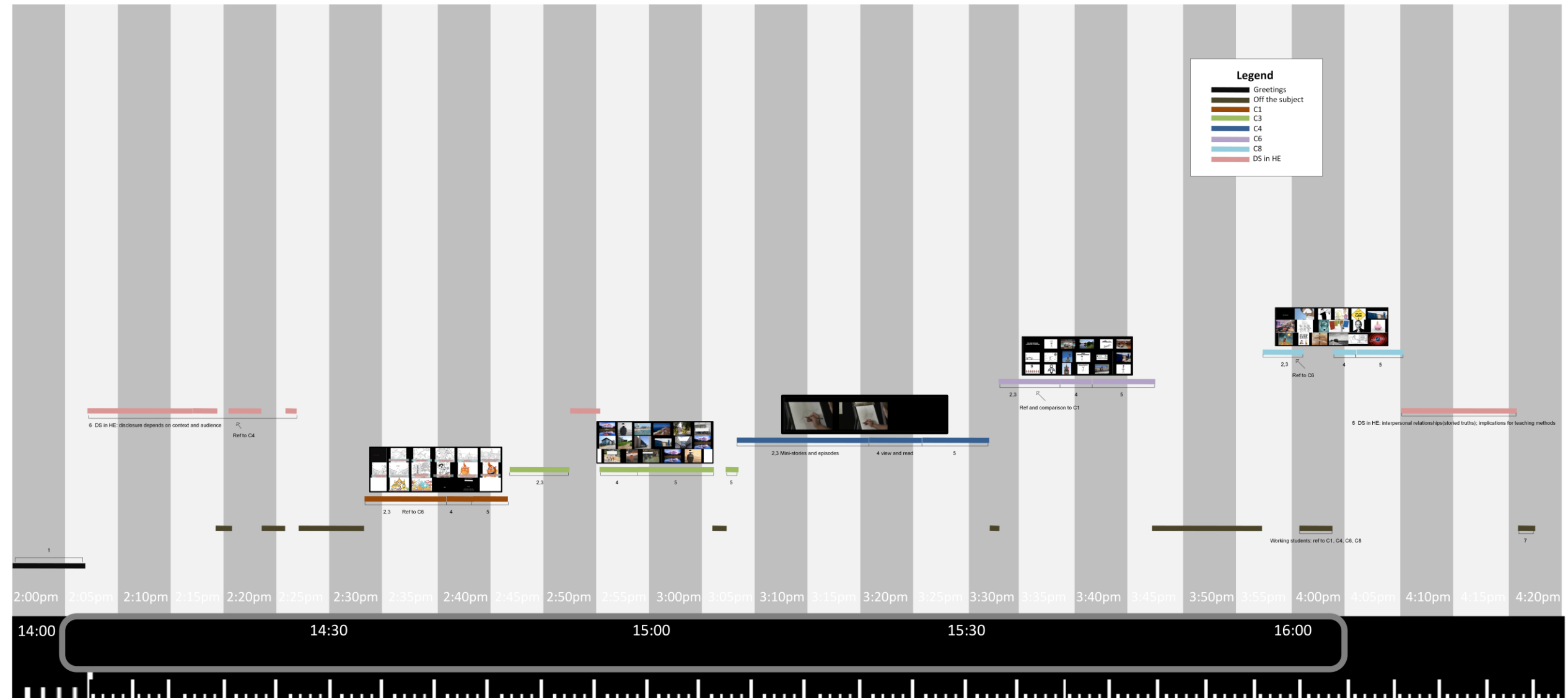
Figure 6.13 Visual representation of Focus Group 3

month prior to the session and would continue to meet with them after the session. While we did not think this would be a problem, the teacher involved expressed some concern at the end of the session. We will return to this aspect later in this section. Finally, and similarly to the previous focus group, all participants were aware of who and what they would be discussing.

6.3.1 C1: A fish

C1 was a mature student, a self-assured mother of two. She spoke candidly but with respect. C1 was always looking for ways to improve her work and she constantly sought feedback to the activities carried out. She took pride in her accomplishments, often vocally expressed in class. Admittedly, she was expressive both orally and in terms of body language, often remaining behind after class to comment on the activities carried out in class.

Despite the self-assured image that she conveyed in class, on the day we began the activities for the research C1 admitted she felt insecure. She describes herself as the "*daughter of the sea*" given her love for the sea and the beach. She sees herself as "*adaptable*", "*friendly, expressive*". She doesn't see herself as shy, quite the contrary. She likes to communicate and contact other people and other cultures. It is her belief that all people are different and by acknowledging this, she accepts these differences and even those who she claims to be more "*eccentric*". Perhaps in line with her communicative nature, C1 claims her colleagues like to talk to her. Despite her age, which she mentions quite often ("*I am not young anymore*"), she contends she has a good relationship with her colleagues and is perceived as "*responsible*". She retells the story of her first day at ISCAP, where her colleagues mistook her for the teacher, which consequently brought them closer and shaped their relationship. C1 admits the episode allowed them to look at her as equals despite the age difference.

C1 saw the DS process as a challenge. However, her "*perseverance*" and "*stubbornness*" allowed her to effectively accept and meet the challenge placed before her. C1 admits being, "*a person who does not give up at the first hurdle and I think my classmates and teachers see this in me*". The challenge, however, was not the story itself, but the technology literacy needed to create the story. The story, that of a fish, is a metaphor that is related to "*my growth, personal growth, my growth as a human being, as a mother, as a person*". Although simple, the story was carefully chosen "*not to reveal too many details*" while it "*effectively shows who I am, my journey, my journey thus far*". The story C1 narrates is as follows:

A fish

Once upon a time there was a fish that was born during a very troubled time in the history of his pond.

Over time, the life in the pond stabilized and even flourished.

The fish, which always heard it was okay to be different, believed it, but in practice, it hurt him.

He noticed that it was difficult to make friends because the other fish did not understand and were always criticizing him.

The fish, afraid of being alone, forgot his differences and began to be what everyone wanted him to be. He grew thinking he was happy that way.

As an adult, he began swimming in the same direction as the other fish, like everyone else, without even questioning the way.

But the voice of his difference began to awaken. Then he questioned why he felt such a great void.

He looked inside himself and came to the conclusion that the emptiness he felt was no more than the longing for himself, for his difference.

And without looking back, he changed the course of his life and began to swim in the direction he thought he had to follow.

Today some admire him for his courage, others less so.

But there are still some who do not admit to admiring him, because that would mirror the fragility of their character.

END

The story is about accepting one's own difference and fighting for what he or she believes in spite of social pressures. This is conveyed through sixteen still frames (a Title, the End, a Credits frame, nine uncolored drawings and four colored drawings) (Figure 5.14), subtitles, C1's voice and an instrumental soundtrack. This two-minute and three second long story begins with a title page and the classical sounds of an orchestra. The story unfolds to the steady cadence of C1's voice, and the instrumental version of Hans Zimmer's *A Way of Life* from the movie *The Last Samurai.* Colorless drawings of a fish and his surroundings in the middle of the sea accompany the setup of the story. As the conflict emerges, the images change. The story gains color, the two frames with the drawing of the main character (the orange fish) is different, as if not a mere drawing of another fish in the sea. The images of the main character become, at this point, dimensional, almost 3D and possibly alive. The visual elements of the story accompany the narrative: the

colorless life of one amongst many changes as the fish forges its own way, becoming colorful and somewhat real amongst the remaining fish. This is the only digital story with a narrative structure (setup, conflict and resolution). C1 laughed when we questioned her, admitting she loves telling stories and has quite some practice with her children.

Figure 6.14 Screenshots of **A fish**

The soundtrack chosen supports these very same ideas. The movie *The Last Samurai* is about the westernization of Japan, about the need to modernize without neglecting the past and traditions, by charting one's own path despite the pressures. The soundtrack chosen is the instrumental version of Hans Zimmer's A Way of Life. Although C1 opts not to include the lyrics, the song too follows a similar pattern as C1's story. In terms of melody, we'd say there is almost a reflective quality to the song, increasing in vibrancy and passion as the story reaches its conflict and resolution. An analysis of the lyrics reveals these too foster "*A Way Of Life*" where you are incentivized not to "*close it* [your heart] *up just waiting for tomorrow*" and to "*take the chance/To not just survive/[as] This time may be worth just one more dance/To make you finally come alive*"[79]. These interwoven elements create a metaphor, recognized by teachers and students alike, of her life, a story with symbolic value.

C1 was described as a hard-working, mature student who stood out not merely due to her age, but because she revealed maturity in her studies. She was described as a student with competences and professional skills that greatly contribute to class. Being a mother of two children, this motherly nature was also reflected in class and her relationship with her colleagues, where C1 is referred to as "*protective*". Furthermore, C1 is described as very communicative to

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[79] Lyrics available at http://www.lyricszoo.com/hans-zimmer/a-way-of-life/

the point of being talkative at times. This maybe due to the fact the fact that C1 is zealous in her participation. Inquisitive and diligent, C1 is described by all as committed to her studies.

Table 6.7 Perceptions regarding C1

C1's perception		Teachers' perceptions
Of herself	Of how she thinks others see her	Of how they see her
"Daughter of the sea" Adaptable Friendly Expressive Communicative Tolerant Persevering Stubborn	Responsible An equal Persevering Stubborn	**Hard-working*** **Mother (of the group and in real life)/mature** **Protective** **Talkative/communicative** **Participative/Zealous** Sense of humor **Committed** Diligent

*words in bold repeat through the session

The story shown, **A fish**, stunned the teachers in the focus group. In truth, participants were literally struck speechless after watching the story. Acknowledging its symbolic nature, teachers admitted if they didn't know it was hers they would not have guessed. A debate emerges on whether C1 is just a good actress in class, on whether the story reflects something of her past or even if, perhaps, the story's core indeed reflects traces of C1's personality. C1 does stand out, she is different and teachers speculate on the courage needed to escape standards and order and a pre-established objective. Expressions such as *"the longing for himself"* and "*fragility of their character*" were met with awe during and after the viewing, and repeatedly referred to. Table 6.7 summarizes the perceptions regarding C1.

6.3.2 C3: The person I am

Our perception of C3 is sketchy as a result of the student's withdrawn, reserved posture. C3 rarely participated in class, only doing so when directly requested to do so. Even then, the participation was rather reluctant, albeit with a smile.

The story is three minutes and eight seconds long and comprises seventeen frames. The idyllic image represented by the mountain, the grass, the evergreens and the lake, in earth colors (blues, brown, greens with a hint of mauve), repeats three times and remains on the screen for more than sixty percent of the entire story. Although the image itself is static, there is a constant ripple in the water and the clouds, which are also reflected on the lake's surface, are constantly moving. In comparison, the remaining images shift quite fast. The remaining images are of building

facades and personal photographs. Although C3 uses four photographs of himself (one of which repeats at the end of the story), there is a sense of distance, both physical and psychological. In the personal photographs C3 is not easily recognizable, for he is hidden behind glasses, a cap or costumes (see Figure 6.15).
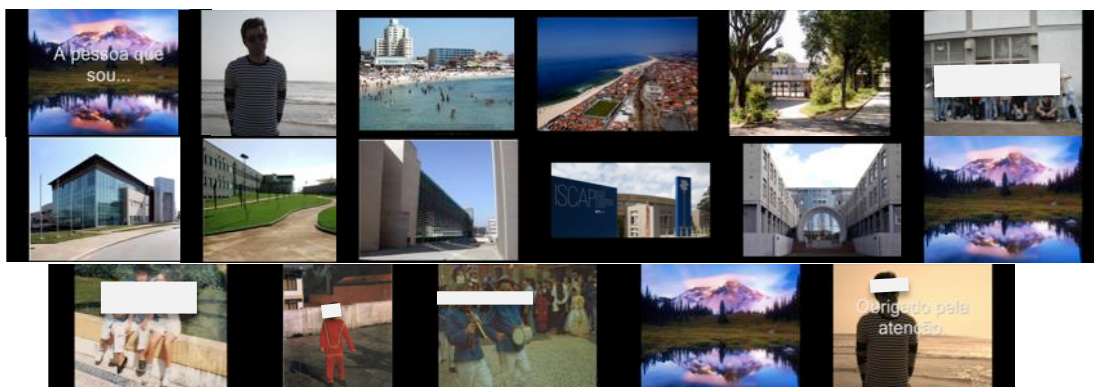
Figure 6.15 Screenshots of **The person I am**

The audio comprises two tracks: the student's voice as he narrates the story and a background soundtrack, that, similarly to the ripples of the water and the repetitive movement of the clouds, has a recurring rhythm. Although the song chosen has lyrics, C3's voice overrides these. Nonetheless C3 chose the song not only for its melody, but also for the lyrics "*talk about ourselves, which was appropriate for the story*". The narrative follows, for the most part, the reflection prompts pursued in the story circle and student guide (see Appendix 2). What C3 chose to reveal in the story circle is identical to his narrative and, curiously, very similar, if not precisely the same as what he claimed at the time of the Story Show (see Appendix 5) and is written in his personal reflection (see Appendix 10). Through excerpts, Table 6.8 intends to demonstrate the close relationship between the prompts and what C3 chose to disclose throughout the various stages of the project.

Notorious in C3's participation is the consistency of ideas and expressions. As can be seen in the table above, we can derive four main conclusions: C3 likes to be with his friends, he is a reserved, private person, he believes his friends hold him in high regards and the first day of primary school was memorable. Besides these obvious and patent ideas that are retained throughout the study, we may infer that C3's discourse conveys a sense of insecurity, as if C3 is seeking approval, or looking to please others, whether they are his friends ("*I hope they like*"; "*I hope so*"; "*I hope they hold me in high regard*") or his teachers ("*I try to participate"; "I try to be polite*"). C3 is not assertive in his discourse, written or spoken.

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Table 6.8 Relationship between prompts and C3's disclosure

Prompts	Story Circle	Story	Personal Reflection
How do you see yourself?	*I really like being with my friends*.* *I like sports.* *I try to give my best. I try to help others.* *I am a bit reserved. I am not talkative. I like my own space*.*	*I like sports. I practice swimming.* *I like playing online with my friends.* *As a person, I think I'm a private person.* *I like to help others, so I think I am a helpful person.*	*I think I am reserved. I don't really show my feelings to people I don't know well.*
How do you think others see you?	*I think others hold me in high regard. At least I hope so.*	*As to what others think of me, I think my friends hold me in high regards, at least that's what I think and I also try to do everything so that they hold me in high regard.*	*I think others hold me in high regard.*
Think of a story/an event that greatly influenced you while a student at ISCAP.		*I can refer the first day I went to primary school. I remember always clinging to my mother and at the time I did not want to go, I cried and everything, I told her that I did not want to go to school. Then, on the first day, with great difficulty, she took me to school and I went, and I remember I loved being with my new friends and I remember at the end of the school day, getting home and telling my mother that what I wanted to do was go back there, that I really liked it [sic].*	*The first day of primary school was a day that quite marked me. I remember not wanting to go and so I cried and everything. And then I recall loving it.*

*words constantly repeated.

C3 also continuously refers to his friends and the pleasure he takes from being with them. Thus, although he describes himself as "*reserved*" and "*private*", the need to be with his friends is notorious. Curiously, the interaction does not seem to be face-to-face, rather online ("*I like playing online with my friends*"). Furthermore, C3 claims to like sports, but the sport indicated is an individual sport, swimming, not a group sport. Finally, it is worth mentioning that in the story circle, C3 talked about his experience with the Academic *Praxes* and the fact that he did not

pursue it, claiming it was difficult because "*we were on our knees almost the entire day*". At the time C3 claimed this was a relevant event for him, however, in his narrative, C3 then opts to talk about his first day of primary school. Although both are school related, one pertains to an event that occurred when he was a child, the other a teenager/adult. Curiously, the teachers comment the fact that C3 chose to refer to the first day of primary school, admitting C3's option is in line with his reserved nature. C3's story is:

> *Hello, my name is XXXX*
>
> *Most people who are listening to this recording already know me*
>
> *I'm 22 years old and live in Espinho*
>
> *My academic journey can be summarized as having completed the 12th grade with an integrated multimedia course.*
>
> *My journey in higher education began in 2007 where I enrolled in Information Sciences at ESEIG in Vila do Conde.*
>
> *I attended this degree for a year and then decided to change because I did not really like the degree and its career opportunities.*
>
> *It was then that I heard about Administrative Assistance and Translation here at ISCAP; at the time I got information about this degree through a friend of mine who had enrolled here in Accounting.*
>
> *In my professional life I can say that I have a part-time job, so I work in a shop selling computer and office equipment.*
>
> *As hobbies I like sports, I practice swimming.*
>
> *I also like video games a lot; I like playing online with my friends.*
>
> *As a person, I think I'm a private person and therefore I might not reveal myself except to my closest friends.*
>
> *I like to help others, so I think a helpful person and also at the same time generous [sic].*
>
> *Sometimes I am also a bit stubborn so I think that this is one of my faults.*
>
> *As to what others think of me, I think my friends hold me in high regard, at least that's what I think and I also try to do everything so that they hold me in high regard.*
>
> *Now about an event that greatly influenced my life, I can refer the first day I went to primary school. I remember always clinging to my mother and at the time I did not want to go, I cried and everything, I told her that I did not want to*

go to school. Then, on the first day, with great difficulty, she took me to school
and I went, and I remember I loved being with my new friends and I remember
at the end of the school day, getting home and telling my mother that what I
wanted to do was go back there [sic], that I really liked it. So it was a defining
event that marked me a lot. So I think we've talked a little about me, in these
long two minutes in which we had to talk about ourselves. I wish, then, all the
listeners of this recording, my best regards.

The four teachers agree that C3 is "*very, very reserved*" and during the time they interacted with C3, not once did he make reference to anything remotely personal. Furthermore, all teachers concur that besides being reserved and shy, C3's attitudes derive from the lack of self-confidence ("*He only talked to me when he was alone*"; *I was positive he had understood, nonetheless he always asked me to make sure*"; "*if we transmitted confidence, then he would react*"; "*He needed to feel the safety net. If he felt he had that a net, then he would risk it and would do well*"). Despite the insecurity, all teachers also describe C3 as a very responsible student. Very little else is said about C3, as all discussion revolves around the fact that, although a slight difference in attitude is noticeable when compared to the first year enrolled at ISCAP, C3 talks very little and "*does not expose himself*".

There is some expectation as the story begins, as teachers are hoping to understand C3 better. However, as soon as the story ends, one participant states, "*We still didn't get to know C3*". Teachers acknowledge the distinction between C1's story and C3's story, claiming that C3's approach is "*completely autobiographical*", from an "*informative, documental*" perspective. Teachers compare the information disclosed to the type of information written on a CV and, despite the various elements that comprise the story, all agree there is no self-disclosure. The visual elements also corroborate their opinion. The teacher clarifies,

"I thought it was funny when he said the person I am and then he shows photos of
ISCAP. It's as if it's a type of ad, in the sense that this is I, this is my school, and I am
like this and I like to be integrated. He only showed pictures of himself in his youth
and he was wearing costumes. So he doesn't show who he is, but rather whom he
wants us to see. The image of the mountain means, ok this is for you to see and not
for me to tell you who I am."

Teachers felt somewhat disappointed with C3's story. There was some hope that C3 would share

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more of himself when he talks about a significant event in his life, but expectations were deflated when he talks about his first day in primary school. I302 admits, "*I think most of us have had the same experience, so I was expecting something different.*"

Finally, teachers detect what they claim to be contradictions. If someone were indeed shy and reserved, would they publically state this? C3 clearly states he is reserved and shy which, in the teachers' opinion, is not something a shy and reserve person would do. However, C3 himself states, "*I am reserved but I have no problem talking about myself*". We may infer that the depth of disclosure one would expect and what is considered reasonable by C3 diverges. This is also clear, when one of his friends states, "*C3's story was very revealing because we are quite close friends and I learnt a lot of things about him that I did not know.*" Additionally, the prominence placed on friends is inconsistent with C3's attitude in class. One participant explains,

> "*C3 would arrive in class after his colleagues and would leave after them. He did not talk to them. C3 was so reserved he didn't do anything for them to like him. He was isolated. If he is like that, if he indeed has friends, he was always by himself*".

If he values friendship, why is C3 always alone? Furthermore, teachers acknowledge that even the hobbies (swimming and online videogames) are those of an isolated individual, someone who does not like to expose himself. The teachers' perceptions of C3 and then of the story itself are in line with our own perceptions and interpretations.

6.3.3 C4: There once was a bird

It is important to refer our contact with this group of students (which comprise focus group 3) was on Fridays at half past eight in the morning. This bit of information may prove to be relevant to justify our personal perception of C4, which greatly clashes with her own self-perception and that of her colleagues and teachers. In truth, our contact with C4 indicated she was a calm and quiet student, and in some measure maybe even lethargic. She was an excellent, eloquent student but needed prodding in order to become involved in the activity at hand. One day, C4 walked in, very agitatedly, talking extremely fast, almost trampling on her own words. Her colleagues claimed this was *the true* C4. C4 explained and her colleagues attested the fact: C4 lived right next door and usually woke up 10 minutes before class began. On that day C4 hadn't slept until class time and therefore was *in her element*, that is to say, she as boisterous as she usually was throughout the

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day. C4's quietness was only seen in our morning class because, as she admitted, she was usually still half asleep and came to class without having had breakfast.

C4 agreed to participate in the study but admitted speaking about herself was complicated and confided that it was not the purpose of class. During the story circle, C4 was extremely concise when describing herself saying,

> "*I think I am a bit emotional, somewhat cognitive, expressive. Active, dynamic. Pro-*
> *active, I'd say. I am a really extroverted and dynamic person. I show who I am fairly*
> *easily. My colleagues and my teachers see me as very, very talkative. I am not calm, I*
> *would say agog.*"

Despite her reluctance to speak about herself, C4 expelled these statements in a rush, whether feeling obliged to participate or uncomfortable with the topic, C4 clearly wanted to conclude quickly. Her personal reflection (Appendix 11) and the story show field notes (Appendix 5) allows us to probe a little more and obtain a deeper understanding of the story, C4's thoughts and opinions during the creation process and the viewing. C4's story is one minute and ten seconds long and, contrarily to all other stories created in this project, it is not made up of still images. C4's story is a clip of a movie where an easel, paper and a hand is visible. The quick movements of the hand are drawing a wing of a bird (Figure 6.16), which C4 associates with the story and its evolution.
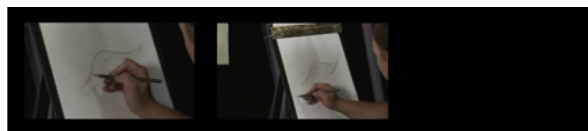
Figure 6.16 Screenshots of **There once was a bird**

C4 doesn't believe her story portrays who she really is. She admits she was feeling melancholic when she was creating the story and she tried to convey that both through her narrative and the use of background soundtrack - an unidentified piano instrumental. C4 states she concentrated on another life, the life of a small bird instead of her own. She describes the life of an adventurous small bird. However, in her opinion, she is not like the bird she describes, but is, to some extent, similar. She admits she is not as adventurous. The story is characterized by its fast-paced rhythm, visually, conveyed by the hand movement, and also in terms of sound, especially if we consider the rhythm of the student's voice. C4 reads the story she has written and, consequently, it is very difficult, if not impossible to clearly decipher what she is saying. In fact, to fully understand what

was being said, we asked C4 to provide us a copy of the original written story. C4's story is quite poetic, and reads as follows:

> *There once was a bird that loved to fly, its paths were not limited, as it risked forgetting its wings, it liked to believe that it had the same freedom in unknown fields, and so it stepped on leaves, and so treaded on land. What's out there? Always remotely alone, did not focus on memories, remotely sentimental, just liked to watch and listen, pay attention to other lives! What's out there?*
> *However, at some point in its short existence, acknowledging, as it grew, its smallness, in its natural unconsciousness, which characterizes it, flew from one nest to another. It was a big change, one it did not recognize. It was a larger place, with more creatures, which flew differently, further still or still close. It did not give in to pressures; it outlined its own path, made its choices. It was nothing in the world; it did not want to be and tried to see what was out there.*
> *It is remotely unique, like all others. Question answered.*

Although C4 claims the story does not portray who she really is, the truth is that it flutters from idea to idea, in line with C4 dynamic and agog nature. The teachers describe C4's story as disjointed, somewhat "*schizophrenic*".

In the story circle, C4 describes herself as a fun-loving, responsible person, who is very interested and dedicated, and very talkative. She admits she would like people to see her as she describes herself and not beyond that. C4 believes this is the image her colleagues and teachers have of her. The teachers in the focus group corroborate C4's beliefs, but probe deeper than perhaps C4 would be comfortable with. The teachers admit C4 is inconstant. Whereas academically she is seen as a responsible, dedicated student, teachers are of the opinion that C4 still "*lacks personal growth*". Her verbosity is classified as "*impulsive*", and she is compared to a butterfly. For example, one participant admits she was clearly expecting C4 to hit her after C4 hollered at her during their first confrontations. After C4 calms down, she is then capable of reflecting on her actions and admits her errors.

After watching the story C4 created, two teachers admit they were not able to understand it given its fragmented and inconsistent nature, just as they are not able to understand C4 and her "*double personality*". All teachers agree that C4's story epitomizes a quest, a search for perhaps her self. One teacher summarizes their perceptions regarding both C4 and the story as follows:

"*I think she still doesn't have a well-defined personality. She is not sure whether to be outgoing and playful, or if she wants to be a responsible person. I think she likes to be both but does not know how to handle everything at once*".

Therefore, while C4 states the story does not portray who she is, teachers perceive the story as a direct reflection of who she appears to be. In C4's search for who she is, the teachers identify a positive academic performance and contradictory attitudes as C4 wavers between maturity and immaturity. Table 6.9 summarizes C4's own perceptions of herself and the teachers' dual perspective.

Table 6.9 Perceptions regarding C4

C4's perception		Teachers' perceptions
Of herself	**Of how she thinks others see her**	**Of how they see her**
Emotional Cognitive Expressive Active/pro-active **Dynamic** Extroverted Agog	**Very, very talkative** Responsible Very interested Dedicated Fun-loving	**Interested*** **Intelligent** **Talkative/verbose** Friendly/distant (sometimes greets, sometimes ignores) Responsible/irresponsible (fulfills required tasks/easily led astray) Impulsive/repents

*words in bold repeat through the session

C4's story created quite a stir amongst her own colleagues after the story show. All her colleagues present in class that day stated they were completely astonished with the narrative written by C4. They described the story as "*poetic*", "*intelligent*" and "*sensitive*" and C1 admits, "*never, ever would we imagine C4, who seems so superficial and fun-loving, to be sensitive and poetic*." Additionally, in her colleagues' opinion, this emotional story of a "*bird being drawn, still incomplete, is a parallelism that worked quite well*". Similarly to the teachers, C4's colleagues identify, in the story created, C4's own quest for her complete self.

6.3.4 C6: My last 4 years in 2 minutes

C6's studious nature was apparent from the first day we met. Extremely hardworking and diligent, C6 was, what one may claim, an impeccable student. She was inquisitive and during the long hours we exchanged thoughts and beliefs, these did not meander from the academic context. Thus, it is impossible for us to describe C6 in any other light. The story created was a revelation for all those involved.

The elements we gathered reveal C6 underwent a deep reflection and allow us to understand the reasons for the choices made for this project. Her story was carefully organized to convey a pre-established intention, "*to show I am a person that can have various facets*" (…) and "*to do something unexpected*". C6 admits telling a personal story is more intimidating than telling a story that does not concern us and, that being the case, C6's story was deliberate. C6 clarifies,

> "*It is necessary to have imagination and also to think about what we want to reveal: if we want to reveal more of ourselves, and what aspects, because that is very important as well. We have to reveal what we want. What viewers will see in the video is what we choose and decide to show. (…) I am a perfectionist and I wanted to be careful with what I was going to show.*"

C6 claims **My last 4 years in 2 minutes** shows who she is. From a humoristic point of view, the story discloses part of C6's identity, because outside ISCAP C6 confesses she is not the same. ISCAP is a place to develop competences and learn and not so much about friends or parties.

> "*What I show at ISCAP is not exactly what I show, for example at home or to my boyfriend, because that side is a goofy, fun side and at ISCAP I should be a little more restrained, at least in the classroom and show more some qualities rather than flaws*".

When asked to reflect on how she sees herself, C6 describes herself as active, interested, a perfectionist. She admits she is "*a COMPLETE perfectionist, COMPLETELY active, COMPLETELY interested (emphasis in original)*" in what she does, which may be seen as positive or negative. While at ISCAP, C6 believes these characteristics haven't been very positive. C6 states she doesn't hide who she is and thus her friends are able to see her true self. Whereas she sees herself as active and very talkative, with the will to do everything as it should be, she admits her friends may perceive her as agitated, nervous and stressful. However C6 concede she tries to control herself during class and not show these more negative aspects. She believes her teachers see her capable, dedicated and interested as a student, characteristics she tries to display when in class.

My last 4 years in 2 minutes is two minutes and twenty-four seconds long and comprises 24 different frames of animated stick figures coupled with images and text (Figure 6.17), where C6 highlights the main events of the last four years of her life.

Figure 6.17 Selected screenshots from **My last 4 years in 2 minutes**

The audio track is that of C6 narrating the story and the occasional sounds related to the event illustrated. For example, the frames that relate to C6's employment at ALDO, described as "*BORING*", is accompanied by ticking of the clock and the frames pertaining to the cities of Paris and London are accompanied by a French and an English melody. The frames illustrate, rather entertainingly, the narrative C6 voices:

> **My last 4 years in 2 minutes**
>
> *I finished 12th grade, and now? What should I do?*
>
> *Study?*
>
> *Work?*
>
> *Mmm ... I'll work.*
>
> *(Days…)*
>
> *This was not quite what I wanted.*
>
> *What will I do now?*
>
> *Go fishing?*
>
> *Travel around the world?*
>
> *That would be good. For that I need to have more money and to have more money I need to work and to have the job that I want I have to...*
>
> *(STUDY)*
>
> *(I'll prepare myself for the entrance examinations to access higher education)*
>
> *Meanwhile I can do other things.*
>
> *(Get my driving license)*
>
> *(Have fun)*

(Travel)

Until the day I greatly feared arrives [sic]

(Today: Examinations)

And after waiting, the results come through

(Access to Higher Education 2009 Placements - Placed - Polytechnic Institute of

Porto - School of Accounting and Administration – Administrative Assistance

and Translation)

(1st Year - "The beginning")

I begin my first year in ISCAP with so much to do.

Not to mention that studying is fundamental.

(2nd Year - "The study continues")

But in the midst of so much studying there is always time for a break to do

something else that you like.

(3rd Year - "...")

(Finally)

All the time spent studying is already paying off.

And now here I am

(Consecutive and Simultaneous Interpretation Class)

And now, what awaits me? [sic]

C6 was pleased with the results, especially since her colleagues laughed during the entire story show, which was precisely her intention. C6's story received many praises after the story show, for its creativity and its different, humoristic approach. C6 revealed to be "*quite different from what we were expecting, a lot more creative*".

From the teachers' standpoint, C6 is perceived exactly as she tries to display herself. Teachers all agree C6 is delicate, educated, intelligent, responsible and, identically to C1, very communicative. They have a concurrent opinion regarding the student's academic performance, however, similar to us, teachers also claim not to have a personal knowledge regarding C6. Nonetheless, one participant unveils, without disclosing concrete information, that C6's concern with her studies has repercussions on her health. Despite the age difference between C6 and C1, teachers agree C6 is as mature as C1, a reason for which they seem to be inseparable in class.

Teacher response to the story was similar to the students' response. They were delighted with C6's funny approach and admitted that although she doesn't introspect, she did reveal a sense of humor that is reined back in class, given her established priorities. As she had claimed, ISCAP is a place to learn and not a place to have fun. I301 confesses, "*C6 seemed to be just that responsible girl we just talked about, without this playfulness she shows here*". The fact that C6 is able to keep these two facets separate is seen as a sign of adulthood and maturity, although there is some expressed concern that this rigid approach to school may prove to be altogether harmful.

6.3.5 C8: My movie

C8 was polite and friendly, with an affectionate smile and a relaxed, easy-going attitude. Although he was not a brilliant student, he never backed down from a proposed challenge, such was the case with this project. Initially C8 was reluctant to participate, insisting "*A story? I don't think my life has been sufficiently interesting to say something relevant*". However, acknowledging its importance for the development of his creativity, C8 sought to create a story that portrayed who he claims to be, with some humor.

C8 describes himself as a transparent, sincere city boy who likes to have fun, but also peace and quiet so that he can think about his life. He considers himself an athlete, who enjoys all sports. He also enjoys video games and confesses he is crazy about movies. He likes to be surrounded by his friends. Finally he admits he began working at a young age and thus is conscientious when it comes to money. He proudly confesses his possessions, including his car, were self-paid. He believes others see him as "*a leader*", "*a sincere, hard-working fighter*".

My movie comprises 21 still frames, including the title frame, and is one minute and fifty-four seconds long. C8 favored cartoon images to illustrate his story. However, he does include a close-up of his face right at the beginning when he introduces himself. The remaining images are iconic representations of the thoughts and feelings C8 narrates (Figure 5.18). The only soundtrack emerges at the end of the story, after C8 concludes, a short light melody as the last frame - "*That's all Folks*" emerges.

The story created conveys the image C8 has of himself, a hard-working persistent young man, aware that he needs to fight for his future. Nonetheless, C8 does not ignore his inner child, the need to have fun and his passion (cinema) conveyed by the Charlie Brown cartoon, the touch of

humor in the cartoon strip ("*To be continued when we find a better script*") and the last frame ("*That's all Folks*").
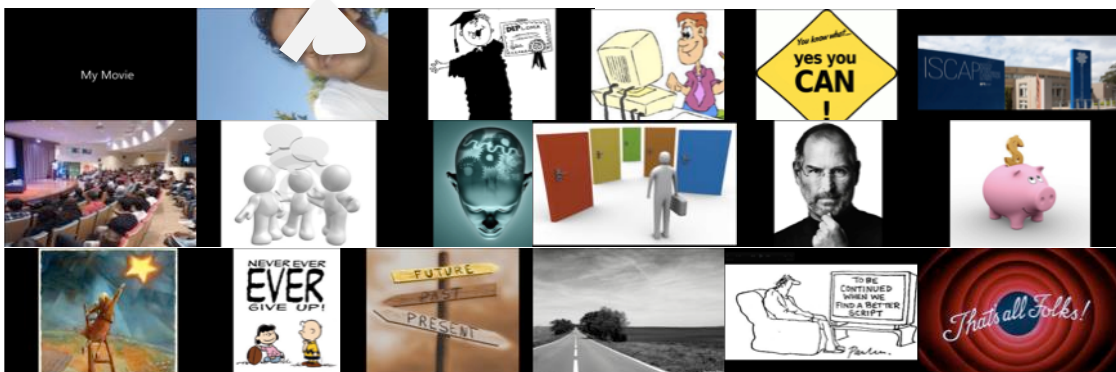
Figure 6.18 Selected screenshots from **My Movie**

The narrative is as follows:

> ***My Movie***
>
> *My name is XXXX and this is one of the episodes of my life.*
>
> *After concluding 12th grade, I worked for roughly two years.*
>
> *Until I realized it was time to continue my studies.*
>
> *I applied to the School of Accounting and Administration of Porto, Administrative Assistance and Translation Degree.*
>
> *I got in, and since then the years have flown by.*
>
> *I am in the third year where I think the classes are more interesting for Translation.*
>
> *During this journey, I met many people and gained knowledge that will be very useful for not only my career but also for my socio-human evolution process.*
>
> *It is a very important phase in my life, as a wide range of opportunities open up for a more promising future.*
>
> *I want you to make myself known and be somebody, as some examples.*
>
> *However, I could not stop working, because only this way was I able to pay for my studies.*
>
> *For me, this degree is an investment that I hope will bear fruit in the future, when I have finished my training.*
>
> *A huge world is out there waiting for us and we must seize the means to enter it.*

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This video is therefore one more process to complete one more step, Interpretation Class. It is for this reason that I am telling an episode that is the past and present of my life.

This is a story that has yet no end, but I think it will come soon. So do not miss the next episode, because I will not.

Before watching C8's story, all teachers agreed was he a laidback student that, contrarily to C6, was able to balance his academic life with his personal life. Although all agree C8 was a responsible student, they admit his relaxed posture might have been misinterpreted at times. He was responsible and completed the requested tasks but without stressing too much. This was especially noticeable in his first year at ISCAP. His polite and friendly manner was also regarded as a positive factor.

The story created is expected, as it portrays a C8 with work ethics and responsibility, conscientious of the future while preserving his inner child and his playful nature. Possibly C8 views ISCAP as the place where he is able to let down his guard, be calmer, as opposed to his workplace, where responsibility is crucial. All teachers agree his positive, joyous posture conceals an extremely responsible student, capable of successfully juggling his work and his studies without complaints, corroborating his idea that he is, in fact, "*a sincere, hard-working fighter*".

6.4   Pulling it all together: what the Digital Stories tell us

By taking a step back from the main focus of our analysis, the students' digital stories, we can surely reflect upon the process teachers and students underwent from various perspectives. Although we are not psychologists and without intending to fully elaborate on this view, we were able to follow McAdams and Adler's (2010) explanation regarding how different thematic lines relate to identity, and identify traces of these themes in our Digital Stories. We consider C3, C7 and C9 as simple structured, with simple or no plot, merely descriptive, lacking tellability (see Chapter 4 and 5). However, some of the more descriptive stories, which focus quite heavily on enumerating characteristics, had depth and thought (C2, C8, V1, V4, C5), while C1, C4, C6, C10, V2 and V3 for example created more complex stories, with characters and interrelated themes, enriched with motivational conflict and emotional complexity (Table 6.10). According to McAdams and Adler, story complexity indicates a mature perspective of the self and the world and openness to experience. Teachers corroborated this idea, as in the focus groups these same

students (except for C4) were described as very mature and responsible. Even less desirable traits, such as being talkative, were described more positively when in reference to these mature students.

Table 6.10 Story complexity: Digital Stories with and without plot

Descriptive stories, lacking tellability/no plot	Descriptive stories with depth and reflection	Complex story structures
C3, C7 and C9	C2, C8, V1, V4, C5	C1, C4, C6, C10, V2 and V3

Some of the Digital Stories cannot be considered coherent. They are rather fragmented, or *untamed stories*[80]. We question if these could reflect student's lack of self-awareness or if they are deliberate. On this Sermijn, Devlieger, and Loots (2008) argue these *untamed stories* are a reflection of today's technologically fragmented and complex world, where identity is "multiple, multivoiced, discontinuous, and fragmented" (p. 5). The more fragmented stories that enumerate characteristics assumed a positive perspective. Although not all adjectives chosen were positive (see C3), the discourse minimized the negativity the decontextualized adjective could convey. Shaw (1997) argues it is because of the self-presentation function of the Digital Story. Students want to convey and possibly enhance their positive self-image through the careful selection of attributes and behaviors. We discuss this further ahead, when we approach the question of authenticity.

Nine of the fourteen stories we collected are thematically related: they are all directly associated to ISCAP, describing the journey undertaken by each student (C2, C3, C5, C6, C7, C8, C9, V1, V2). Nonetheless each story is unique, often touching on other aspects that have influenced the event described. This is understandably related to the instructions given – a meaningful story at ISCAP – and the fact that DS occurred in class. Three other stories are what we call poetic reflections. Two are clearly metaphorical reflections (C1 and C4), while one is a poetic reflection on the self (V3). One story discloses an illness (V4) and the other is work related, describing a dream that came true (C10). McAdams and Adler (2010) admit thematic analysis of stories is complex because often stories reveal traces of multiple thematic lines (Table 6.11). Indeed, we were able to identify several thematic lines within a single Digital Story, thus we concur that separation is difficult. For this reason, we identified the predominant tendencies of our Digital Stories.

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[80] According to Sermijn, Devlieger, and Loots (2008, p. 5), untamed stories embody a "heterogeneous collection of horizontal and sometimes "monstrous" story elements that persons tell about themselves and that are not synthesized into one coherent story from which they derive their selfhood".

Table 6.11 Main thematic lines of the Digital Stories

Digital Stories	Thematic lines
V1	Academic /job decision , ISCAP, academic competence
V2	Health (illness), ISCAP, family
V3	Poetic reflection on the self/lived experiences
V4	Academic /job decisions, ISCAP, academic competence
C1	Metaphorical reflection (fish/social acceptance)
C2	ISCAP, Professional realization, family
C3	Characteristics/attribute description, Academic decisions, friends
C4	Metaphorical reflection (bird/search)
C5	ISCAP, Professional realization, self maturity
C6	Academic /job decisions with humor
C7	2 countries, Academic decisions, ISCAP
C8	Academic /job decisions
C9	Erasmus, Travel
C10	Professional realization

All stories have traces of *agency*, because they describe personal life experiences. In C1, C2, C6, C8, V1 and V4 agency is particularly strong. Their stories focus their ability to impact circumstances, which, according to McAdams and Adler, is regarded as a positive indicator of mental health. C1, C4 and C5's stories portray strong assertive main characters (the fish, the adventurous bird, and the cowboy), possibly indicating the need for power. While teachers' perceptions are in complete agreement where C1 and C5 are concerned, the same does not apply to C4. As mentioned in Chapter 5, teacher perception of C4 is fragmented and incoherent, based on the assumption that the student is still finding her place in the world. This is especially noticeable in her volatile attitudes and behaviors. We identified *communion* in C2, C3, C9, V1 and V4's stories as these have links to family (C2's daughter; V1's family; V4's mother) and friends (especially relevant in C3's and C9's stories), indicating strong needs for intimacy (Table 6.12). During the focus groups, teachers also referred to the relevance placed on these relationships and discussed possible interpretations for the student's option.

Table 6.12 Agency and Communion in the Digital Stories

Agency	Communion
C1, C2, C4, C5, C6, C8, V1 and V4	C2, C3, C9, V1 and V4

Redemption is present in C2 and V4's stories, as they begin with a negative stance that is resolved positively. Both allude to struggles and hurdles that were conquered. Typically these life stories are associated with confidence and strength to move on through life, with the intention to a positive legacy for the next generation. C2's story clearly states this intention when she expresses her wish to be a role model for her daughter. For McAdams and Adler (2010), as well as the teachers in the focus groups, these stories are associated with maturity. *Contamination* is the

opposite of *redemption* and is associated with depression and low life-satisfaction. V2's story is an unambiguous example: it begins on a positive note (placement at ISCAP) that is suddenly destroyed by a discovered illness (Table 6.13). Thus we can conclude teacher perception of the students and their stories are concurrent with McAdams and Adler's analysis of life stories. Student Digital Stories revealed very few surprises that were nonetheless identified and dissected in the final part of the process – the viewing.

Table 6.13 Redemption and Contamination in the Digital Stories

Redemption	Contamination
C2 and C4	V2

A closer analysis of student participation suggests varied criteria for student involvement. Most students (C1, C2, C4, C8, C9, V1, V2, V3 and V4) wanted to take part in an innovative activity they considered interesting and challenging, and learn new skills. These students, enrolled in the third year at ISCAP, recognized the importance of developing their media literacy as they acknowledged its tremendous value in today's competitive world, perhaps considering future employment opportunities.

At the end of the project, all participating students attest to having learned new technological skills. In fact, many claimed they had had never worked with video editing software and DS gave them the opportunity to learn something new. This was also one of the main aspects focused by student viewers of the story show who did not participate in the project. Indeed, those students who watched the digital stories in the Story Show but did not create a story of their own openly expressed their regret. As one particular student stated, "[it seems to be] *a complex creative project. I would have liked to have presented my own story*" (Appendix 5, AA).

In fact, students clearly emphasized the technical aspects in their reflections and Story Show, where the quality of the final stories was often associated with the skills developed. This was perceived as important by both the creators and by the student viewers. Nonetheless, C4's digital story is an example of when the story and intention overrides the technical deficiencies. C4 clearly expressed her disappointment stating, "[my Digital Story] *did not meet my expectations as my voice was barely perceptible, the music was not what I intended and the images were not aligned, in a context that would seem the least acceptable*" (Appendix 5). Curiously, C4's colleagues perceived her story as being extraordinary, despite the technical problems. As C1 explains, "*Although she is feeling depressed and disappointed with the video she created, it was a fantastic*

story. Quite poetic, a great, intelligent and sensitive text". AA adds, "*This activity required a great amount of creativity and C4 shined*".

Perhaps more importantly, the students involved recognized the complex process, which underlies DS and its repercussion on their inner self, on their social self and how they perceive their colleagues:

> *"Creating this Digital Story was a gratifying experience because it allowed me to, firstly recall my journey until today and the obstacles I had to overcome and secondly, be aware that although my decision to invest in myself was done rather late, it was one of the best decisions in my life.*" (Appendix 11, PR-C2)

> *"Even if we don't create a very personal Digital Story, such as mine, we always end up reflecting on who we were when we began and who we are now."* (Appendix 11, PR-C7)

> "*We must be imaginative and think about what we want to show. If we want to disclose more, and what aspect we want to show, because that is very important too. We should show what we want. What the viewers are going to see is what we decide and choose.*" (Appendix 5, C6)

> *"I learned that sometimes we don't see all we believe we see. I was surprised to see how my colleagues were able to show their sensitivity, their life, their innermost self."* (Appendix 5, C1)

> *"I liked this experience and what profoundly affected me was the fact that [my colleagues] gave a piece of themselves, they showed their characteristics which sometimes is not easy to do."* (Appendix 5, C6)

The study focused on student identity in HE. Our findings acknowledge that identity, when focused on the more personal issues is not an easily acceptable topic to discuss in HE. Four students reveal:

> "*Sometimes we find it difficult to talk about ourselves. We are still discovering ourselves and so it is a bit difficult.*" (Appendix 4, A)

"I prefer to talk about others, friends I know well, any other subject, even football which I abhor, than about me. And me being the person that knows me best, I still find it difficult. I prefer others to judge me and say if yes or no, if it is true or not. Speaking about ourselves is always complicated because we never know if someone is judging us or not, if they agree with what we are saying or not." (Appendix 4, B)

"If I open up too much, I am afraid people will hurt my feelings." (Appendix 4, C)

"It is complicated to talk about myself because I am not at ease. I believe it is easier to talk about others than to talk about ourselves. We are never completely aware of who we are or what we are doing. We are testing new limits, talking about things we never thought we'd talk about." (Appendix 4, D)

These four students claim it is difficult to talk about who they are, whether it is because they have yet to discover themselves, or fearful of others' reaction, of being judged and perhaps unaccepted; these students decided not to participate in the study. One other student claims that through DS it is possible to talk about oneself. She presents this paradox as follows:

"I don't like to show who I am and what happens in my life. I believe it only concerns myself. I could perhaps talk very superficially. If someone wants to know me, then he or she must get to know me. I believe one of the best was to talk about oneself is perhaps through Digital Storytelling. We talk about what we must and then, God willing, what is done is done. On the one hand that has its advantages, because as we are talking we don't see people's reactions, but after, when watching the story and we see people's reactions, then it is worse because we cannot improvise or change, its done and recorded." (Appendix 5, EE).

These statements shed light on the possible reason for student non-participation. These students focus on a me/them dichotomy. As social beings, still negotiating their identities, they feel pressured by their social context, the need to be accepted and to belong and do not wish to expose themselves to possible risks. The students who did participate in the study also revealed some degree of reluctance. Most claimed it was not easy to talk about themselves; nonetheless we can assume that in their opinion, the advantages outweighed the disadvantages. Or perhaps we have students who are at a different maturity level, in terms of identity formation (see Chapter 1). This was evident in the type of stories created. As C1 stated, "*Discussing personal*

issues in HE is not a hardship, but obviously it depends on the subject and the depth with which we approach it". (Appendix 5)

C6 situates Identity in HE and the role of DS as follows:

*"To talk about the self is something we do not do in our daily life, not in this HE context. We must focus on what we are listening to and learn in class, focus on what we must do, on the tasks and often we don't have time to talk to this or that person to understand what we are feeling, who we are. Obviously there is always a part of us that is disclosed, but to talk about **our selves** (emphasis in original) this way is something deeper, more personal and something I truly enjoyed doing, [it was] very interesting and useful, because it also allowed us to understand our colleagues better. […] It makes us reflect, structure, think about what we are going to disclose, what we don't want to disclose and, of course, articulate it with sound and images, which makes it much more interesting and relevant in HE. We must learn how to articulate for future jobs or interviews. This helps because it makes me reflect on who I am and what I want to present to others. HE is a good time for something like this, although it is not common. Therefore I thought it was a fantastic way to get us to speak, to make things a bit more personal and make us reflect on who we are.* (Appendix 5)

Besides inducing self-reflection, students believe their teachers may benefit from watching their stories. CC argues,

"many people see faces, see one's appearance but don't know what is behind, whether psychologically or many other aspects. Just like we learned about our colleagues, they [teachers] *also have a lot to learn from us and very often we don't think about that".* (Appendix 5)

Each focus group session had a dynamic of its own influenced by the uniqueness of the teachers present and the relationships between the various participants and the relationship between teachers and the students involved. This had direct repercussions on the type of discussion triggered. Some perceptions are very descriptive, focusing on key words (see for example V1, C6, C8) to describe the student. We may argue there is no surprise for the stakeholders. These examples are of self-confident, assured students, conscious of their journey, of who they are and what they want. These are older, mature students that had hurdles to overcome, some who did not enroll directly in HE, with life as experience. Teachers are cognizant of these, perhaps

justifying the direct discourse, without lingering doubts or questions, or stories to retell. We may infer no further reflection needs to be done, as all is clear. On the other hand, there were several situations (see for example V2, C3) where stories and divergent perceptions are discussed amongst the participating teachers, perhaps assessing, trying to figure out and understand the events and the stories they had witnessed. More time is spent discussing these stories and these students until some type of agreement, implicit or explicit, is met.

Indeed, although in general we found that teachers have a coherent and concurrent perception of their students, they contend that seeing the students digital stories helped put pieces together and gain deeper, clearer understanding. As I102 states,

> "*Lets say… we had separate pieces of the puzzle and now they came together. Everything became clear. We had fragments. We have many students and we have to pay attention to all and cannot dedicate ourselves to one person. But if we had been aware of some of the details revealed here…*" (Appendix 6)

Teacher participants of the focus groups admit watching the digital stories influence the teacher–student relationship. In V2's case, for example, all teachers admit the significant effect the story had on them. V2 seemed to have shocked the teachers, as evident in their physical reactions, and with understanding came expressed intentions for immediate actions (Appendix 6). As I103 admits, "*This story has greatly influenced me. From the moment V2 decided to disclose her problem, I am here for her*". Different subject areas establish different types of relationships with students. In the particular context under study (ISCAP), whereas languages teachers, for example, establish closer ties with students, accounting teachers, due to the very nature of the syllabus and the number of students per class, are perceived to be more distant.

In retrospective, past actions can obviously no longer have a significant influence on the actors involved, but can still be of significance for their teachers. Such as the case with two teachers in the third focus group, these recognized that by the end of the session not all of their students were on equal footing. Some uncertainty as to the future and their relationship with the students lingered: will these teachers be able rationalize their actions and attitudes in order not to let their view, or lack there of, the stories influence them? I304, for example admitted that her perceptions of the stories might be useful, as these will allow her to adapt and customize her teaching strategies in order to try to meet each student's full potential, of which she stated to have gained valuable insights. Some teachers posed a question of what would happen with the

students whose story they did not see (see Appendix 8), which we interpret as a sign of the value of DS in gaining a deeper understanding of their students as well-rounded people and not just as learners.

Participating teachers are conscious that students knew who was going to be watching the digital stories and therefore the stories might have been tailored for that specific purpose. They agree that student self-disclosure is greater when created for teachers than with their peers, admitting that if stories were to be shared just amongst students, these would reflect the image they want their peers to have of them. Stories would change based on the context and on the audience.

Furthermore, teachers recognize the potential in DS in learning, admitting the creation of the stories implies the development of student reflection across curricular units, advocating its use in curricular units where the traditional teaching and learning models are still favored. Stories are also perceived as a form of creative self-expression, which, in today's complex society, is seen as essential to escape our formatted educational system. After the initial dual reaction of both curiosity and caution, teachers seemed to recognize the value of DS and identify an intersection between some of their own work (written essays, oral presentations and digital CVs) and the assumptions underlying DS. They further articulated that they regard their work as similar to DS in the sense that class size, the syllabus and the approach to teaching in the Languages and Communication areas enable greater self-disclosure between themselves and their students and consequently, closer interpersonal ties than their fellow colleagues, who are regarded by them as distant. They are adamant that other scientific areas, namely Accounting, would greatly benefit from DS, especially in regards to interpersonal relationships, because it would enable the otherwise *distant* teachers to see their students as unique individuals rather than a group of students they have in the classroom. Finally, teachers speculate on the benefits DS could have in particularly difficult classrooms, namely where conflict and competition predominates amongst students, as it has the potential to foster community building. They highlight the benefits of student collaborative work and of student contribution to the learning process. I104 underlines,

> "*this type of approach is very important because it allows today's students to get to know each other and share. Today's students have great difficulty in sharing, in opening up. They receive and receive and give back very little. This would allow them to give back a bit of their life, to share things that are relevant to them. .[...] This would bring them closer, foster tolerance and understanding. [...] It would help them become people, **people**"* (emphasis in original) (Appendix 6).

Although DS is, in general, contemplated from a positive perspective, some teachers raised pertinent questions and admitted DS could be potentially risky and even possibly dangerous. A drawn out discussion regarding the sharing of stories, especially if placed on the web and readily made available for all to see, revealed teacher awareness and sensitivity to the possible repercussions on students themselves. Teachers claim students would be too exposed, as too much information would be available. Furthermore, teachers question the repercussions these stories may have on themselves and their relationship with the student who create the stories. They see themselves at risk of being "*induced by the first impression*" (I102), which may prove to be misleading. I204 explains,

> "*Depending on the story it can be dangerous because we can create a certain type of antibody and put ourselves in a position that is not ours. (…) We do not have to have mercy on the students, nor complacency in understanding dysfunctional objectives and therefore, if I meet a dramatic story I will have more tolerance for that student and that may be unfair and incorrect*" (Appendix 7).

Teachers are mindful of this dilemma, in their everyday battle to find the balance between being understanding and too complaisant to the point of being unfair given that personal elements may be disclosed consciously or unconsciously in class, without digital stories. The fact that these teachers are this concerned with this issue is proof that, for the majority of the teachers involved in this research, "*students are not mere numbers; they have an identity, a personality*" (I204, Appendix 7).

Questions regarding the DS creation process are also relevant in the focus groups. For example, the question of the time needed to create a digital story is seen as unfavorable. As I104 explains, "*I find it very interesting, but I cannot 'lose' time*". Admittedly, the DS process requires time, which teachers do not seem willing to allocate to activities looked upon as unessential. Furthermore, the technological component of the stories was completely disregarded by the teachers in their reflection. The *digital* part of the story was mentioned sporadically and only when one or more elements hindered the overall perception of the story. While students acknowledged the advantage of manipulating digital tools and technological skills needed, the teachers disregarded the technological aspects, favoring the inherent reflection and creativity of the process. Curiously the only ICT teacher who participated in the project, contrarily to our expectations, claimed *Digital Storytelling* would only make sense if the specific tools needed to create the story were in the syllabus. I301 explains, "*they are not comfortable around ICT in the*

first year, and so maybe if it was in the second year maybe it would make sense. (…) *Also, I'd like to add we have a very strict syllabus. It has to be that and nothing else*" (Appendix 8).

Finally, especially the group of teachers in the second and third sessions considered the focus group *per se* fruitful, shifting the point of interest to lie beyond the boundaries of the stories shown, i.e. on the teachers. These teachers admit that the fact that their perceptions were identical gave them a sense of tranquility, as if reassured in their attitudes and performance as teachers. I206 clarifies,

> "*What was most interesting in this session was to have come to the conclusion that, at different times and with the very different people here in this room, we all have roughly the same impression, which objective because it is coincident. I do not consider this dangerous, on the contrary. I think that in terms of sharing experiences, and reflecting on what you think about a student, how you interpret what he does in and out of school, what you know about it, seems to me a much more positive experience than coming to find out something about that student through the story. For me, this session made me reflect on who we are, how we view our profession, our way of balancing what is personal and what is strictly professional and the fact that, although we are very different, and disperse in ways that seem different, we agree, more or less roughly on what is considered to be the core*" (Appendix 7).

Chapter 7

Understanding the Puzzle

"The research here lies not in what I did or what I found, or even how I interpreted what I found, but in the shifting and transforming knowledge engineered by the process of critical thought and writing. At the point of writing, it is the critical dialogue with myself and within myself, which drives my knowledge forward."

- Atkinson (2000, p. 160)

"Yet to observe without sustaining meaning is to yield to the risk of a meaningless life where one's situatedness goes lost or becomes relative."

- Baldacchino (2009, p. 5)

Introduction

This final chapter endeavors to pull together the multiple threads that constitute the tapestry where the pieces of our puzzle are embedded. As we collected these pieces we admit we may have unwillingly overlooked some aspects and willingly disregarded others due to the natural limitations of a study of this nature. The way these pieces can be interwoven are innumerable and, just like stories, we selected, organized, prioritized and interpreted our findings. Accordingly, the conclusions are our interpretations and not generalizable across different settings but hopefully the story created in this thesis is clear enough to enable others to understand the journey taken, the dynamics of the processes involved, and to recreate the study or adapt it to other contexts and settings. By resonating with others, our study seeks to provide new insights and perspectives, moving the field forward. We began our research with some knowledge and an intense openness and enthusiasm to learn and dove into areas we had never envisioned. At the end of our journey, we look at the various pieces gathered and attempt to obtain a deeper understanding of the complete puzzle by providing an overview of the substance guiding our findings. We identify the major conclusions derived from our case study, by addressing the general exploratory questions we had initially foreshadowed as well as the overall conclusions we were able to compile from this study. Our explorations encountered not only specific, focused findings, but we were able to obtain insights, which we believe may help guide future research. Accordingly, we provide an assessment of the study's limitations as well as recommendations for how some of these limitations might be overcome and for future work.

7.1   Purpose and overview of the study

This study set out to explore the intersection of identity and DS in a HEI in Portugal. We sought to, through the integration of DS, analyze student self-perception and self-representation in HE contexts, after which we intersected our findings with teachers' own perceptions of their students. We considered both teachers' and students' perspectives, in an exploratory case study through the analysis of data collected throughout the DS process – Story Circle, Story Creation and Story Show – and crossed that information with the students' personal reflections and teacher perceptions. Finally, we questioned the influence of DS on teachers' perceptions of students.

We drew on the literature of multiple subject areas as basis for our work, namely: self-identity (based on the works of Erikson and McAdams) and self-representation (based on the work of Goffman), within a psychological and social standpoint; HE in Portugal after Bologna, college student development (based on Chickering) and other intrinsic relationships, *viz*. the role of emotions and interpersonal relationships in the learning process (see for example, Damasio); the technological evolution of storytelling towards DS (based on the workshop model proposed by Lambert) – the Californian model – and its connections to identity and education. Ultimately, we propose DS as the aggregator, capable of humanizing HE while developing essential skills and competences.

Grounded on an interpretative/constructivist paradigm, we chose to implement a qualitative case study to explore DS in HE. In three successive and cumulative attempts to collect student data, we were able to gather detailed observation notes from two Story Circles; twelve written student reflections pertaining to the creation process; fourteen Digital Stories and detailed observation notes from one Story Show. We carried out three focus groups with the participation, in total, of sixteen teachers where we discussed their perceptions of each student prior to and after watching the Digital Stories, in addition to their opinion on DS in HE as a teaching and learning method, as well as their opinion on the influence of DS on interpersonal relationships in HE.

Given the vast amount of data collected, we began with an inductive content analysis. This approach required a temporary disregard for a significant amount of information that derived from teacher interaction in the focus groups. Additionally, we also analyzed their discourses intent on the descriptions and social representations in order to perceive the reasoning behind the choice of words. The multimodal nature of the Digital Stories also impelled us towards a multimodal analysis in an attempt to comprehend the semiotics underpinnings of the modes used to create the story.

7.2   The participants: the ultimate gatekeepers

All formal educational settings involve teachers and students. Our study was embedded in a specific educational context and depended on the participation of other teachers and students besides the researcher. Informal conversations in the institution had hinted at teacher reluctance. Thus, while we expected some hurdles, we were confident we would be able to count on both student and teacher participation. However, when collecting data for our research, one of our

main difficulties lied in engaging students and teachers to voluntarily participate in our study. The participants were, unexpectedly, the ultimate gatekeepers, which in turn triggered off another set of promising questions.

7.2.1 Students

As mentioned above, we admit that the question of student non-participation was not pondered at the beginning of our study. It was indeed a surprise when, at the stipulated time and place in our first attempt, only four students appeared at the workshop. Although students were not questioned on this, a somewhat speculative explanation may be withdrawn from some of the students' comments (Chapter 6).

Students, who participated in the study and those who did not participate but were, nonetheless, present in the class sessions, repeatedly admitted that it was difficult to talk about oneself, especially at a time when many are still discovering who they are. Nonetheless, the difficulty resided not only within themselves, but also in the social context, as many students acknowledge the pressure to fit in and the fear of being judged by their peers. Teachers, who very often focus on the teaching and learning activities within the classroom, seem to disregard the social pressure students are under time and again. Obviously this had direct repercussions on our research design (see Chapter 5). As teachers we have influence over in-class student activities and thus we chose to use this influence to motivate students to participate in the study. Curiously, and despite the in-class activity carried out, students simply refused to participate. Once again, the question of, as one of the participating students eloquently put it, "laying their life on the line" was raised, and the fact that they did not have time to think about what they wanted to say before actually saying it (see Chapter 5). The third attempt remained, at first sight and as far as hard data was concerned, as unfruitful as the other two. Nonetheless, lessons were learned as far as methodology was concerned.

We could regard this reluctance as micro-contextual, perhaps institutional, if not for the personal conversation with Joe Lambert precisely on this. Lambert admits DS has proliferated rapidly in northern European countries but has met some resistance in southern Europe, despite the localized attempts being carried out in Portugal (see Media Shots, amongst other individualized, school projects), Spain (see University of Valencia) and Italy. He claims to have no explanation for this fact.

Could DS actually repel students? We do not believe so, as after completing the final stories students revealed positive stances and expressed interest in repeating the experience (see Appendix 5, for example). Furthermore, our preliminary study (Chapter 1) resulted in over 100 digital stories (though not *Digital Stories*). The question seems to emerge before DS even begins. Thus, perhaps we can concede that the problematic issues may revolve not around the creation of digital stories, but the process in DS which begins and ends with self-reflection, sharing stories and building community (Chapter 4), further intensified when the focus is on the self, on what is considered to be private (Chapter 2). This is indeed new in HE in Portugal and thus looked upon with skepticism and reluctance by many. Ultimately, we may reflect on our cultural influences, considering that Portugal, as well as other southern European countries, have a very high preference for avoiding uncertainty (see the work of Hofstede[81]), which could explain why students seem to feel threatened by this new, ambiguous and unknown situation. The fact remains that whether for personal, social or cultural reasons, very few students voluntarily came forth to take part in the study, understandably hesitant to venture into what is still unfamiliar territory. While the aforementioned may seem plausible for student participation, we may question of we can extrapolate this to teacher participation.

7.2.2 Teachers

Interestingly, teachers assumed a similar stance. Twenty-seven teachers were contacted to participate in the study, but only sixteen actually participated. Furthermore, those who were present, except for one, were friends with the researcher, besides colleagues. Additionally, the teachers who participated were from the field of humanities, with the exception of an ICT teacher. The participating teachers themselves commented on this. Therefore, several questions emerged: Did they feel compelled to participate? Did they see their participation in the research as a friendly obligation? And what impeded the participation of other teachers?

The same arguments presented for students may justify the lack of teacher involvement. The need to approach DS in the specific context of HE is relevant and Lambert (2013) felt the need to address this issue in the last edition of his book *Digital Storytelling: Capturing Lives, Creating Community*, and interviewed faculty members of four prominent North-American HEIs. While we were at the end of our endeavor to conclude our puzzle, this last chapter of the newest edition of the book confirmed some of the ideas we have discussed throughout our study, identifying the

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[81] The Hofstede Center, available at: http://geert-hofstede.com/portugal.html

very same challenges we encountered with teacher participants, and filling us with hope. While they describe reluctance in getting teachers to implement DS in HE, the same issues seems to apply to the mere participation in this study. Despite the contextual differences (Portugal vs. USA), this book chapter revealed the challenges we encountered are not only individually or institutionally determined, as we had believed, but seem to be common on a more global scale - in academia in general.

Firstly, the faculty interviewed by Lambert agreed that the teachers' scientific area has a direct influence on teacher ontological beliefs, which, in turn, is reflected on teaching and learning practices. Also, faculty recognized that five or six years ago there was much reluctance to use the word *storytelling* associated to HE, while *digital* was more easily accepted. Curiously, we too feel the mere concept of *storytelling* might have deterred teachers from participating. We also posit that the concept *digital* may have intimidated those teachers that consider themselves less at ease with technology. Their own technological insecurities may have prevented them from venturing into unknown or less comfortable territories. Finally, Lambert's interview confirms that the challenge remains in getting teachers to see the value of DS, to inform them and make them understand its academic rigor. Indeed, teachers who did accept our invitation sought foremost to understand how DS could be associated with HE, revealing some caution despite, we would say, personal curiosity.

7.2.3 The teacher/researcher

We adopted a dual role within our study: teacher, with personal interest in DS and its implications in education; and researcher, deeply embedded in the context. By assuming a participating stance in educational research we were aware of the disadvantages of its subjective and interpretative nature (see Chapter 5). However, our ontological belief is that the search for meaning derives from direct interaction with what is being studied in an act of interpretation. We recognize our immersion may not have provided us with distance and perspective to interpret what we observed, thus this may be regarded as a limitation of the study. For example, we had some difficulty in maintaining a discreet role while moderating the focus group, as very often participants directly questioned the researcher about meanings and interpretations of the Stories they were watching, asking for the perspective of the teacher.

We compare DS to an iceberg, where the apparent is much smaller than what is hidden beneath. But it is what is hidden that sustains the visible. It is multidisciplinary. DS sips from a variety of

fields and subfields and weaves them together. There is the risk that in seeking to understand, we do no more than study popular interpretations, which may severely limit the opportunity to spawn new insights. Our own background and views, which stem from our own experiences as teachers, limit the study as it imposes tacit knowledge, which inevitably conditions and guides the final story. For example, the selection of screenshots from the longer stories is based on our own perceptions of what is relevant. This obviously may induce the readers of this study towards a different path than watching the actual Digital Story. Additionally, DS is multimodal and written description limits the complexity of the nonverbal aspects of the Story.

Finally, we would like to bring to mind the bond between researcher and language. Data collection was in Portuguese and admitting translation is an interpretation, we recognize that some of the meaning might have been lost in the translation process, though all attempts were made to fully reflect what we perceived to be the participants' intentions (see Chapter 5).

7.3   Digital Storytelling: Student ID in Higher Education

7.3.1 Evidence in interaction

Digital Stories are puzzles. Authors and audience use Digital Stories to create consistency, clarification and coherence of the self, through a continual process of subjective interpretation. Each story presents one of the many possible self-representations, inseparably connected with the micro, meso and macro context. Grumet (1991) summarizes this idea superbly by stating: "Our stories are the masks through which we can be seen, and with every telling we stop the flood and swirl of thought so someone can get a glimpse of us, and maybe catch us if they can" (p. 69).

In our study we were able to identify a continuum throughout the DS process, that is to say, student self-perception almost always coincides with teacher perception of the student, indicating that perhaps everyday teacher/student interaction is enough to obtain the adequate insights into who our students are. Teachers admit they were able to identify traces of their perception of the students in all the Stories and, in this regard, we might be fooled to believe DS does not add value to the interpersonal relationships in the educational context. Nonetheless, all participants admitted DS had a significant impact on them (author and audience), essential to fill in the blanks, to provide the missing pieces. Teachers and students (even the ones that did not

participate in the study but that were present in the Story Show) professed having undergone a deeper reflection process and understanding regarding their own lives, motivations and behaviors and that of others, confirming the pivotal position of DS in personal and social development. The students that did participate in the study, faced with having to create a story, were compelled to carefully reflect and ponder what to disclose. In turn, the Digital Stories that were shown prompted action in teachers.

DS is not just about creating stories; the foundations are embedded in story *telling*, in the act of sharing. DS in education can foster closer interpersonal connections based on trust, affection and dialogue. The act of sharing begins in the Story Circle and continues through the Story Show. Significant cognitive development takes place in the interpersonal interactions prior to and after the act of creating the final story where self-reflection is the steppingstone to dialogue, not only as advocated by the literature (Chapter 4), but also as shown by the students' comments and actions throughout the study (Chapter 6 and Appendices 4, 5 and 11). Indeed, students and teachers confirm that these phases were opportunities to connect and deepen relationships with themselves and others. Conversely, for students to talk about what is socially perceived as private is hard because they are afraid to be criticized. Students, like everybody else, worry about what impression they make on others and each element of the Story is carefully selected and organized to disclose what they want. The DS process enabled them to undergo, a process of self-reflection on who they are and what they wanted to show, whether they then disclosed their thought or not (Chapter 6 and Appendices 4, 5 and 11).

Our failed attempts clearly demonstrate that public sharing is still an obstacle, as seen by the number of stories erased and the number of students that did not deliver the final story nor came to class. For the students present, these moments seem to have been important, in the sense that students knew they were sharing stories, private moments and feelings that were meant for the group only, building community. Furthermore, it is particularly interesting to see that, although unique, there are universal aspects to these stories. Students discovered commonalities, recognizing their own life experience in the story of others. While Stories capture uniqueness of each thread of identity, the nuances of meaning that emanate accommodate ambiguity so that one story brings to mind another, quite similar story. The teachers who participated in the study voice their belief that the relevance of the entire process does not derive from the Digital Stories *per se*, but from the group discussion and critical reflections that each Digital Story prompted in the focus group, allowing each teacher to verify interpretations and perceptions. Thereby, DS has

proved to be an asset for teachers and students directly and indirectly involved in the study. However, we would argue that we view DS as far more than a mere trigger for this process of critical self and group reflections, as suggested by the participating teachers. Perhaps because teachers were mere spectators rather than actors, recipients rather than creators, we feel teachers lacked to identify the encompassing possibilities fostered by the aggregation of the digital with the storytelling, as we have posited in Chapter 4.

7.3.2 Challenging the Higher Educational context

7.3.2.1 Mature student in HE

It was particularly gratifying to see how most students, especially the ones with more complex Digital Stories and profound reflections, are aware of the multidimensions of DS. They admit DS spurred intense personal reflection not only about their own identity, but also as far as reciprocal social connections are concerned. DS creates a place for deeper self-understanding as they are compelled to sort and interpret personal events and thoughts, first in the Story Circle and later, sometimes more metaphorically, in the final Digital Stories themselves. Both groups recognize the advantages and implications for those who create and those who see. Specifically in regards to identity, teachers posit creating a story is difficult; nonetheless there is always a degree of disclosure and self-representation in whatever Digital Story students choose to present.

Nonetheless teachers are convinced students in HE are mature adults and treat them as such (Chapter 2). In our study we found the they express the view that students nowadays have not yet reached adulthood and establish a clear link between good students and mature students, and weaker students and those still in their adolescence. Regardless, HE teachers do not recognize their own role in their students' identity development. Teachers establish a parallelism between weaker or more problematic students and Digital Stories whose structure is superficial and simple, lacking deeper self-reflection. We reason many HE students have not yet reached adulthood. Our results, in line with Rotenberg (1995), reveal that students (adolescents), when asked to disclose personal information to others either provide a relatively "superficial" view of their self-concepts, with very little personal disclosures, where they attempt to describe themselves evidencing a socially desirable traits and characteristics, making use of the social control function of disclosure.

DS fosters positive identity and overall student development, in addition to developing essential 21st century skills and competences. DS is an oriented process that leads students towards deeper self-reflection and identity development. When compared to our preliminary study (Chapter 1), these 14 Digital Stories conveyed more than casual and impulsive responses, although some are more complex than others.

7.3.2.2 The emotional realm: public vs. private

The DS is emotional, sometimes upsetting (see Appendix 4, student D) but nonetheless rewarding. The shift to personal perspective from which emotion stems is associated with higher-order cognition, positive student development and personalized, closer and less formal (Chapter 3) learning. Additionally and connected to emotion and self-disclosure, interpersonal relationships influence have significant impact not only at the personal level, but also on the academic and the professional realms as well. However, we would like to assert that while these three perspectives are intertwined and cannot be dissociated, in practice, the *personal* is still seen as unessential and even uncalled for in HE by teachers and students alike, as our study clearly demonstrates. Students are understandably reluctant to talk about themselves and what they perceive to be as private and not belonging to the field of academia. Teachers seem to have the same opinion, admitting that there is an invisible boundary that is not crossed unless students volunteer the more personal details. They also admit to consciously trying to maintain the distance each feels comfortable with. This raises the question of what is considered appropriate in HE, what is perceived as private, and what is considered public. Our case study attested that, similar to other studies in Portuguese HE (Aresta *et al.*, 2012; Aresta, Santos, Pedro, & Moreira, 2013), identity and self-representation, emotions and personal or family-related aspects are considered private and beyond the scope of HE.

7.3.2.3 Assumed roles

As mentioned above, DS focuses on the personal and therefore often challenges the way we traditionally think about student and teacher roles in HE, where the teacher still assumes his/her role as the active deliverer of information and content. This personalized approach in DS creates situations where the student, the content-creator, assumes a more visible and active role throughout the entire process. Besides, as DS emphasizes how we engage students in their own learning process, it is also capable of overturning the carefully planned and controlled lessons from the teachers' hands. Additionally, what is valued in today's ever-changing world is not

knowledge as a tidy, transferable package, but adaptable knowledge that derives from personal interpretation and critical reflection (Chapter 3). In that sense, DS foments reflection and evaluation of experiences by creating opportunities in the classroom for such activities, as an interactive and collaborative process where students offer suggestions, argue and question points of view and ultimately rethink ideas. We would argue that the process develops essential but tacit skills that challenge the objectivity, argument, distance and reason currently valued in HE, especially because it is difficult to assess and quantify. Thus, teachers may perceive DS as lacking rigor and "objectivity", despite the substantiated evidence in the field of DS that question this idea (Chapter 4).

Despite their voiced misgivings, the teachers in our focus groups finally recognize the potential for learning of DS; however, they do use the usual reasoning for distancing themselves from any commitment to adopt DS in practice, by evoking lack of time due to constraints the strict syllabus that must be followed. In other words, while they openly admitted the value of DS, it was quickly cast aside due to institutional impositions. Curiously, at ISCAP, teachers often, if not always, are responsible for determining the syllabus and the system is flexible enough to enable teachers to implement the strategies they deem necessary to reach the established learning outcomes. In DS, learning has the power to abolish indifference generated by faceless, student numbers and it invites teachers and student to embark on a new, unprecedented journey, reaching to improve *The Human Condition* (Arendt, 1958), but change is daunting. Our study, in line with Lambert (see Section 7.2.2), confirmed it is difficult to break out of the formal, well-established educational discourse despite the proven value of DS. To be fair, we would probably react similarly if confronted with a novel and/or unusual pedagogical practice that had the potential to challenge our deep-rooted beliefs and routines.

7.3.2.4 Technology: the drive

In this study, the technology drove student participation and involvement. Focusing on the *digital,* students set out to learn new skills that they perceive as important in today's competitive world and indeed essential for future employment opportunities.

Our work with DS over the last four years (even the one beyond the scope of this thesis) has revealed, time and time again, that 21st century students often lack even the most basic skills, contradicting the notion that many teachers, who are themselves trying desperately to catch up as far as technology is considered, have that our students are from a technology savvy generation.

Undeniably, technology manipulation presented an unexpected barrier in DS. While some students openly admitted they asked for outside help, others, who had envisioned their Digital Stories in a certain way, were frustrated with the end results when they were not able to fully give form to their intention. Students did not just want to create good Digital Stories. They wanted higher quality stories and were disappointed with the technical quality of their stories, which is comprehensible as many students claimed to have never used video and audio editing tools prior to the study. The students that completed the crafting of their Digital Stories at home expressed more difficulties, and we have observed that the allocation of class time to conclude the technical aspects helps avoid student disappointment when stories are displayed. Students recognize that they learn throughout the process, but when the final results do not meet their expectations, the entire learning process is questioned. Thus, students associate the quality of the final Digital Stories with the technological skills developed. This reveals the significance students place on technology, the importance of monitoring student's work, as well as collaboration and individualized attention in the creation phase, corroborating the idea that the workshop format, as envisioned by CDS, is crucial. As teachers, we do recognize some difficulty in maintaining the three-day workshop and the need to be flexible and adaptable to adjust DS in order to incorporate it into class schedules, layout and curriculum, which seems, understandably, to be the only way to obtain student commitment. In the current digital era, we still are of the opinion that face-to-face guidance is needed for optimal results, both technologically and in terms of story guidance, or else Digital Stories are reduced to mere descriptions, which lack plot and lose tellability (Chapter 4). Additionally, even though students irrefutably argue DS improves their digital and media literacy skills, teachers merely expressed curiosity as to the selection of the elements and commented on those stories where the digital compromised the overall understanding of the story.

Finally, although DS is the technological evolution of age-old storytelling, it is not delimited by a specific technology. While technology is spiraling towards inconceivable realities, DS is adaptable and able to permeate otherwise chaotic experiences with rigor and structure. Nonetheless, DS does demand a wide variety of skills and a new mindset for all involved. While the teachers who participated in this study did not see the need to integrate technology into their curriculums, as this is perhaps outside their comfort zone, the technological aspect of DS is what enticed student to invest in the study.

7.3.2.5 Working with multimodality

As we have seen, Digital Stories are multimodal expressions, which depend on the author to fill with content. Students express themselves by combining text, images, sound and music. The combination of the different modes is said to instigate new ways of thinking about texts and self-expression (Chapter 4). The constraints that delimit Digital Stories, namely *economy* (Chapter 4), push students towards creative methods of expression, such as the use of metaphors, to communicate intangible feelings and experiences. Thus, our student participants trained their ability to select and recombine different modes of representation to convey their intended message as a whole. Students' written reflection provided valuable insights that allowed us to bring the pieces together and interweave them into a coherent narrative. Our own analysis of the Digital Stories would not have provided the depth of understanding needed to identify the reasons behind the choice of modes nor the intended meaning.

In the course of this study, we became aware of the complexities and challenges students face when asked to work with multimodal stories. Multimodality implies more than visual competence, it involves audio and visual modes combined. We found that students often use cliché images to illustrate what is being narrated, not having developed a sense of how to combine the modes as representations, instead of mere illustrations. Most do not explore the meaning of images and soundtrack as parallel and interdependent stories. As we have discussed elsewhere (Ribeiro, 2011) , students we have worked with often lack media literacy skills and tend to choose socially acceptable images and overpowering soundtracks, and tend, understandably, to consider foremost the need to conform to the social norms. As teachers, we may question if it is our role to explore media literacy skills with them, as a global, transdisciplinary skill. DS makes this option viable; but what happens when there is no DS?

7.3.2.6 Storied truths in self-presentations

Besides the idea that DS is too emotional, Digital Stories, as any other autobiographical genre, are heavily criticized for possible lack of authenticity. This is in fact said to be another reason that pushed these types of narratives out of HE. As we have argued, we believe DS is not so much about truth or authenticity, but rather about crafting reflective stories about the self and lived experience, in spite of the possible fabrications associated. We cannot forget stories are relational acts that unfold in a social context between author and audience that are highly susceptible to

cultural, interpersonal, and linguistic interpretations (Chapter 4). Furthermore, human memory is susceptible to being perpetually reshaped through the undisclosed stories that inhabit the mind.

Participant teachers were very much aware students carefully and consciously created these stories for them to see. They are also aware that if stories were to be shared only amongst the group of students they would notably be very different. Students assumed authenticity in their Stories but, while debating what to disclose in order not to feel too exposed, they claim to have struck their own acceptable balance between their own self-perception and how they choose to present themselves to others. Thus, the fourteen Digital Stories are *storied truths* that should not be valued for their authenticity, but for what they represent. If all participants are conscious of this fact, then the question of authenticity becomes irrelevant.

7.4   Future Stories

At the end of our journey we insist that our interpretations remain incomplete, indefinite and inconclusive, and perspectives remain untapped, as indeed they should. Others will read this text and the stories it includes, differently, and with that other questions will be raised about this work. It is through those multiple interpretations that the whispered confidences will be placed before those who share our community. Inspired by Maxine Green's work, we admit that we too see ourselves as a "stranger who holds a passion for incompleteness" (as cited in Baldacchino, 2009, p. 8). Accordingly, our four-year journey is but a small speck, one amidst many more we anxiously anticipate. For instance, to fully understand the impact of our Digital Stories on interpersonal relationships, further work needs to be carried out to assess the implications of teacher and student viewing Digital Stories in teacher-student relationships and amongst the students. Additionally, we believe it would be fascinating to connect with the students who participated in the study in order to follow up on the impact of the DS process in them, if any. Identity is complex, plural, diverse and changing; thus, we are convinced that a longitudinal study comprised of multiple stories deriving from multiple DS processes from a handful of students would greatly contribute to student identity development in HE.

Embedded in the academic realm of objectivity, argument, distance and reason, we bring our story to an end, with these words from Pagnucci[82]:

> *Tell someone the story of how you fell in love. In the rush and hurry of life, in our overworked, stressed-out, multi-tasked, too many bills and too little cash, no time to eat, no time to wait, when will it be the weekend again world, we forget to take time for stories. Stories give us time to pause, to think to breathe. Stories keep us alive. Or at least they can, if we will let them. You want to make the world a better place: tell someone a story.*

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[82] As cite by Knittel (n.d.), available at: www.people.iup.edu/tvyn

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Appendices

(AVAILABLE IN THE CD)

"...today it is the duty of every thinking being to live, and to serve not only his own day and generation, but also generations unborn by helping to restore and maintain the green glory of the forests of the earth."

- Richard St. Barbe Baker (as cited in http://www.treesforlife.org.uk/)

Appendix 1

DS TRANSCRIPTIONS AND TRANSLATIONS

DS-V1

Passados 13 anos voltei à vida de estudante, para concretizar um sonho, cumprir o desejo de fazer um curso superior mas ao mesmo tempo em busca da realização profissional.

Quase a terminar esta etapa e a dar por cumprida a minha missão, olho para trás com a sensação de dever cumprido, embora nem sempre tenha sido fácil conciliar a vida de estudante com a vida familiar e profissional. Felizmente com o apoio dos que me rodeiam fui contornando as dificuldades.

Fazendo uma análise da minha postura durante estes 3 anos, creio que sempre cumpri com os meus deveres de estudante. Fui muitas vezes uma aluna reivindicativa, fiz sempre questão de expressar o meu descontentamento quando ele existiu, mas nunca desrespeitei ninguém e por isso acho que os professores me vêm como uma aluna aplicada e educada.

A relação com os colegas da turma foi sempre positiva e no geral acho que o espírito de entre ajuda sempre existiu. Contudo, o que mais me surpreendeu foi a abertura de alguns dos professores. O apoio deles também teve um papel importante nesta viagem. Em momentos mais difíceis foram muitas vezes as palavras encorajadoras, animadoras e de apoio de alguns professores que me ajudaram a seguir em frente e a não me deixar ir abaixo. Agradeço-lhes por isso.

Um momento que me marcou, e que me deixou orgulhosa de mim mesma, aconteceu no final do primeiro ano. Naquela que foi a ultima aula do ano, a professora fez questão de me parabenizar pelo esforço, pela dedicação e pelas notas alcançadas. Guardo com especial carinho, na minha memória e no meu coração, essas palavras, que recordo muitas vezes e que me ajudam a repor a energia e a seguir em frente quando estou mais desanimada e cansada.

After 13 years I returned to student life, to make a dream come true, to fulfill the desire to get a degree but, at the same time, searching for professional achievement.

Almost at the end of this step and having almost accomplished my mission, I look back with a sense of accomplishment, although it has not always been easy to reconcile student life with family and professional life. Thankfully with the support of those around me I was able to overcome the difficulties.

Analyzing my posture during these three years, I believe I was always able to accomplish my duties as a student. I was often a demanding student, I always stopped to express my displeasure when it existed, but never disrespected anyone and so I think teachers see me as a diligent and polite student.

The relationship with my classmates was always positive and in general I think the spirit of mutual aid has always existed. However, what surprised me most was some teachers' openness. Their support also played an important role in this journey. During the most difficult moments, often their encouraging, rousing and supportive words which helped me to continue and did not let me down. I thank them for that.

One moment that marked me and made me proud of myself, happened at the end of the first year. In what was the last class of the year, the teacher was keen to congratulate me for my effort, dedication and grades achieved. I hold with particular affection, in my mind and in my heart, these words, which I often recall and which help me replenish my energy and move on when I'm feeling discouraged and tired.

O inesperado

Recentemente descobri que tinha um problema cardíaco

fiquei assustada não sabia o que fazer nem o que dizer. Tudo estava a correr bem na minha vida, tinha entrado no ISCAP como primeira e única opção e deparo-me com uma doença que poderia deitar tudo a perder.

Toda a minha vida deu uma grande volta naquele momento, estava perante uma situação que ninguém arranjava forma de contornar.

Fiquei depressiva, levava o meu desespero e angustia para o trabalho e para a faculdade, o meu comportamento alterou-se. Eu pouco comia, os tratamentos já estavam a comer-me a mim. Cada dia que passava estava mais magra.

Fiquei sem paciência, tive atritos com alguns professores que nunca perceberam o que se passava comigo, e que de certo modo se percebessem a minha angústia de ter medo que algo me aconteça, certamente compreenderiam o porque do meu comportamento em algumas situações.

Eu vivo a angústia todos os dias, quando cada vez que adormeço, sinto a minha mãe a abrir a porta para ver se estou a respirar. Imagino o aperto no coração da minha querida mãe cada vez que vai ao meu quarto para ver se eu estou bem... Eu ouço-a a dizer-me baixinho para ser forte mas eu não respondo, quero que ela pense que eu ainda durmo e que estou bem... penso na promessa, que sim, que vou ser forte e que vou estar aqui para ela, para a minha querida mãe e para a minha querida família.

The unexpected

I recently discovered I had a heart problem

I was scared

I did not know what to do or what to say. Everything was going well in my life, I had been placed at ISCAP as my first and only option and I find myself with a disease that could throw everything away.

My whole life took a big turn at that moment, I was in a situation that nobody could change.

I was depressed, I carried my despair and anguish to work and to college, my behavior changed,

I was barely eating, the treatments were already eating to me

I became skinnier with each passing day.

I became impatient, had conflicts with some teachers who never realized what was happening to me, but if they'd somehow understood my anxiety about being afraid that something might happen to me, they'd certainly understand my behavior in some situations.

I live the anguish every day,

when every time I fall asleep I sense my mother opening the door to check if I am breathing. I imagine my dear mother's heavy heart each time she goes to my room to see if I'm alright ... I hear her whisper softly, telling me to be strong

but I do not answer, I want her to think I am still sleep and well... I think of the promise that yes, that I will be strong and I'll be here for her, for my dear mother and my dear family.

DS-V3

Quem sou eu?

Quem somos?

De onde vimos?

Para onde vamos?

Como sou?

Sou eu, e nem de outra forma queria ser!

E quero saber sempre, mais e mais!

E no fundo, sou aquilo que experienciei até agora, os sítios que vi, …

as pessoas que conheci, os momentos que vivi, …

tudo o que absorvi, os filmes que assisti, o mundo em que estou e o que dentro de mim criei.

Mas citando Fernando Pessoa:

"Tudo se me evapora. A minha vida inteira, as minhas recordações, a minha imaginação e o que contém, a minha personalidade, tudo se me evapora. (…) Talvez porque eu pense de mais ou sonhe de mais, o certo é que não distingo entre a realidade que existe e o sonho, que é a realidade que não existe.

Porquê? … porque

(...) "Viver é ser outro. Nem sentir é possível se hoje se sente como ontem se sentiu: sentir hoje o mesmo que ontem não é sentir - e lembrar hoje o que se sentiu ontem, ser hoje o cadáver vivo do que foi a vida perdida. Apagar tudo do quadro de um dia para o outro, ser novo com cada madrugada, numa revirgindade perpétua da emoção - isto, e só isto, vale a pena ser ou ter, para ser ou ter o que imperfeitamente somos.

Who am I?

Who are we?

Where do we come from?

Where are we going?

How am I?

I am me, and would not otherwise want to be!

And always want to know, more and more!

And deep down, I am what I have experienced so far, the places I have seen,

the people I've met, the moments that I've lived,

all that I've absorbed, all the films I've watched, the world am I in and what I have created inside me.

But quoting Fernando Pessoa:

"Everything slips away from me. My whole life, my memories, my imagination and all it contains, my personality: it all slips away. I constantly feel that I was someone different, that a different I

felt, that a different I thought. I'm watching a play with a different, unfamiliar setting, and what I'm watching is me".

Why?

Because

"To live is to be other. It's not even possible to feel, if one feels today what he felt yesterday. To feel today what one felt yesterday isn't to feel – it's to remember today what was felt yesterday, to be today's living corpse of what yesterday was lived and lost.

To erase everything from the slate from one day to the next, to be new with each new morning, in a perpetual revival of our emotional virginity – this, and only this, is worth being or having, to be or have what we imperfectly are."   (p.94)

DS-V4

O meu percurso como estudante

Sempre foi um sonho pessoal tirar um curso superior

Não para que a nível profissional me dessem mais vantagens,

mas tão somente para aumentar e melhorar os meus conhecimentos

Vi esse sonho ser adiado à muitos anos a trás, quando, aos 22 anos, por motivos pessoais, tive de desistir de estudar quando já andava no 3o ano do ensino superior.

A partir daí, e até aos 32 anos, nunca mais me interessei pelo assunto e actualmente arrependo-me.

Movidos 10 anos estou novamente no ensino superior e não podia estar mais satisfeita, pois apesar de todos os contratempos tudo indica que será desta que vou concluir uma licenciatura, e agora não quero ficar só com este nível de ensino.

Estou muito contente com o grupo de docentes que tive ao longo destes 3 anos, pois para além de possuirem as qualidades técnicas são também muito humanos, contando por vezes aos alunos pormenores da sua vida privada o que nos leva a sentir um grande à vontade e empatia com alguns deles.

Enquanto estudante, e fazendo uma avaliação o mais objectiva possível, sinto que poderia dar mais, que poderia ser mais esforçada, e por vezes dou por mim atrapalhada em fazer algo, pois tenho o péssimo hábito de deixar tudo para a última.

Sempre fui uma aluna que praticamente só estudava na véspera e no dia dos testes, o que fazia com que por vezes não tirasse a nota que poderia tirar se estudasse mais.

Actualmente, talvez devido à maturidade tal já não acontece. Aplico-me mais e programo o estudo com mais antecedência, tirando melhores notas do que tirava anteriormente.

No entanto sei que ainda não dei o meu máximo. Acho sempre que poderia estudar mais, poderia programar com mais antecedencia os trabalhos e tirar melhores notas.

My journey as a student

My personal dream was to get a degree

Not so that I could have more advantages professionally, but merely to increase and improve my knowledge

I saw my dream be postponed many years ago when, at the age of 22, for personal reasons, I had to quit my higher education studies when I was already in my third year. I didn't about it again until I was 32, and currently I regret it.

Ten years have passed and I am, once again, enrolled in higher education, and I couldn't be more pleased, because despite all obstacles, it seems that this time I will get my degree, and now I do not want to stop here.

I am very happy with the group of teachers I had throughout these 3 years, because besides their technical qualities, they are also very humane, often sharing details of their personal life, which makes us feel very comfortable and empathize with some of them.

As a student, and evaluating myself as objectively as possible, I feel I could do more, I could put more effort into it, and sometime I find myself stressed out, as have the bad habit of leaving everything to the last minute.

I used to be a student that basically just studied the day before and on the day of the test, and this meant I sometimes didn't get the grade I could have gotten if I had studied more.

Nowadays, maybe due to my maturity that doesn't happen anymore. I apply myself more and program my studies with due time, and so I get better grades than I used to. However I know I still haven't given it my best. I always feel I could have studied more, could have managed my workload better and get better grades.

DS-C1

Um peixe

Era uma vez um peixe que nasceu numa época bastante conturbada da história do seu laguinho.

Com o tempo, a vida no laguinho estabilizou e até floresceu.

O peixe, que sempre ouviu dizer que não fazia mal ser-se diferente, acreditava, mas na prática isso magoava-o.

Reparou que era difícil fazer amigos porque os outros peixes não o compreendiam e estavam sempre a criticá-lo.

O peixe, que tinha medo de ficar sozinho, esqueceu a sua diferença e começou a ser o que todos queriam que ele fosse. Cresceu a achar que era feliz assim.

Já adulto, começou a nadar na mesmo direcção dos outros peixes, igual a todos, sem sequer questionar o caminho.

Mas o bichinho da sua diferença começou a despertar. Então, perguntou porque razão sentia um vazio tão grande.

Olhou para dentro de si e chegou à conclusão que o vazio que sentia não era mais do que a saudade de si próprio, da sua diferença.

E sem olhar para trás, mudou o rumo da sua vida e começou a nadar na direcção que achava que tinha que seguir.

Hoje alguns admiram-no pela sua coragem, outros nem por isso.

Mas existem ainda alguns que não admitem admirá-lo, porque isso iria espelhar a fragilidade do seu carácter.

FIM

A fish

Once upon a time there was a fish that was born during a very troubled time in the history of his pond.

Over time, the life in the pond stabilized and even flourished.

The fish, which always heard it was okay to be different, believed it, but in practice, it hurt him.

He noticed that it was difficult to make friends because the other fish did not understand and were always criticizing him.

The fish, afraid of being alone, forgot his differences and began to be what everyone wanted him to be. He grew thinking he was happy that way.

As an adult, he began to swimming in the same direction as the other fish, like everyone else, without even questioning the way.

But the voice of his difference began to awaken. Then he questioned why he felt such a great void.

He looked inside himself and came to the conclusion that the emptiness he felt was no more than the longing for himself, for his difference.

And without looking back, he changed the course of his life and began to swim in the direction he thought he had to follow.

Today some admire him for his courage, others less so.

But there are still some who do not admit to admiring him, because that would mirror the fragility of their character.

END

DS-C2

Um sonho cumprido. Estávamos no ano 2007.

Perguntava-me: existe algo mais nesta vida?

Após um período conturbado e de sofrimento, perguntei-me: Que posso fazer por mim? Talvez estudar?... apostar em mim como pessoa.

Concorri aos Maiores de 23, tentei entrada em algumas Faculdades...

Estudei muito, passei muitas noites a ler...

Entrei no ISCAP. De quatro vagas, uma era minha.

Foi o sucesso. Isto como exemplo para uma pequena fada que existia na minha vida. Um exemplo de futuro, que de hoje para amanhã seguirá, com certeza.

Tirei a Licenciatura, com esforço, com mérito... cumprindo um sonho que um dia alguém me pediu. Hoje sou intérprete profissional.

O mundo não tem limites...

O sonho foi cumprido...

Mantenho os olhos no horizonte e o sucesso está garantido.

A dream fulfilled. We were in the year 2007.

And I wondered: is there something more to life?

After a troubled period of suffering, I asked myself: What can I do for myself? Perhaps study?... Bet on myself as a person.

I applied for Maiores de 23, applied to some colleges...

I studied a lot, spent many nights reading...

I entered ISCAP. Out of four vacancies, one was mine.

Success. An example for a little fairy in my life. An example for the future, one she will someday follow, for sure.

Got my degree, with effort, with merit ... fulfilling a dream that one day someone asked of me. Today I am a professional interpreter.

The world has no limits...

The dream has been fulfilled...

I keep my eyes on the horizon and success is guaranteed.

DS-C3

A pessoa que sou

Olá, o meu nome é XXXX

A maior parte das pessoas que estão a ouvir esta gravação já me conhece

Eu tenho 22 anos e moro em Espinho

O meu percurso académico resume-se a ter concluído o 12o ano com o curso de multimédia integrado.

O meu percurso do ensino superior começou em 2007 onde ingressei no curso de ciências da informação na ESEIG em Vila do Conde.

Frequentei esse curso durante um ano e depois decidi mudar de curso pelo facto de não gostar muito do curso e das suas saídas profissionais.

Foi então que me inteirei do curso de Assessoria e Tradução aqui do ISCAP, na altura obtive informações sobre este curso através de um amigo meu que andava aqui no curso de contabilidade.

Na minha vida profissional posso referir que tenho um part-time, portanto trabalho numa loja de venda de equipamentos de informática e escritório.

Como hobbies gosto de praticar desporto, pratico natação.

Gosto também muito de vídeo-jogos, gosto de jogar online com os meus amigos.

Como pessoa penso que sou uma pessoa reservada o que à partida talvez não me dê muito a conhecer a não ser aos meus amigos mais próximos.

Gosto de ajudar os outros, pelo que me considero uma pessoa prestável e também ao mesmo tempo generosa.

Também às vezes sou um bocado teimoso pelo que considero que esse seja um dos meus defeitos.

Sobre os que os outros pensam de mim, acho que os meus amigos me têm em boa conta, pelo menos é o que eu acho e também tento fazer para que eles me tenham em boa conta.

Agora sobre um acontecimento marcante na minha vida posso referir o primeiro dia que fui para a escola primária. Lembro-me de ser bastante agarrado à minha mãe e na altura não queria ir, chorava e tudo, dizia-lhe que não queria ir para a escola. Depois no primeiro dia, lá com muito custo, ela me levou à escola e eu fui, e lembro-me de adorar estar com os meus novos amigos e lembro-me depois de acabar o dia de escola, de chegar a casa e dizer à minha mãe que queria era voltar lá, que gostava muito daquilo. Portanto foi um acontecimento marcante, que me marcou bastante. Assim sendo acho que já falei um bocadinho sobre mim, nestes longos dois minutos no qual tínhamos para falarmos de nós próprios. Desejo então a todos os ouvintes desta gravação, os melhores cumprimentos.

The person I am

Hello, my name is XXXX

Most people who are listening to this recording already know me

I'm 22 years old and live in Espinho

My academic journey can be summarized as having completed the 12th grade with an integrated multimedia course.

My journey in higher education began in 2007 where I enrolled in Information Sciences at ESEIG in Vila do Conde.

I attended this degree for a year and then decided to change because I did not really like the degree and its career opportunities.

It was then that I heard about Administrative Assistance and Translation here at ISCAP; at the time I got information about this degree through a friend of mine who had enrolled here in Accounting.

In my professional life I can say that I have a part-time job, so I work in a shop selling computer and office equipment.

As hobbies I like sports, I practice swimming.

I also like video games a lot; I like playing online with my friends.

As a person, I think I'm a private person and therefore I might not reveal myself except to my closest friends.

I like to help others, so I think a helpful person and also at the same time generous.

Sometimes I am also a bit stubborn so I think that this is one of my faults.

As to what others think of me, I think my friends hold me in high regards, at least that's what I think and I also try to do everything so that they hold me in high regard.

Now about an event that greatly influenced my life, I can refer the first day I went to primary school. I remember always clinging to my mother and at the time I did not want to go, I cried and everything, I told her that I did not want to go to school. Then, on the first day, with great difficulty, she took me to school and I went, and I remember I loved being with my new friends and I remember at the end of the school day, getting home and telling my mother that what I wanted to do was go back there, that I really liked it. So it was a defining event that marked me a lot. So I think we've talked a little about me, in these long two minutes in which we had to talk about ourselves. I wish, then, all the listeners of this recording, my best regards.

Era uma vez um passarinho que gostava muito de voar, os seus percursos não eram limitados, pois arriscava esquecer as asas, gostava de crer que tinha a mesma liberdade em campos desconhecidos, e então pisava folhas, e então calcava terras. O que há lá fora? Sempre pouco sozinho, não se focava em lembranças, era pouco sentimentalista, só gostava de ver e ouvir, prestar atenção a outras vidas! O que há lá fora?

Contudo, a dada altura da sua curta existência, apercebendo-se enquanto crescia, da sua pequenez, na sua inconsciência natural que o caracteriza, passava de um ninho para outro, era uma grande mudança, da qual nem se apercebia, era um sítio maior, tinha mais criaturas, mas que voavam de maneira diferente, ou para mais longe, ou continuando perto. Não cedia a pressões, delineou o seu caminho, fez as suas escolhas, não era nada no mundo, não queria ser e procurou ver o que havia lá fora.

É pouco único, igual aos demais. Pergunta respondida.

There once was a bird that loved to fly, its paths were not limited, as it risked forgetting its wings, it liked to believe that it had the same freedom in unknown fields, and so it stepped on leaves, and so treaded on land. What's out there? Always remotely alone, did not focus on memories, remotely sentimental, just liked to watch and listen, pay attention to other lives! What's out there?

However, at some point in its short existence, acknowledging, as its grew, its smallness, in its natural unconsciousness which characterizes it, flew from one nest to another, it was a big change, one it did not recognize, it was a larger place, with more creatures, which flew differently, further still or still close. It did not give in to pressures, it outlined its own path, made its choices, it was nothing in the world, it did not want to be and tried to see what was out there.

It is remotely unique, like all others. Question answered.

DS-C5

EN (original)

This is ISCAP. This is a place where all fears stay at the entry gate and there they lay to die. This is the institution where boys come to exit me. This is the place where cowards come to see themselves as higher, as any conqueror would fly.

This is a place where we form interpreter, where we form accountants, and where we form men for life.

This is where teachers, students and everyone else meet for the better good of education.

This is the story of XXX. This is my story and how I became the fastest interpreter of the West.

May accountants, may hours, many people at my feet. This is the story of the first interpreter to ever tell the story and lived to tell it…

Welcome to the place where you'll get your education, your training and the preparation for life….

Welcome to ISCAP…, welcome to the new reality in teaching, learning, interpreting, translating and everything else.

This is where I became the proudest member of this greater family of the language field.

We'll be seeing you next year for new challenges in education.

Os meus últimos 4 anos em 2 minutos

Acabei o 12o ano, e agora? O que hei-de fazer? Estudar? Trabalhar?

Mmm… vou trabalhar.

(days …)

Não era bem isto que eu queria.

O que vou fazer agora?

Pescar?

Dar a volta ao mundo?

Isso é que era bom. Para isso preciso de ter mais dinheiro, e para ter mais dinheiro preciso de trabalhar e para ter o emprego que quero tenho que…

(ESTUDAR)

(Vou preparar-me para os exames de acesso ao Ensino Superior)

Enquanto isso posso fazer outras coisas.

(Tirar a carta de condução)

(Divertir-me)

(Viajar)

Até que chega ao dia que tanto temi

(Hoje: Exames Nacionais)

E após alguma espera chegam os resultados

(Candidatura ao Ensino Superior Colocações 2009 - Colocada – Instituto Politécnico do Porto – Instituto Superior de Contabilidade e Administração – Assessoria e Tradução)

(1o Ano – "O início")

Começo então o meu primeiro ano no ISCAP com tanta coisa para fazer.

Sem esquecer que estudar é fundamental.

(2o Ano – "O estudo continua")

Mas no meio de tanto estudo há sempre tempo para uma pausa, para fazer outra coisa de que se gosta.

(3o Ano – "…")

(Finalmente)

Todo o tempo passado a estudar já está a compensar.

E neste momento aqui estou eu

(Aula de Interpretação Consecutiva e Simultânea)

E agora, o que me espera?

My last 4 years in 2 minutes

I finished 12th grade, and now? What should I do?

Study?

Work?

Mmm ... I'll work.

(Days…)

This was not quite what I wanted.

What will I do now?

Go fishing?

Travel around the world?

That would be good. For that I need to have more money and to have more money I need to work and to have the job that I want I have to ...

(STUDY)

(I'll prepare myself for the entrance examinations to accede to higher education)

Meanwhile I can do other things.

(Get my driving license)

(Have fun)

(Travel)

Until the day I greatly feared arrives

(Today: Examinations)

And after waiting, the results come through

(Access to Higher Education 2009 Placements - Placed - Polytechnic Institute of Porto - School of Accounting and Administration – Administrative Assistance and Translation)

(1st Year - "The beginning")

I begin my first year in ISCAP with so much to do.

Not to mention that studying is fundamental.

(2nd Year - "The study continues")

But in the midst of so much studying there is always time for a break to do something else that you like.

(3rd Year - "...")

(Finally)

All the time spent studying is already paying off.

And now here I am

(Consecutive and Simultaneous Interpretation Class)

And now, what awaits me?

DS-C7

História Digital

Chamo-me XXXX, nasci em 1986 em Paris, capital Francesa.

Durante 14 anos vivi lá, estudei lá. Ao fim desses 14 anos vim com os meus pais para Portugal, onde mudei-me para Valongo, e ainda estou em Valongo.

Em 2005 entrei para o ISCAP, Instituto Superior de Contabilidade e Administração do Porto, para o curso de Contabilidade, antes de Bolonha.

Estive no curso de Contabilidade durante dois anos e não, não participei muito na praxe.

Ao fim desses dois anos mudei de curso, mudei para o curso de Assessoria e Tradução que era a reestruturação do curso de Línguas e Secretariado. Ao fim desses três anos decidi que era melhor eu tirar uma especialização, por isso fiquei na mesma no ISCAP mas ingressei no mestrado de Tradução e Interpretação Especializadas, onde me encontro actualmente.

Nesse mestrado, durante o primeiro semestre tivemos cadeiras muito específicas na área de Direito, Economia e agora no segundo semestre temos também umas áreas assim mais distintas, como é Literária e a Interpretação. Neste momento estou a fazer uma história digital para a cadeira de Interpretação Remota e de Teleconferência, cuja Sandra Ribeiro é uma das docentes.

Ainda não sei o que é que o futuro me reserva. O futuro é uma aventura. Veremos. Obrigada.

Digital Story

My name is XXXX, I was born in 1986 in Paris, the French capital.

For 14 years I lived there, studied there. At the end of the 14 years I came to Portugal with my parents, where I moved to Valongo, and I'm still in Valongo.

In 2005 I enrolled at ISCAP, School of Accounting and Administration of Porto, in Accounting, before Bologna.

I was in Accounting for two years and no, I did not participate much in the Academic Praxes.

After these two years I changed my degree, I switched to Administrative Assistance and Translation, which was the restructure of the Languages and Secretariat Degree. After these three years I decided it would be better if I did specialized training, so I remained at ISCAP but enrolled in the Master's Degree of Specialized Translation and Interpretation, where I am today.

In this master's course, during the first semester we had very specific classes in the area of law and economics and now in the second semester we also have some distinct areas, as is Literary and Interpretation. I am currently making a digital story for Remote and Conference Interpreting, which Sandra Ribeiro is one of the teachers.

I still do not know what the future holds. The future is an adventure. We shall see. Thank you.

DS-C8

My Movie

O meu nome é XXXX e este é um dos episódios da minha vida.

Acabando o 12o fui trabalhar durante dois anos, sensivelmente.

Até que cheguei à conclusão que estava na altura de continuar os estudos.

Candidatei-me ao Instituto Superior de Contabilidade e Administração do Porto no Curso de Assessoria e Tradução.

Consegui entrar, e desde então os anos têm passado a voar.

Encontro-me no 3o ano onde penso que as cadeiras são mais interessantes para a vertente de Tradução.

Durante este percurso, conheci muita gente e obtive conhecimentos que me serão bastante úteis para, não só a minha carreira, mas também o meu processo de evolução sócio-humana.

É uma fase bastante importante na minha vida, pois abrem-se um vasto leque de oportunidades para um futuro mais promissor.

Eu quero-me fazer notar e ser alguém, como certos exemplos.

No entanto, não foi possível deixar de trabalhar, pois só assim é que consigo pagar os meus estudos.

Para mim, este curso é um investimento que espero que dê frutos no futuro, quando acabar a minha formação.

Um mundo enorme nos espera lá fora e temos de agarrar os meios para entrar nele.

Este vídeo é pois mais um processo para conseguir completar mais uma etapa, a cadeira de Interpretação. É por este motivo que vos conto um episódio que é o passado e o presente da minha vida.

Esta é uma história que ainda não tem fim, mas penso que estará para breve. Por isso, não percam o próximo episódio, porque eu também não.

My Movie

My name is XXXX and this is one of the episodes of my life.

After concluding 12th grade, I worked for roughly two years.

Until I realized it was time to continue my studies.

I applied to the School of Accounting and Administration of Porto, Administrative Assistance and Translation Degree.

I got in, and since then the years have flown by.

I am in the third year where I think the classes are more interesting for Translation.

During this journey, I met many people and gained knowledge that will be very useful for not only my career but also for my socio-human evolution process.

It is a very important phase in my life, as a wide range of opportunities open up for a more promising future.

I want you to make myself known and be somebody, as some examples.

However, I could not stop working, because only this way was I able to pay for my studies.

For me, this degree is an investment that I hope will bear fruit in the future, when I have finished my training.

A huge world is out there waiting for us and we must seize the means to enter it.

This video is therefore one more process to complete one more step, Interpretation Class. It is for this reason that I am telling an episode that is the past and present of my life.

This is a story that has yet no end, but I think it will come soon. So do not miss the next episode, because I will not.

DS-C9

Era uma vez uma rapariga, XXX, que decidiu fazer Ersamus na Polónia, com o seu amigo A. Os dois saíram do Porto com destino a Czestochowa e lá encontraram-se com os seus amigos que já estavam a fazer Erasmus desde o primeiro semestre, a B, o C e o D. Os cinco dividiram casa com mais um amigo Francês, o E. Então a XXX, a A e o B ficaram numa casa, enquanto que o C, o D e o E ficaram noutra. Nos seis meses seguintes aproveitaram para fazer novos amigos, entre eles, Espanhóis, Franceses, Alemães e Polacos, para viajar e, o principal objectivo do Erasmus, para estudar.

Viajaram dentro e for a da Polónia…, foram a Copenhaga, Berlim, a Praga, a Budapeste, e dentro da Polónia estiveram em Krakow, Bratislava, Bósnia-herzegovina e Auschwitz.

Gostaram muito de andar a viajar e conhecer novas culturas, mas também gostaram muito de aprender um novo método de ensino, de conhecer um novo método de ensino e de conhecer a maneira como as aulas eram dadas noutro país. Tiveram dificuldades com a língua, mas acabaram por se divertir bastante e foi uma experiência que jamais esquecerão.

Esperam um dia voltar a encontrar-se todos na Polónia ou noutro sítio qualquer e relembrar os tempos de Erasmus onde foram bastante felizes.

There once was a girl, XXX who decided to go on Ersamus to Poland, with her friend A. The two left Porto bound for Czestochowa and there they met their friends who had began Erasmus in the first semester, B, C and D. The five shared a house with another French friend, E. Then XXX, A and B stayed in a house, while the C, D and E stayed in another. In the six months that followed, they took the opportunity to make new friends, among them Spaniards, French, Germans and Poles, to travel, and the main objective of Erasmus, to study.

They traveled in and out of Poland ... they went to Copenhagen, Berlin, Prague, Budapest, and in Poland went to Krakow, Bratislava, Bosnia-Herzegovina and Auschwitz.

They loved travelling and getting to know new cultures, but they also liked learning a new teaching method and getting to know the way classes were taught in another country. They encountered some difficulties with the language, but ultimately they had a lot of fun and it was an experience they will never forget.

They hope to meet again one day in Poland or elsewhere and remember their Erasmus times where they were quite happy.

É difícil sintetizar em dois minutos um episódio importante da nossa vida porque, por definição, os episódios importantes estão repletos de pequenos pormenores que nós nunca nos esquecemos, mas de qualquer forma vou tentar.

Em 2005 fui fazer um casting para integrar o elenco da peça do encenador Filipe La Féria, sobre a fadista Amália Rodrigues e consegui passar.

Foram três castings repletos de coisas boas e coisas más, e muito nervosismo até que consegui entrar. Foram dois meses, um de trabalho e um de exibição da peça. Conheci pessoas fantásticas e realmente foi uma experiência fantástica. Os primeiros dias são como na escola: não conhecemos ninguém e vamos para as aulas muito nervosos e depois aprendemos a fazer uma série de coisas que nem sonhávamos que um dia íamos aprender.

Realmente conhecemos pessoas e vivemos horas com pessoas que nunca tínhamos conhecido, e viver isto aos 27 anos foi uma experiência fantástica.

Entretanto, depois de fazer esta peça surgiram mais contactos e então tem sido como uma bola de neve… os contactos e as pessoas vão chamando… e neste momento posso dizer que graças a uma chamada de uma amiga que sabia que eu gostava de cantar, que me ligou muito rapidamente e que me fez sair do trabalho a correr para ir fazer um casting ao Teatro Sá da Bandeira no Porto… graças a essa chamada e a esse momento, que ninguém estava a contra… é graças a isso que hoje faço aquilo que realmente gosto de fazer, que é cantar. Momento que às vezes parecem que não têm importância nenhuma conseguem, de facto alterar a nossa vida por completo.

It is difficult to summarize in two minutes an important episode of our life because, by definition, the important episodes are full of small details that we never forget… but I'll try anyway.

In 2005 I went to an audition to join the cast of Filipe La Féria's play on fado singer Amália Rodrigues and I got the part.

There were three castings full of good things and bad things, a lot of nervousness until I got the part. It was two months, one for rehearsals and one on show. I met some great people and it really was a fantastic experience. The first few days are like at school: we don't not know anyone and go to class very nervously and then we learn to do a number of things that we didn't even dream that one day we would learn.

We really get to know people and live hours on end with people who we had never known, and experiencing it at the age of 27 was fantastic.

However, after participating in this piece more contacts appeared and since then it has been like a snowball ... contacts and people calling... and now I can say that, thanks to a call from a friend who knew I liked to sing, that called me very quickly and made me leave work to run to a casting at Teatro Sá da Bandeira in Porto ... thanks to that call and that moment that nobody expected... it is thanks to that that today I do what I really like to do, which is sing. Moments that sometimes seem to have no importance at all can indeed completely change our lives.

Appendix 2

DS Student Guide: English Version and Original

Digital Storytelling:

Student ID in Higher Education

Original image by ♥KatB Photography♥, available at flickr.com under Creative Commons License. Modified by Sandra Ribeiro.

Telling a true story about personal experience is not just a matter of being oneself, or even of finding oneself. It is also a matter of choosing oneself.

-Harriet Goldhor Lerner

The Project

The PhD Research Project we intend to carry out proposes to explore the more humane aspects of a mass education system, where students are, in many cases, still seen as numbers and emphasis is on quantifiable assessment. It is our belief that the Digital Storytelling creation process and reflection on the identity of the authors of Digital Stories (DS) will reveal more of themselves to both teachers and their colleagues, allowing teachers to know and understand the students currently enrolled in Higher Education (HE) and fostering the emergence of a sense of community.

Objectives

Through an exploration of students' autobiographical narratives, we seek deeper insights into the integration of Digital Storytelling (DS) as a means to understand student self-perception and self-representation in HE contexts. Furthermore, we intend to explore the role of the Personal DS as a possible means to positively influence teachers' perceptions of their students.

As we are considering both teachers and students' perspectives, in this exploratory case study, the foreshadowed questions that will be addressed in the study are, on the one hand:

- How do students perceive themselves, within a HE context?

- How do they present themselves to others through DS?

- Can we establish a parallelism between their written reflection (through the use of personal journals) and the final Personal DS?

On the other hand, questions pertaining to teachers include:

- How do teachers perceive their students?

- Can Personal DS influence teachers' perceptions of students?

In this study, DS, student self-perception and self-presentation is of particular interest. Furthermore, we intend to confront teacher perception of students with students' self-presentations through DS, as it is our belief that the DS process may foster greater self-awareness and interpersonal relationships in HE.

"*Digital Storytelling is the modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom, and values. Stories have taken many different forms. Stories have been adapted to each successive medium that has emerged, from the circle of the campfire to the silver screen, and now the computer screen.*"

– The Digital Storytelling Association

Story: Portals and Centers

The Center for Digital Storytelling (UC Berkeley, School of Education) http://www.storycenter.org

The Digital Storytelling Association
An international organization sponsored by The Center for Digital Storytelling
http://www.dsaweb.org

Digital Stories (general)

BBC Digital Storytelling Projects Capture Wales: Digital Storytelling
http://www.bbc.co.uk/wales/capturewales

Devon: Digital Storytelling
http://www.bbc.co.uk/devon/community_life/digital_storytelling

Inside Lives
http://www.bbc.co.uk/stoke/insidelives/stories

Islam Stories
http://www.bbc.co.uk/leicester/content/articles/2006/02/07/islam_stories_feature.shtml

Telling Lives
http://www.bbc.co.uk/tellinglives

Center for Digital Storytelling Blog
http://web.mac.com/storyplace
username: storyteller password: cdsguest

Creative Narrations
http://www.creativenarrations.net/site/storybook/index.html

Digital Stories
http://www.digitalstories.org/theme1.asp

Digital Stories Produced by Simmons MCC 101 Students
http://at.simmons.edu/digital_stories

DigiTales Living Memories
http://www.digitales.us/gallery/gallery_living_memories.php

Beyond Words
http://www.digitales.us/gallery/gallery_beyond_words.php

Growing Up Latino/a (produced by Tufts University students)
http://ase.tufts.edu/socanth/faculty/pacini/students/growinglat.htm

The Internet

<u>Music/Audio</u>

Creative Commons Audio a community music site licensed under Creative Commons
http://creativecommons.org/audio
The artists on this site have released their music under the Creative Commons license and agreed
to allow their music to be used by you in any way and form for webcasting, as long as you don't
take credit for the original work. http://ccmixter.org/
Download.com http://music.download.com
Free Play http://www.freeplaymusic.com
The Freesound Project http://freesound.iua.upf.edu
Ghost Note http://ghostnotes.blogspot.com
Magna Tune http://www.magnatune.com
Opsound http://www.opsound.org
Partners in Rhyme http://www.partnersinrhyme.com
http://www.podsafeaudio.com/
Jamendo http://www.jamendo.com/
Soungle http://soungle.com/

<u>Images</u>

BigFoto http://www.bigfoto.com
Creative Commons Images http://creativecommons.org/image
Dreamstime http://www.dreamstime.com/freephotos
Free Images http://www.freeimages.com/photos
Open Photo http://openphoto.net
Flickr: Advanced Search for Creative Commons only. http://www.flickr.com
Compfight: Search Creative Commons Flickr Images http://www.compfight.com/
Wikipedia http://www.wikipedia.org
Stock.xchng http://www.sxc.hu/
Dorling Kindersley Clipart http://www.dorlingkindersleyuk.co.uk/static/cs/uk/11/clipart/

<u>Technology</u>

Microsoft Movie Maker	iMovie	Animoto
Microsoft Office PowerPoint	Prezi	Myna
Microsoft Photo Story	Screener	Gimp
	Voicethread	Audacity

It is more important to know where you are going than to get there quickly.

- Anonymous

The Seven Elements of Digital Storytelling

Seven elements for creating effective and interesting multimedia stories have been defined. Constructing a story is not a simple process that follows a recipe or prescribed formula. These elements require consideration for every story and determining the balance each element occupies in the story can take a lot of thinking and re-thinking.

> **Point of View**
>
> **Dramatic Question**
>
> **Emotional Content**
>
> **Voice**
>
> **Soundtrack**
>
> **Economy**
>
> **Pacing**

The steps towards a Digital Story

> **1. Story circle**
>
> **2. Planning Your Story**
>
> > **Writing the script**
> >
> > **Creating the Storyboard**
> >
> > **Record Audio Narration**
> >
> > **Organizing folders**
>
> **3. Production**
>
> > **Pictures**
> >
> > **Motion/Transitions**
> >
> > **Narration**
> >
> > **Background Music**
>
> **4. Post-Production**
>
> > **Saving your project**
> >
> > **Viewing your Story**
> >
> > **Displaying your final story**
>
> **5. Assessment**
>
> > **Informal Reflecting**

Student Guide

To reflect…

Story circle	Why are you here? (a part of this project)
	What do you think about the theme? (Identity in Higher Education)
	For you, ISCAP is …
	How do you see yourself? (cognitively, socially, emotionally, etc…)
	To what extent do you show who you are?
	How do you think others see you (colleagues/teachers)?
	Think of a story/an event that greatly influenced you while a student at ISCAP.
Story creation	What impressed you most in the Story Circle? Why?
	I chose this story/event because…
	I think I am …
	I think others (colleagues/teachers) see me as…
	I think … but I don't want to share because…
	The images I chose…
	I chose this soundtrack because …
	These transitions …
	I want to show …
Story Show	The DS process was …
	I learnt that…
	My reaction to my own story was…
	My reaction to my colleagues' stories…
	What impressed me most was…
	I think teachers will…
	Identity in Higher Education …
	Stories in HE…
	DS in HE…

What we intend is…

1. Student's voluntary participation in the creation of a Digital Story, following Berkeley University's Model (Lambert).
2. A written individual reflection during the creation process to better understand the choices made and the thought that led to those choices.
3. Mutual respect and confidentiality, i.e., the information discussed within the group must be respected and kept in confidence.
4. Collaboration in the DS creation process.
5. The sharing of the final Digital Stories.

As such, we request that each volunteer who chooses to participate in the project:

1. **Fill in and sign the consent form.**
2. **Participate, whenever possible, in all meetings.**
3. **Contact the teacher if something unexpected occurs.**
4. **Maintain a written or audio diary throughout the project.**
5. **Deliver a final Digital Story.**

In return, we commit ourselves to:

1. **Provide all necessary support during the project.**
2. **Maintain the principles of confidentiality and impartiality.**

Moreover, if requested, we will issue a certificate attesting your participation in the project.

CONSENT FORM FOR DIGITAL STORYTELLING RESEARCH AT ISCAP

What You Will Be Asked to Do in the Research: The role in the project and what is expected of each person is clearly stated (student guide) and was clearly explained. It is understood that a written or oral journal about the digital storytelling process is to be kept. Furthermore, all participants are to participate in the story circle meetings and other project related activities, which will be audio taped. It is also understood that all oral contributions will be transcribed verbatim. In the transcript however a pseudo-name will be used to protect the participants' identity. All digital stories will be disclosed to the other participants in the research.

Voluntary Participation: Your participation in the study is completely voluntary and you may refuse to answer any question or choose to stop participating at any time. Your decision not to volunteer will not influence the treatment you may be receiving or the nature of your relationship with ISCAP and its staff members either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide.

Confidentiality: All information you supply during the research (written or oral) will be held in confidence and, unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Your data will be safely stored and only the researcher will have access to this information. Confidentiality will be provided to the fullest extent possible by law.

The Final Digital Story is to be used only for the purpose of this research and will not be made publically available on the Internet. It may be showed in conferences or other scientific gatherings, only when within the context of this project. If no identification is placed on the story, then your name will not appear in any presentation or publication.

Questions about the Research: If you have questions about the research in general or about your role in the study, please feel free to contact Sandra Ribeiro (sribeiro@iscap.ipp.pt), Gab 302, at ISCAP.

Legal Rights and Signatures:

I _____, have read, understood and consent to participate in *Digital Storytelling: Student ID in Higher Education* conducted by *Sandra Ribeiro*. I have understood the nature of this project and wish to fully participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature   **Date**

Participant

Signature   **Date**

Researcher

> Telling a true story about personal experience is not just a matter of being oneself, or even of finding oneself. It is also a matter of choosing oneself.
>
> -Harriet Goldhor Lerner

_____

O que mais o marcou no processo de criação da narrativa digital? Porquê?

Porque optou por esta história em particular e não a primeira que contou no discurso improvisado guiado do primeiro dia (ser for o caso)?

Acha que mostra quem é? Considera que tem mais do que uma identidade (dento e fora do ISCAP)? A história que escolheu mostra quem realmente é?

No processo de criação, o mais fácil foi..../o mais difícil foi...

...

Eu acho que sou …

Eu acho … (mas não quero partilhar porque)…

Acho que os outros (colegas/professores) me vêem…

Gostaria que me vissem...

...

Como se sentiu a criar a história? Acha que faz algum sentido contar este tipo de histórias no ensino superior? Porquê?

…

Estas imagens fazem-me lembrar…

A música que escolhi foi esta porque …

Escolhi estas transições porque …

…

No fundo, quero transmitir …

_____

Appendix 3

FOCUS GROUP GUIDE: ENGLISH VERSION AND ORIGINAL

FCT
Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

UA

Docente da area _____

Experiência no ES _____ (anos)

Idade _____

		DS-V1	DS-V2	…
Pré-visualização	Reconhece o/a aluno/a pelo nome? Número? Foto? Em que ano o/a conheceu? Durante quanto tempo manteve contacto com o/a aluno/a? Como o/a descreveria? Porquê? Sempre achou isso? Porquê? Acha que o/a aluno/a mostra o que é? Recorda-se de algo que o/a marcou em relação a estea aluno/a? (se sim, o quê?)			
Pós-visualização	O que achou do que viu? Coincide com o que pensava? Ficou surpreendido? Em que sentido? A ideia que tinha do/a aluno/a mudou? Porquê e em quê? Acha que vai olhar para este aluno da mesma forma? Porquê?			
DS no ES	Como vê as histórias digitais no Ensino Superior? Como vê as histórias digitais pessoais no Ensino Superior? Até que ponto é que as histórias digitais podem contribuir para a relação professor/aluno? Utilizá-las-ia? Em que momentos e com que finalidades?			

FCT
Fundação para a Ciência e a Tecnologia

UA

Scientific Area _____

Experience in HE _____ (years)

Age _____

		DS-V1	DS-V2	...
Pre-Show	Do you recognize the student by name? Number? Photo? When did you meet him/her? How long was he/she your student? How would you describe him/her? Why? Did you always think that? Why? Do you think the student shows who he/she really is? Do you recall anything about this student that marked you? If so, what?			
After-Show	What is your opinion on what you saw? Does it coincide with what you initially thought? Were you surprised? In what sense? Did your perception of the student change? How and why? How do you foresee your attitude towards this student from now on? Why?			
DS no ES	What is your perception on Storytelling in Higher Education? What is your perception on Digital Storytelling in HE? What is your perception on Personal Digital Stories in HE? Do/can DS contribute to better teacher/student relationships? Would you use them? When and with what purpose?			

Appendix 4

STORY CIRCLE FIELD NOTES: ORIGINAL

Aluno: <u>C1</u>
Data: 14 <u>Outubro de 2011</u>

Porque está aqui? (a fazer parte do projeto)	Tenho 36 anos e dois filhos. Para aprender. Está a custar bastante. Estou insegura.
O que acha do tema? ("Eu" no Ensino Superior)	
O ISCAP para si é …	Uma instituição de referência.
Como se vê? (A nível cognitivo, social, emocional, etc…)	O que estou a dizer sobre mim pode parecer estranho. Filha do mar. Adoro praia e sol. Tive uma infância boa. Sou uma pessoa adaptável. Sou simpática, expressiva. Não sou tímida. Gosto de contactar com outras pessoas, de comunicar com outras culturas. Aceito perfeitamente quem é excêntrico e diferente. Acho que todos nós somos um bocadinho diferentes.
Até que ponto acha que mostra quem é?	Receber essas pessoas, de outras culturas. Fui madrinha erasmus e adorei a interação, as conversas, a experiência.
Como acha que os outros (colegas/professores) o/a vêem?	Os colegas também gostaram de falar comigo. Agora tenho o tempo ocupado. Acho que os colegas gostam de mim, não têm razões de queixas. Acho que os professores me vêem como uma pessoa responsável. Já não tenho, já não sou jovem. Tenho os objectivos. Acho que os professores podem contar comigo para levar a sala e a matéria direito.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Os alunos achavam que eu era professora. Foi logo na primeira aula de economia. Eles acharam que eu era uma professora toda porreira e sorridente e não era. A partir daí… pois isso marcou toda a nossa relação. Acho que eles já não me conseguem ver como uma pessoa mais velha do que eles, mas sim como uma colega igual, um par. É isso que aconteceu.

Aluno: C3
Data: 14 Outubro de 2011

Porque está aqui? (a fazer parte do projeto)	Gosto de estar com os amigos e de me divertir.
O que acha do tema? ("Eu" no Ensino Superior)	Estar a falar sobre mim próprio não é algo que goste muito.
O ISCAP para si é …	Uma instituição muito boa com cursos óptimos para o mercado de trabalho. Estive na ESEIG.
Como se vê? (A nível cognitivo, social, emocional, etc…)	Acho que sou divertido. Tento ser. Gosto de estar com os meus amigos. Gosto de estar em casa e fazer desporto. Tento dar o melhor de mim próprio. Tento ajudar os outros. Gosto de estar com a família. Gosto de ir à praia. Coisas próprias da nossa idade. O que hei-de dizer mais? Acho que sou emocional. Gosto de ser cognitivo, de transmitir as minhas ideias. Também falar, gosto de dar o meu ponto de vista. O que hei-de dizer mais? Gosto de estar muito com os meus amigos. Não gosto de estar sozinho. Não gosto da solidão. ... Na minha vida profissional tenho um part-time.
Até que ponto acha que mostra quem é?	Sou um bocadinho reservado. Tenho de conhecer a pessoa com quem estou a lidar para dar um bocadinho mais. Não sou uma pessoa muito faladora. Gosto do meu espaço. Gosto dos amigos, mas gosto do meu espaço.
Como acha que os outros (colegas/professores) o/a vêem?	Acho que consigo transmitir uma imagem de mim próprio boa. Acho que me têm em boa conta. Espero bem que sim. Quanto aos professores, tenho ser o mais educado possível, tento participar. Respeito é essencial.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	O primeiro dia... eu vinha para aqui. Não sabia onde era. Foi uma experiência nova. Perdi-me no caminho (ri-se). Perguntei como havia de chegar aqui. No primeiro dia houve praxe. Coisa que não segui. Mas lembro-me que foi muito difícil a praxe. Estivemos de joelhos quase um dia inteiro. Não segui a praxe. Focalizei-me mais no estudar aqui. Acho que foi isso que me marcou mais no primeiro dia.

Aluno: <u>C4</u>
Data: 14 <u>Outubro de 2011</u>

Porque está aqui? (a fazer parte do projeto)	Conseguir ainda mais, uma coisa para além do espectável.
O que acha do tema? ("Eu" no Ensino Superior)	Estar a falar sobre mim é complicado. O objectivo da aula não é falar sobre mim.
O ISCAP para si é …	ISCAP... contabilidade é o curso dominante. É o lugar onde estudo e onde gosto de estudar. Respondida a questão.
Como se vê? (A nível cognitivo, social, emocional, etc…)	Vou começar a rir-me. Tenho uma irmã. Não sou muito boa a matemática. Acho que sou um pouco emocional, de certa forma cognitiva, expressiva. Ativa, Dinâmica. Pró-ativa, diria. Sou uma pessoa realmente extrovertida e dinâmica.
Até que ponto acha que mostra quem é?	Mostro quem sou muito facilmente.
Como acha que os outros (colegas/professores) o/a vêem?	Acho.... acho... os meus colegas me vêem como MUITO faladora. Os professoras também me acham MUITO faladora. Sou uma rapariga pouco quite, diria inquieta.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Bem... difícil. Pois histórias no ISCAP acontecem bastantes....

Aluno: C6
Data: 14 Outubro 2011

Porque está aqui? (a fazer parte do projeto)	
O que acha do tema? ("Eu" no Ensino Superior)	Acho que está a ser bastante difícil. É mais fácil quando estou a articular em termos de pensamentos, quando estou a pensar para mim própria, sobre as coisas que gosto, que estou a fazer. É difícil e algo que nunca tinha feito antes. É bom porque me ajuda na minha comunicação e a nível emocional também me poderá ajudar bastante. Como já referi sou bastante perfeccionista e comunicativa.
O ISCAP para si é …	Lugar bastante interessante, positivo. Lugar de convívio. Mais um lugar para desenvolver as minhas competências, desenvolver e aprender coisas novas. Não tanto amigos, nem festas. Mais estudo.
Como se vê? (A nível cognitivo, social, emocional, etc…)	Ativa interessada, perfeccionista. Tenho interesses ligados às artes, museus e comunicação com outras pessoas. Sou uma pessoa COMPLETEMENTE perfeccionista, COMPLETAMENTE ativa, COMPLETAMENTE interessada naquilo que faço; interessada, acho que essas características podem ser tanto defeitos como coisas boas. Neste momento posso dizer que não tem sido MUITO positivo para mim enquanto estou aqui no ISCAP. Fico a cismar muito tempo numa coisa.
Até que ponto acha que mostra quem é?	Não escondo quem sou. Por vezes recebo algumas criticas desses meus defeitos ou qualidades. Tento melhorar e os meus colegas me têm ajudado.
Como acha que os outros (colegas/professores) o/a vêem?	Colegas vêm como sou. Outros acham-me nervosa. Vejo-me como ativa e com vontade de fazer tudo como deve ser. Isso pode ser encarado como sendo uma pessoa com bastante nervosismo e stress, que não nego ter, mas se calhar não tão exagerado como os outros me vêem. Mas posso estar errada. Em relação aos professores, acho que não conhecem tanto essa faceta. Acho que me tento controlar um pouco mais durante as aulas. Consigo mostrar ser uma pessoa empenhada e interessada. Tento não mostrar essa minhas características, até porque não são muito positivas. Espero que seja assim que os professores e vêem.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Primeiro Ano; a praxe marcou-me bastante. Uma história que posso referir é: estava com uma colega minha (que passamos por muitas coisas juntas) e no fim do cortejo, um momento emocional aproximou-me bastante dessa pessoa. Hoje em dia, infelizmente terei-me afastado um pouco disso, dessas experiências e dessa pessoa, mas foi uma experiência muito marcante.

Aluno: <u>C7</u>
Data: <u>12 Maio 2011</u>

Porque está aqui? (a fazer parte do projeto)	Enfatiza o facto de ter estado na França (repetidas vezes) Nasci em França. Passei a maioria da minha vida lá. Tradutora na área jurídica.
O que acha do tema? ("Eu" no Ensino Superior)	
O ISCAP para si é …	A minha segunda casa
Como se vê? (A nível cognitivo, social, emocional, etc…)	Gosto de ler, correr, ver filmes e sair com os amigos. Adoro animais, principalmente cães. Sociável, emocionalmente acho que estou bem. Não gosto de falar sobre mim; sou reservada e tímida.
Até que ponto acha que mostra quem é?	
Como acha que os outros (colegas/professores) o/a vêem?	Pessoas que me conhecem conhecem-me bem. Sou simpática e divertida e estou sempre aqui. Qualquer coisa que seja preciso, ajuda, tirar uma dúvida, ou mesmo só para desabafar. Pelo menos com as minhas amigas e colegas. Os professores vêem-me como eu sou, ou seja tímida, reservada, que não fala muito, não participo muito e isso são pontos negativos, porque acho que só a partir das minhas notas é que eles me conseguem avaliar e não pela minha personalidade, pelo meu desempenho que mostro nos aulas. Acho que não mudaria nada em mim, a não ser a parte de ser tímida.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Acabei a licenciatura em Janeiro e concorri ao mestrado por outras vias. A história engraçada é que cheguei a ter que vir a correr para aqui, literalmente por causa dessas matrículas. Matriculei-me primeiro no mestrado e só depois na licenciatura e isso dei muitos trabalhos. Eu acho que acampei na Secretaria e quando não acampava recebia uma chamada para vir para assinar papéis. Ainda deu para rir um bocadinho, apesar de o assunto não ser assim de rir. Mas como se diz, mais vale rir do que chorar.

Aluno: <u>C8</u>
Data: <u>14 Outubro 2011</u>

Porque está aqui? (a fazer parte do projeto)	Mais sucesso.
O que acha do tema? ("Eu" no Ensino Superior)	
O ISCAP para si é …	Formação. Ambiente familiar. Pessoas com competências.
Como se vê? (A nível cognitivo, social, emocional, etc…)	Rapaz da cidade. Gosto muito de diversão mas também de calma e sossego. Sou um atleta. Gosto de fazer desporto. Gosto de vídeo jogos. Sou maluco por filmes. Sou sincero. Gosto de ter amigos à minha volta. Tenho notas medianas. Também trabalho e às vezes custa um bocado. Às vezes gosto de ficar no meu canto, em sossego a pensar na vida. Comecei a trabalhar muito cedo, por isso sou uma pessoa consciente. Tenho bastante moderação nas contas e no que gasto. Tenho carro e tudo o que comprei às minhas custas.
Até que ponto acha que mostra quem é?	Sou transparente.
Como acha que os outros (colegas/professores) o/a vêem?	Um líder. Sincero, lutador e trabalhador.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Uma conferência que organizei no CEI. Últimos 3 dias foi um completo tumulto. Tivemos reações muito positivas.

Aluno: <u>C9</u>
Data: <u>12 Maio 2012</u>

Porque está aqui? (a fazer parte do projeto)	Licenciatura, mestrado Quero aprender mais. Escolhi o ISCAP pela minha capacidade e gostar muito do Inglês.
O que acha do tema? ("Eu" no Ensino Superior)	Tema interessante porque nos faz refletir sobre o que somos o que nos permite pensar no futuro e fazer com que possamos melhor o que somos. Eu espero conseguir isso.
O ISCAP para si é …	Sítio onde aprendi mais e cresci mais como pessoa. Significa muito para mim. Fiz novas amizades que vão ficar para sempre. Aprendi mais sobre o que quero para o futuro. Permitiu tirar o curso que desejava desde o secundário. É uma mais valia. Dá todos os apoios necessários para aprendermos mais, profissionalmente e tb a nível pessoal. Pela amizade e pela praxe que nos incute valores.
Como se vê? (A nível cognitivo, social, emocional, etc…)	Cresci muito no ISCAP. Sou calma e ponderada. Respeita toda a gente. E ajudo quando posso. uh… (alguma hesitação) Sociável, de estar no meu espaço, sozinha a pensar como a maior parte das pessoas, mas tb gosto muito de interagir com os meus amigos e sair com eles e estar muitas vezes na brincadeira. Gosto muito de desporto. Pratico futsal e gosto de ver futebol e jogos de basquete. Gosto de ver séries e filmes, ouvir música e ir ao cinema. Estou a tirar um curso de Inglês, nível mais elevado.
Até que ponto acha que mostra quem é?	Como sou reservada não mostro muito a quem não conheço. Dou mais de mim aos amigos íntimos e família. Não sou uma pessoa de mostrar MUITO como sou e de me expressar muito vivamente o que sou e o que faço.
Como acha que os outros (colegas/professores) o/a vêem?	Colegas e professores vêem-me como uma pessoa relaxada que se dá com toda a gente e divertida. Não sou antipática. Falo com toda a gente. Vêem-me como descontraída de mais nas aulas. Sou pessoa simpática e divertida. É isso que sou. Por isso não vou mostrar que sou antipática quando não sou. Relaxada, divertida e simpática e sociável.
Pense numa história/acontecimento que mais o/a marcou enquanto aluno/a no ISCAP…	Muitos acontecimentos me marcaram. Para além da praxe, foi um ano que me marcou porque desenvolvi muitas amizades e aprendi muito. Os dois primeiros anos as minhas aulas de Inglês… não foi uma acontecimento mas uma professora, a professora XXX marcou-me. Todas as aulas eram aulas muito divertidas. Sabia muito bem dar aulas. As aulas eram bem passadas e aprendia-se imenso.

Aluno: Que não quiseram participar no projeto mas que estavam na sala de aula durante o *Story Circle.* Apenas responderam a uma questão.

Data: <u>14 Outubro 2011</u>

	O que acha do tema? ("Eu" no Ensino Superior)
Aluno A	Acho que falar sobre mim é complicado. Gostamos mais de saber a opinião dos outros. Às vezes temos dificuldade em falar sobre nós próprios. Ainda andamos a descobrir-nos e fica um bocado esquisito falar sobre nós. Conhecer as pessoas e descobrir até que ponto posso dar confiança a essas pessoas.
Aluno B	Não acho nada bem estar a falar sobre mim. Prefiro falar sobre outras pessoas, sobre amigos que conheço bem, sobre qualquer outro assunto, nem que seja futebol que é uma coisa que abomino, a falar sobre mim. E sendo eu a pessoa que melhor me conhece, acho que é extremamente difícil. Prefiro que sejam os outros a julgar-me e eu dizer sim ou não, se é verdade ou não. Falar sobre nós próprios é sempre complicado porque nunca sabemos se nos estão a julgar ou não, se estão a concordar com aquilo que estamos a dizer ou não, pelo menos as pessoas que nos conhecem.
Aluno C	Se eu me abrir muito com as pessoas, tenho medo que as pessoas possam ferir os meus sentimentos.
Aluno D	Ai, isto é horrível… Ai, não consigo (2x)… (Cala-se) (Ri-se) (Voz trémula) Estar a falar sobre mim é algo complicado porque não estou completamente à vontade. Penso que é muito mais fácil sobre os outros do que nós próprios. Nos nunca damos completamente conta daquilo que somos e do que fazemos. Estamos a testar novos limites, a falar de coisas que nunca pensamos estar a falar.

Appendix 5

STORY SHOW FIELD NOTES: ORIGINAL

Aluno: <u>C1</u>
Data: <u>28 Outubro de 2011</u>

O processo de criar uma história digital foi…	(fala com entusiasmo) Muito, muito interessantes. É curioso ver como cada um ser vê a si próprio, conta uma história de si próprio, a imaginação utilizada. Uns com uma versão mais improvisada, outros uma versão mais profunda, mais poética, outros ainda com uma versão mais divertida. Foi bastante curioso assistir a uma parte mais íntima de cada um. Por exemplo, no vídeo da C4, apesar de ela se sentir deprimida e desiludida com o vídeo que ela fez, foi uma história fantástica. Bastante poética, um texto óptimo, inteligente, sensível. Nunca, nunca imaginaríamos a C4, que parece ser tão superficial, tão divertida… e afinal tem uma parte sensível, uma parte bastante poética. Gostei bastante. Ela não tinha razões para se sentir deprimida. O C3 foi um discurso mais improvisado, falou de si, dos hobbies. Foi um discurso mais leve. O da C6 foi bastante divertido. Foi divertidíssimo o facto dela ter abordado o percurso dela assim. Esta atividade foi bastante curiosa, pelo seu aspecto técnico, pelo seu aspecto imaginativo, pela singularidade do que cada um fez, por aquilo que realizou. Foi realmente fantástico. No fundo aprendemos todos um bocadinho de cada um, um bocadinho da sua sensibilidade, do seu íntimo. É realmente surpreendente ver as pessoas por outra perspectiva, ver uma parte da sua intimidade.
Aprendi que…	Aprendi que às vezes não vemos tudo do que achamos que vemos.
A minha reação à minha história final foi…	um misto de surpresa porque achei que as pessoas estavam indiferentes à minha história e eu gostei tanto de a fazer. Tive tanto orgulho daquilo que fiz e a reação não foi a que eu esperava. Eu gostei particularmente de a realizar e achei que os meus colegas ou não a entenderam ou estavam à espera de outra coisa, não sei. Tenho de lhes perguntar.
A minha reação às histórias dos meus colegas foi…	Surpresa ver como os meus colegas conseguem mostrar a sua sensibilidade, a sua vida, o seu intimo. Acho que as histórias tiveram muito bem. O que surpreendeu foi a da C4, mas para mim foi de longe o melhor texto, a melhor ideia. Foi sensível, poético e bem elaborado. Ela depois ficou mais confiante do que tinha feito. Gostei bastante e julgo que até lhe vou pedir uma cópia.
A que mais me marcou foi… porque…	
Acho que os professores vão …	

A temática "Eu" no Ensino Superior …	O facto de falarem de si… há pessoas que têm mais dificuldade, outras têm mais facilidade, por variadíssimas razões não querem partilhar. Falar de assuntos pessoais, na minha opinião não é nada que me custe. Também depende do assunto, evidentemente, e a profundidade com que se aborda. Os que faltaram não quiseram partilhar a sua intimidade. No entanto, no fundo estas histórias tiveram um fim interessante. Tiveram como objectivo uma aprendizagem a nível de texto, a nível de ferramentas que eu acho que são extremamente importantes. Ferramentas que desconhecia por completo e que nem sequer as tinha no meu computador. Nem sei se estavam instaladas no computador entusiasmei-me de tal forma que até estive até às 3 da manhã a fazer o filme.
Acho que histórias no Ensino Superior…	
Acho que histórias digitais no Ensino Superior…	Acho que foi um trabalho singular e se os nossos colegas que faltaram vissem a minha história e todas as outras histórias ficariam surpreendidos com o grau de profundidade que algumas apresentaram. Outras como as pessoas vêem o mundo, como as pessoas vêem aquilo que os rodeiam, como se vêem a si próprias. É engraçado porque nunca temos a opinião formada daquilo que se passa na realidade. Achei surpreendente todo este projeto. No fundo gostei de fazer. Aprendi MUITO com este projeto, com o projeto dos outros. Gostaria que tivesse seguimento, de uma forma mais ou menos complicada.

Aluno: <u>C3</u>
Data: <u>28 Outubro de 2011</u>

O processo de criar uma história digital foi…	
Aprendi que…	Aprendi Várias histórias, as das minhas colegas que, ao contrario de mim inventaram umas histórias. Eu resolvi contar alguma coisa sobre a minha vida, não criei propriamente uma história.
A minha reação à minha história final foi…	Tive uma boa reação. Ri-me bastante. Acho que os meus colegas também. Estava confiante no trabalho que tinha feito. Acho que no geral foi muito bom.
A minha reação às histórias dos meus colegas foi…	Vi 3 histórias que gostei bastante. Primeiro vi o da C4. Estava muito bem contada. Foi pena não ter ficado muito bem a edição do vídeo. Até parecia que não tinha sido ela que o fez. Que tinha visto a história em algum sítio. Foi uma surpresa bastante agradável saber que foi ela que fez a história. Da C1 gostei também bastante. A história estava muito bem feita. Muito boa edição de imagem , de vídeo, gostei muito do pormenor das legendas. Não era necessários estar a ouvir, bastava ver as imagens e isso foi uma coisa muito boa. Gostei muito e estava muito bem feito. O da C6, também excelente edição de vídeo, gostei bastante e ri-me bastante do vídeo dela. De todos foi o que me ri mais. A C6 optou por também contar um bocado da história da vida dela.
A que mais me marcou foi… porque…	Todas tiveram muito bem. Não ouve uma que se tenha realçado. Gostei de todas. Acho que foi muito produtiva esta atividade.
Acho que os professores vão …	Iam-se rir e gostar bastante. Também ficavam a conhecer um bocadinho sobre mim. Não inventei uma história, falei um bocadinho sobre mim e sobre um acontecimento que me marcou e quis referir.
A temática "Eu" no Ensino Superior …	Falei sobre mim e senti-me à vontade. Não tenho problema em falar sobre mim. Sou reservado mas não tenho problema em falar sobre mim.
Acho que histórias no Ensino Superior…	
Acho que histórias digitais no Ensino Superior…	Esta atividade foi muito produtiva para nós, portanto achei que tivemos a oportunidade de trabalhar com várias tecnologias em termos de edição de imagem e vídeo. Senti algumas dificuldades, mas acho que no meu caso ficou muito bem feito. Ficou razoável até.

Aluno: <u>C4</u>
Data: <u>28 Outubro de 2011</u>

O processo de criar uma história digital foi…	
Aprendi que…	Considero que esta atividade foi muito proveitosa na medida em que nós aprendemos a utilizar várias ferramentas. Aprendi que deveria ter recorrido a outros programas, ter experimentado outros programas. Aprendi a utilizar a voz, a imagem e música... a combinação das 3.
A minha reação à minha história final foi…	Não correspondeu às minhas expectativas uma vez que a voz estava imperceptível, a música também não estava de acordo com o pretendido, e as imagens também não estavam alinhadas, num contexto que parecesse minimamente aceitável. Tive pena uma vez que não utilizei o programa correto, nem as ferramentas mais adequadas o que me desanimou um pouco. Não gostei muito como o meu vídeo foi feito. Fiquei desiludida. O meu ficou aquém das expectativas.
A minha reação às histórias dos meus colegas foi…	O primeiro correspondeu a um percurso de vida (refere-se ao da C3). A voz, a história correspondia perfeitamente à transição das imagens. Portanto foi um vídeo bastante positivo. Também me agradou ver as imagens de infância. Era um vídeo coerente, muito bem feito, a sua qualidade a nível de voz estava perfeita. Não houve dificuldade em perceber a mensagem que o C3 queria transmitir. Gostei muito das legendas do da C1. As imagens correspondiam ao contexto. Notou-se um trabalho muito árduo. O objectivo foi alcançado. Gostei muito da metáfora do peixinho e da sua vida. O trabalho da C6 foi, na minha opinião, o melhor. Foi mais divertido e o programa que ela utilizou trouxe muitas vantagens. Foi muito bem construído e o objecto final ficou maravilhoso.
A que mais me marcou foi… porque…	a da C6... porque foi divertida, foi a mais animada. Diferente. Utilizou outra veia não tão sentimentalista e melancólica e o resultado foi óptimo.
Acho que os professores vão …	Talvez não ficassem surpreendidos uma vez que costumo escrever nesta vertente mais sentimentalista, porque tenho um blogue.
A temática "Eu" no Ensino Superior …	
Acho que histórias no Ensino Superior…	

Acho que histórias digitais no Ensino Superior…	Acho que os colegas que não estão tivessem vindo teriam ficado agradados com a atividade e com os projetos que foram apresentados. Uma vez que os meus colegas faltaram e eu estou presente, deve-se a razões pessoais e num contexto de ensino superior: comboio do caloiro. Não faz parte da minha personalidade optar por outras vias que não seja estar aqui a estudar. Por isso pude estar aqui a assistir às histórias dos meus colegas. Creio que o projeto foi bastante positivo, contextualizado no ensino superior, tem muitos proveitos, uma vez que aprendemos a utilizar ferramentas com um conjunto de som, voz e imagem. Tivemos a oportunidade de fazer a nossa própria história, o que num futuro próximo poderá ser-nos útil todas estas competências que acabámos por adquirir. Resta-me esperar por uma outra atividade como esta, tão incentivadora e tão proveitosa.

Aluno: <u>C6</u>
Data: <u>28 Outubro de 2011</u>

O processo de criar uma história digital foi…	Muito interessantes. Achei interessante a diversidade dos vídeos. Uns revelaram características mais pessoais, outros mais profundos, outros mais divertidos. Fui interessante, curioso que com base no mesmo tema conseguiram fazer coisas tão diferentes a partir daí. Tanto nos formatos que utilizaram para os seus vídeos, alguns com banda sonora. Alguns dos vídeos tiveram mesmo uma narrativa de uma história que parecia um livro, enquanto que outros, como o meu caso, tiveram uma história bastante pessoal, como a do C3, algo que dizia mais de si próprio. O colega falou de si, das suas características pessoais, das suas qualidades e dos seus defeitos. Eu mostrei mais por imagens e situações que foram acontecendo ao longo da minha vida aquilo que realmente se passou e um bocadinho daquilo que eu sou.
Aprendi que…	Esta atividade foi bastante interessante. Gostei bastante de ver os resultados. Gostei MUITO do processo de fazer a minha história. Aprendi a trabalhar com ferramentas digitais que nunca tinha utilizado. Mesmo o processo de fazer as minhas animações foi bastante interessante, bastante trabalhoso e acho que saiu um resultado que era esperado, um resultado que me agradou e que se tornou bastante engraçado para mostrar aos meus colegas. Penso que também gostaram. Aprendi que temos de saber contar a nossa história com REGRAS, temos de ter atenção a várias coisas, coordenar o que dizemos e mostramos. Algo que nunca tinha feito. Aprendi que não é assim tão fácil quanto pensava e que há muitas formas de o fazer. É preciso é ter imaginação e pensar no grau do que queremos revelar. Se vamos querer revelar mais de nós, e que lado queremos revelar de nós, porque isso é bastante importante também. Temos de revelar aquilo que nós queremos. Aquilo que os espectadores do vídeo vão ver é aquilo que nós decidimos e escolhemos. Poderão ficar bastante surpreendidos quando vêem vídeo que "oh, não sabia que aquela pessoa realmente era assim" e é bastante interessante perceber esta faceta do seu carácter.
A minha reação à minha história final foi…	Interessante. Achei que já tinha visto aquilo tantas vezes que se calhar não ia ver da mesma forma que os meus colegas, quer dizer, não ia achar tão divertido. Mas achei que ficou um trabalho bastante engraçado, e que até achei bastante piada. Gostei do resultado, de mostrar aos meus colegas e penso que eles também acharam bastante piada, pelas risadas que deram e que ficaram surpreendidos ao ver uma parte de mim que se calhar não conheciam, ou que não estavam à espera que eu fizesse algo daquele género.

A minha reação às histórias dos meus colegas foi…	Surpreendida com todas. Gostei que tivessem incorporado características pessoais, no caso do C3, algo bastante pessoal. O caso das outras duas colegas fizeram uma história que quase poderia vir num livro e gostei bastante. Não estava à espera que fizessem algo desse género. Se calhar não estava à espera disso na personalidade delas, desses traços de carácter delas. Não as via dessa forma e foi bastante surpreendente e engraçado de ver.
A que mais me marcou foi… porque…	me puderam dar a perceber características que eu não conhecia nos meus colegas. Achei que foi um óptimo esforço por parte de todos. Gostei desta experiência e marcou-me o facto de darem algo de si, mostrassem as suas características que às vezes não é fácil mostrar para muita gente. Não é muito fácil contar uma história sobre nós, e é complicado escolher o que vamos dizer.
Acho que os professores vão …	Nenhum deles estaria à espera disto, das características que mostramos nos vídeos. Foi realmente surpreendente, tanto para nós que já nos conhecemos, ou achamos que nos conhecemos tão bem, e seria surpreendente para os professores que não podem ter acesso todos os dias a estas características. Ou melhor, é-lhes difícil percepcionar as características de todos os alunos porque são tantos e há coisas que escapam, e sem dúvida até para nós, colegas foi surpreendente e não estávamos mesmo à espera.
A temática "Eu" no Ensino Superior …	Falar sobre o eu é algo que não fazemos no dia a dia, não é neste contexto de faculdade. Temos de nos focar muito naquilo que estamos a ouvir e aprender nas aulas, focar no que temos de fazer, nas tarefas e muitas vezes nem sequer há muito tempo para falar com aquela pessoa ou outra para perceber o que sentimos, aquilo que somos. Claro que é sempre transmitido uma parte de nós, mas falar do "eu" desta forma é uma coisa mais profunda, mais pessoal e é algo que achei mesmo muito engraçado fazer, muito interessante e útil, porque dá para nós percebermos mais acerca dos nossos colegas também.
Acho que histórias no Ensino Superior… Acho que histórias digitais no Ensino Superior…	Eu considero interessante e importante porque não temos hipótese de fazer isto noutra altura. Falamos com os nossos amigos, com os nossos colegas, mas contar desta forma é diferente. É uma forma que temos de pensar, de estruturar, temos de pensar o que vamos mostrar, aquilo que não queremos mostrar e claro, fazer uma articulação com imagens e som, que neste caso é algo mesmo muito interessante e que no ensino superior faz todo o sentido. Temos de nos saber articular para mais tarde no trabalho, ou numa entrevista. Isto já serve porque faz-me refletir sobre mi, faz-me refletir sobre aquilo que quero apresentar aos outros. O ensino superior é uma boa altura para algo deste género se bem que não é muito frequente, por isso achei que foi uma óptima forma de nos por a falar, de tornar as coisa um bocadinho mais pessoais e de nos por a pensar sobre aquilo que somos.

Aluno: <u>C8 (DID NOT SHOW HIS AS IT STILL WAS INCOMPLETE)</u>
Data: <u>28 Outubro de 2011</u>

O processo de criar uma história digital foi…	Foi uma atividade bastante criativa. Muito importante para a nossa criatividade.
Aprendi que…	
A minha reação à minha história final foi…	Não consegui expor o meu, mas não espero grande coisa, se bem que o aspecto da voz até não está muito mau. A minha história poderia ser melhor. Não está muito clara, não está muito floreada. Retrata quem sou, o mais breve possível com um bocadinho de piada.
A minha reação às histórias dos meus colegas foi…	As histórias foram positivas. A do C3 foi bem criada, construída com a fotos e música de fundo. Muito bem enquadrada no seu conjunto. A da C4 marca pela história, muito bem escrita. Uma história verdadeiramente espetacular. A C6 marcou pela diferença.
A que mais me marcou foi… porque…	
Acho que os professores vão …	Professores iam gostar pela criatividade.
A temática "Eu" no Ensino Superior …	Falar sobre assuntos pessoais, não é fácil. No Ensino Superior torna-se mais fácil, se bem que às vezes algumas emoções vêm à flor da pele. Se bem que eu tenho alguma facilidade em falar. É uma coisa realmente que não estava à espera.
Acho que histórias no Ensino Superior… Acho que histórias digitais no Ensino Superior…	Concordo, mas uma história? Que história? Acho que a minha vida não tenha sido suficientemente interessante para contar algo relevante. Mas contei e acho que saiu bem. Estas histórias são importantes para conhecer as pessoas mais a fundo e certamente poderá ser uma aspecto positivo. Se me pedissem ara fazer outra vez fazia de outra maneira, completamente diferente. Algo mais elaborado, ou até em conjunto com os meus colegas. Algo em conjunto seria interessante. O contributo seria muito melhor.

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Alunos: Que não quiseram participar no projeto mas que estavam na sala de aula durante o *Story Show.*
Data: <u>28 Outubro 2011</u>
(Grelha adaptada)

	Aluno AA
O que achou do que viu?	Foi a apresentação de pessoas que conheço bem. C3 falou sobre o percurso académico. C4 tinha um tom mais artístico. História muito bem elaborada e muito bonita. Não sabia que a C4 tinha essa capacidade. Esta atividade necessitou de uma grande quantidade de criatividade e acho que ela brilhou nesse momento. C1 contou a história de uma peixinho que penso, aliás tenho quase a certeza, que tinha um valor simbólico para ela. Fiquei impressionado com o que foi feito, com o grau de criatividade.
Acho que os professores vão …	Acredito que iriam apreciar todas. Acho que ficariam impressionados. Os colegas que não viram ficariam impressionados igualmente.
A temática "Eu" no Ensino Superior …	
Acho que histórias digitais no Ensino Superior…	Um trabalho bastante que dá muitos frutos porque ensina a conjugar vários ferramentas ao mesmo tempo. Contar histórias é benéfico e só podemos aprender com isso. É algo que exige muito. Um processo criativo complexo. Gostava de ter tido a oportunidade de apresentar uma história minha.

	Aluno BB
O que achou do que viu?	Alguns falaram sobre a vida deles, alguns foram mais profundos, outros mais divertidos. Aprendi mais coisas sobre os meus colegas, o percurso deles, o percurso académico, mas a que mais me marcou foi a do C3 porque eu e o C3 somos bastante próximos, e aprendi muitas coisas sobre ele que não sabia. Por isso gostei muito da história dele.
Acho que os professores vão …	Professores certamente que iriam achar estas histórias tão ou mais interessantes do que eu achei.
A temática "Eu" no Ensino Superior … Acho que histórias digitais no Ensino Superior…	Falar de assuntos pessoais… Bem acho que se pode falar sobre assuntos pessoais, mas isso não me parece essencial. Acho que as narrativas podem ser interessantes dependendo da UC e dependendo da narrativa digital.

	Aluno CC
O que achou do que viu?	C3 falou do percurso escolar que teve. Falou dos seus grandes medos. C4 surpreendeu imenso. É uma pessoa muito divertida. Que leva as coisas de uma forma mais divertida, mais calma, mais livre e surpreendeu-nos a todos com uma história sobre um pássaro livre que emocionou muita gente. Esta atividade foi importante para ela porque pode desenvolver competências . Marcou-nos muito e agora quando pensarmos na C4 iremos pensar que ela tem competências muito desenvolvidas. C1 mostrou uma história estilo conto infantil.

	Aprendi que realmente é possível fazer este tipo de trabalhos e complementar com elementos visuais que nunca inclui. Aprendi isto com o vídeo da C6 que falava da vida dela.
	A minha reação foi bastante boa. Acho que gostei de ver tudo, as várias formas e os vários temas. O da C4 foi dos melhores, foi o que mais me marcou. A narrativa estava maravilhosa, a imagem do pássaro a ser desenhado, ainda por descobrir… um paralelismo que resultou imenso.
Acho que os professores vão …	Os professores reagiriam positivamente. O da C6 porque está muito bem desenvolvido a nível informático; o da C4 pela sua narrativa impecável.
	Outros não seria tão benevolentes a julgar trabalhos tão pessoais como do C3.
	Estes temas pessoais… os professores podem achar que escolhemos porque é um tema fácil falar sobre nós, mas não é.
A temática "Eu" no Ensino Superior …	Falar do eu no ensino superior não é igual ao secundário. Lembro-me de o fazer e não o faria agora na mesma perspetiva.
	Os professores teriam ficado surpreendidos e teriam conhecido um pouco mais daquilo que sou e tenho vindo a fazer. Muitas das pessoas vêem caras, vêem o físico mas não sabem o que está por trás, tanto a nível psicológico, como em muitos aspectos. Tal como nós aprendemos sobre os nossos colegas, eles também têm muito que aprender connosco e muitas vezes nós não pensamos nisso.
Acho que histórias digitais no Ensino Superior…	Um trabalho bastante que dá muitos frutos porque ensina a conjugar vários ferramentas ao mesmo. Tem a sua dose de estar certo. É uma forma de desenvolver capacidades. Falar é uma competência importante no mundo em que estamos. Para não falar do facto de ser digitais, as competências informáticas são cada vez mais importantes.
	Histórias foram muito importantes. Fiquei a conhecer melhor a C4, admirei as capacidades digitais da C6, que achei ser uma pessoa mais de letras e não com competências tão desenvolvidas de informática.
	Achei uma atividade interessante e gostava de rever ou refazer esta atividade.

	Aluno DD
O que achou do que viu?	Algumas foram bastante pessoais, outras engraçadas e uma muito informativa. A que eu preferi foi a mais divertida, a da C6. Porque as imagens e pequenas frases que foram mostradas possuíam um certo humor que considero perto do meu. Foi também uma alívio em relação à seriedade da aula. Esta aula foi interessante para ver as diferenças criativas, alguns como nunca esperávamos saber. Algumas pessoas revelaram-se bastante diferentes do que estávamos à espera, algumas bem mais criativas.
	É sempre possível conhecer melhor as pessoas e o humor é sempre uma alternativa viável para um trabalho. O humor pode ser uma forma de passar informação de uma forma mais descontraída.
	Não fiz a história, mas gostaria de ter feito a história.
	Gostei bastante da criatividade e humor da C6 mas a que mais me marcou foi a da C4.
Acho que os	Se os meus professores vissem as histórias, mudariam a perspectiva

professores vão …	que têm de vários alunos. Os meus colegas passariam pela mesma experiência, digo eu.
A temática "Eu" no Ensino Superior … Acho que histórias digitais no Ensino Superior…	Será um pouco difícil falar de assuntos pessoais. Esta não é minha primeira experiência no ES, mas é a que mais me agradou. Será interessante contar estas histórias no ES? Muitas outras pessoas poderão pensar o mesmo que eu… afinal não estou só. Podemos assim mostrar um outro lado das pessoas com quem convivemos diariamente.

	Aluno EE
O que achou do que viu?	A história do C3 foi engraçada e ele falou dele próprio. Algumas imagens estão repetidas. A da C4 é uma história original. Da C1 é paralelo à realidade. Original, mas não dando muito a perceber sobre o que era. A da C6 foi engraçada. Teve mais piada, mais original. Foi diferente e ninguém tinha feito assim. Vi que é complicado fazer um vídeo e nem sempre corre como se quer. Um vídeo de 2 minutos acho demasiado curto para contra a história toda.
Acho que os professores vão …	Não sei, não conheço os professores por isso não sei como iriam reagir. Mas ficariam a conhecer um pouco mais os meus colegas, como eles são por dentro.
A temática "Eu" no Ensino Superior … Acho que histórias digitais no Ensino Superior…	Um ponto muito sensível. Há pessoas que gostam de falar mais, outras menos. Eu pessoalmente não falaria de mim. Não gosto muito de estar a mostrar quem eu sou e o que é que se passa na minha vida. Acho que é uma coisa que só a mim me diz respeito. Era capaz de falar muito superficialmente. Se realmente querem saber como sou têm de me conhecer e coagir comigo. Acho que uma das melhores maneiras de falar sobre si próprio é até através das narrativas digitais. Assim fala-se do que se tiver a falar e depois seja o que Deus quiser. Pois o que está feito, está feito. Por um lado isso até tem vantagens, porque assim enquanto se fala não se vê as reações das pessoas, mas depois quando se vê o filme no fim e vê-se a reação das pessoas é pior porque não se pode improvisar ou mudar, está feito e está gravado. Tem as suas vantagens e desvantagens.

	Aluno FF
O que achou do que viu?	C3 mostra um percurso de vida, da infância, o percurso escolar, os problemas que teve. O da C1 foi comovente. Provavelmente identificou-se com essa história. Esta atividade foi muito interessante porque mostrou um lado diferente dos meus colegas. A C4 tinha um texto próprio que falava de um passarinho. Com esta história aprendi que ela tinha uma vida muito parecida com a minha. Ninho em ninho, escola em escola, como todos nós fizemos. O da C6 foi muito divertida. Falou do percurso na faculdade. Utilizou muito humor. Posso dizer que fiquei a conhece-los um bocadinho melhor. Não estava à espera. Estou surpreendida, totalmente surpreendida porque não estavam à espera que alguns dos meus colegas demonstrassem certos

	sentimentos, como por exemplo a C4. Foi muito sentimentalista. Escreveu um texto muito profundo. Foi a que mais me marcou. Identifico-me muito com a história que ela escreveu. Porque todos nós somos um passarinho e andamos a saltar de ninho em ninho durante o nosso percurso de vida.
Acho que os professores vão …	Eu recomendo os meus colegas e professores a verem estas narrativas digitais porque agradou-me imenso ver.
A temática "Eu" no Ensino Superior … Acho que histórias digitais no Ensino Superior…	Acho que as narrativas demonstram um lado diferente aos colegas de turma porque nem todas as pessoas são chegadas umas às outras e as narrativas mostram um lado diferente de cada colega.

Appendix 6

TRANSCRIPTION FOCUS GROUP 1: ORIGINAL

Site: ISCAP, Porto
#Participants: 5 out of 8
Focus Group Sample: Teachers who had V1, V2, V3 and V4
Focus Group Interview No. 1
Date of Interview: Monday, March 5th 2012
Facilitator ID: FI01
Recorder ID: RI01
Transcriber: Sandra Ribeiro
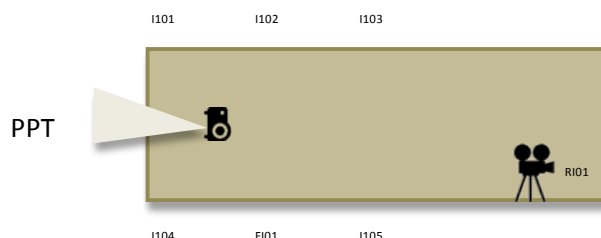
##FI01##
Vamos começar e quero-vos agradecer, do fundo do coração, poucos e bons, poucos e bons, é isso que eu costumo dizer e muito obrigada. E quero agradecer ao RI01 que está ali atrás da câmara.
##I102##
Está-nos a filmar?
##FI01##
O RI01 vai-nos filmar mas não é só para ficar, eu preciso da transcrição e não só da transcrição mas muitas vezes da dinâmica de quem fala (aponta para os colegas todos) e portanto pedi ao RI01 para nos filmar.
##I102##
Ok
##FI01##
Vou-vos explicar… a ideia do *focus group* ... isto vai acabar por não ser um *focus group* porque tem de ter um número mínimo de professores e eles não estão cá …
##I105##
(gesticula) Temos o RI01
##FI01 e I105##
(Risos)
##FI01##
Mas a ideia do *focus group* é a discussão de um tema num pequeno grupo que normalmente é utilizado no marketing. Neste caso específico qual é o objectivo? O objectivo é recolher as percepções que vocês têm de determinados alunos antes de verem as histórias que eles fizeram e depois de verem as histórias e ver até que ponto é que as histórias de alguma forma, uh, podem, uh, dar mais alguns … conhecimentos ou mais algumas perspectivas (restantes colegas acenam que sim) em relação a esses alunos ou se realmente não interessam para nada. Este é o objectivo. Então o que vamos fazer primeiro? Eu imprimi os guiões e vou-vos dar. O objectivo não é vocês terem o guião, não é, mas pediram-me por favor, por favor, e eu distribui (começa a distribuir pelos colegas o guião) e vou-vos distribuir também agora. Porquê? Porque se vocês se sentirem muito inibidos de falar, que ... que tenham assim algo muuuuiiito interessante para dizer, uh, se estiverem assim com algum receio de, de falar em público ou porque o RI01 está a filmar, não é? E vai ficar gravado.
##I105##
[imperceptível] de trás, para ver que não sou careca (passa a mão pelo cabelo) (risos de várias pessoas)

361

##I102 e I103##
[Conversa paralela imperceptível]
##FI01##
E para não ficar gravado aquilo que vocês não querem e também para vos deixar mais à vontade (passa o documento a I105), pedia que se vocês tivessem assim alguma coisa para (faz o gesto de escrever) podem escrever os comentários, se ... se assim o desejarem.
##I102 e I103##
[Conversa paralela imperceptível]
##FI01##
Então a primeira coisa que vou fazer … vamos falar um bocadinho dos alunos antes de vermos as histórias (I105 acena com a cabeça que sim) e, e depois mostro-vos a história de cada um e depois falamos sobre cada aluno (inicia PPT). Vamos começar com o primeiro (todos se viram para a projecção na parede) e temos ali um número (primeiro diapositivo mostra número mecanográfico de aluno). Isto diz-vos alguma coisa?
##Todos##
Não (abanam a cabeça)
##I103##
Rigorosamente nada!
##I105##
A mim números não me dizem nada
##FI01##
Bem é de 2008.
##Todos##
Sim é de 2008.
##I105##
Em 2008 entrou no ISCAP, pode não ter sido nosso aluno nesse ano.
##FI01##
Exactamente.
##I101##
Sim, no ano passado teria sido aluno, se corresse tudo normal, finalista de licenciatura...
##I105##
Terceiro ano, exactamente (acena com cabeça)
##FI01##
Agora um nome (entra I104)
##I104##
Boa tarde
##FI01##
Olá I104, estamos mesmo, mesmo a começar.
##I104##
A X^1 disse-te, não disse?
##FI01##
Disse, disse
(I104 percorre colegas a cumprimentar com beijos)
##I104##

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[1] para manter anonimato na transcrição. Letras maiúsculas para professores, letras minúsculas para outros alunos.

Ainda para mais apanhei um acidente ali … (gesticula) na … à beira da faculdade de economia. Vou para aí (aponta para lugar na mesa).
##I102 e I103##
[Conversa paralela imperceptível]
##I104##
Beijo (cumprimentam-se)
##I102##
Olá menina!
##I103##
Buenas tardes (cumprimentam-se)
##I105##
(vira-se para RI01) RI01, podia ter cortado esta parte.
##Todos##
(risos)
##I104##
(dirige-se a RI01) Olá, boa tarde.
##I101##
É Assim, podíamos voltar um bocadinho a trás.
(I104 senta-se)
##FI01##
Voltar a trás (diapositivo volta ao número do aluno)
##I105##
Oh, yes!
##I101##
É só aqui
(I104 levanta-se para colocar as coisas dela numa cadeira)
##I102##
(Dirige-se ao RI01 e gesticula) Corta!
##RI01##
Eu depois corto.
##I105##
Esta parte não interessa. (todos se riem)
##FI01##
(I104 senta-se) A primeira questão que coloquei é, o que é que este número vos diz?
##I104##
Isto é um número de um aluno.
##I103##
A mim não me diz rigorosamente nada. Raramente olho para os números dos alunos.
##I101##
Pois.
##I103##
A não ser que seja necessário algum esclarecimento ali no SAD (aponta para porta) (restantes colegas acenam que sim)
##FI01##
É através do número.
##I103##
É mais aí, .. só aí, ... de resto não.
(FI01 muda para o diapositivo seguinte com nome)
##I105##
(tosse)

##FI01##
Este nome … lembram-se da aluna?
##I101, I102, I105 e I104##
Sim (acenam com cabeça)
##I103##
Não.
##I103##
Lembro-me do nome mas não reconheço ... mas não, não ... vejo para cara.
##FI01##
(diapositivo seguinte, com foto) e agora?
##I103##
Perfeitamente!
##Todos##
Sim, sim (acenam com cabeça).
##FI01##
A primeira história foi a V4 que fez…
##I105##
Que é da noite.
##I101 e I103##
Uma aluna noturna.
##I101##
Lá está, finalista o ano passado.
##I102, I104 e I105##
Exatamente....
##I104##
E do curso de Assessoria.
##I104##
Uma aluna muito querida, espetacular.
##I101##
É…
##FI01##
Uma querida e espetacular, em que sentido?
##I104##
Aplicada, e eu só posso falar pela minha disciplina. Normalmente era um aluna aplicada, muito esforçada-
##I101##
Muito calminha-
##I104##
Muito tranquila-
##I103##
Eu não tenho não tenho muito essa opinião. Tenho a opinião que ela é uma pessoa um bocado complicada...
##I104##
Participativa… eu só posso fala pela minha disciplina, não posso falar por mais nada.
##I102##
Ela era muito senhora do seu nariz.
##I103##
Não sei por quê, mas tenho a ideia que ela era uma pessoa complicada...
##I102##
Muito senhora do seu nariz...

##I101##
Complexa, talvez.
##I102##
E mimada … mimada
##I103##
Já não me recordo, já foi à uns anos...
##I102##
Pois, mas era boa aluna
##I103##
Sim, sim (I101 acena que sim)
##I104##
Era boa aluna sim, senhora
##I102##
E ficava a trabalhar na empresa muitas horas..
##I104##
Muitas vezes não vinha às aulas mas tinha sempre a preocupação de justificar por que é que não vinha (I105 acena que sim)
##I104##
Que é raro os alunos mandarem *mails* a dizer: "oh professora não posso ir porque vou ficar ..."
##I102##
Mas cumpria com os prazos de entrega
##I104##
Cumpria os prazos todos, quando estava nas aulas era participativa, e notava-se que ela era uma aluna e uma profissional empenhada (todos menos I103 acenam que sim)
##I102##
Sim, ... sim
[conversas cruzadas]
##I103##
Essa aluna não entrou pelos maiores de 23?
##I102##
Ai isso não sei
##FI01##
Sinceramente não sei como ela entrou. Mas é capaz, porque ela tem…
##I103##
Eu já conhecia, … antes. Portanto se eu já a conhecia d'antes, provavelmente era dos maiores de 23. (I101, I102 e I104 olham com interesse)
##I102##
Já conhecias antes?
##I103##
Antes…
##I104##
Se ele fez ... se ele fez os maiores de 23, com certeza que a conheceu antes, pois.
##I105##
Ela pode ter... Mas pode é ter feito reingresso.
##I102##
Ah, não sei…
##I103##
Ou podia ter feito os maiores de 23 e ter entrado pelo contingente geral que é o que acontece, acontecia com muitos deles…
##I104##

Exato, exato.
##I105##
O que tenho dela é, portanto, muito organizada mas reservada, principalmente no início do ano, depois …
##I104##
Sim, depois abria e ia (gesticula com mão e I101 acena que sim)...
##I105##
Depois soltou-se mais, mas inicialmente era bastante reservada.
##I101##
Reservada, sim.
##I104##
Ainda me recordo de uma coisa engraçada, é que ela … sabes o que ela fazia? (dirige-se a I105) Não sei se ela fazia nas vossas aulas, mas nas minhas aulas às vezes havia alunos que falavam ou que não traziam os livros… ai, ela ficava toda zangada. Dizia "então vocês não trazem os livros? Isto aqui não é… uh… nenhum curso de turismo e tal", por isso é que eu digo que ela era uma aluna … (gesticula com mão ato de ser correto), percebes? Sempre com muita ahm…
##I103##
[imperceptível] curso de turismo? (gargalhadas de todos)
##I104##
Eu não digo nada. Na altura nem havia, o que é que queres?
##I103##
É para ele (aponta para RI01) se divertir um bocado.
##I104##
Exatamente. E o outro é digestão de atividades turísticas (risos de todos). Há muitos aqui que fazem dois cursos, o essencial e depois fazem o paralelo, que é de turismo, não é verdade? (todos acenam que sim). Todos sabemos isso.
##FI01##
Portanto, a … a I104 lembra-se dela e dos livros. Vocês lembram-se de alguma assim específica em relação a esta aluna? Dentro ou for a da sala de aula…
##I102##
Uma vez faltou … avisou que ia faltar porque os pais iam fazer anos de casados. Eu disse que só a deixava faltar se ela trouxesse uma fatia de bolo. (I101 e I104 riem)
##I102##
E até hoje ainda estou à espera…
##I104##
É melhor esperares sentada, não te levantes mais (riso geral)
[conversa cruzada imperceptível]
##I104##
E não sobrou nenhum, o que queres?
[imperceptível]
##I102##
Eu faço a aula número 100, sempre! (silêncio de 4 segundos)
##FI01##
Para festejar … eu acho que sim...
##I104##
Acho muito bem!
##I102##
Festejamos, claro que nunca chegamos à aula 100 e eu digo sempre…
##I104##
É sem nada (risos)

##I102##
Mas festejámos… cada uma levou o seu bolinho, todos levaram bebidas e festejámos.
##I104##
Eu quando dou a parte das comidas, é certo e sabido que alguém tem de fazer alguma coisa, por causa da alimentação e alojamento.. , não é, … então uma vez já me trouxeram tortilhas (riso geral) … mais… *enchiladas*
##I105##
Quando for essas aulas, convidas!
##FI01##
Acho que sim (todos acenam a cabeça e riso geral)
##I104##
Eh.. querem que faça…
##I105##
Acho que sim..
##I104##
Por acaso ... aquilo é mesmo, como se diz … resvés Campo de Ourique. Ainda foram comprar sumos ao Mini Preço porque se tinham esquecido (risos) de bubidas (gesto de beber), mas é só … às vezes.
##I105##
Mas em relação à V4 não me lembro de nada assim especial.
##FI01##
Ok, vamos ver. Fiquei intrigada com os maiores de 23, mas não sei se ela será uma aluna dos maiores de 23, vamos ver (coloca DS da V4) Isto é a história feita por ela.
(Participantes olham para a projeção, há um ajuste das colunas do som. I103 escuta atentamente junto da coluna)
(vídeo refere "Desisti de estudar" e todos abanam a cabeça)
(gesto de problemas com som do I103)
(I104 inclina cabeça para coluna quando som do fundo se sobrepõe)
(História termina)
##FI01##
Ok, comentários a fazer…Não só do que vocês ouviram mas do que não ouviram.
##I104##
Posso só dizer uma coisa.. um pormenor técnico, não é que eu perceba muito disto, mas acho que se a música estivesse um bocadinho mais baixa se ouvia muito melhor.
##FI01##
Os pormenores técnicos também são MUITO (ênfase) importantes para história.
##I103##
Isso é um defeito generalizado, se repararas na televisão, passa-se a mesma coisa…
##I101##
Posso só colocar uma questão?...ah… O vídeo foi feito por elas?
##FI01##
Foi.
##I101##
As imagens foram escolhidas por elas?
##FI01##
As imagens foram escolhidas por elas e a música de fundo escolhida por elas …
##I101##
Em relação à V4 não me admira nada.. eu tenho… a V4 está no meu perfil no *Facebook*..uh… pediu-me amizade e eu dei… Eu mantenho contacto com os meu ex-alunos. E este tipo de

imagens é o tipo de imagens que ela partilha (gesticula) … uh… portanto isso não me surpreende. Ela dá-me assim a ideia que tem uma energia muito…

##I104##

Ela é muito zen, é a ideia que eu tenho.

##I101##

É muito calminha, muito …

##I104##

É tudo tschhhh… (gesto de calma) … como dizem os brasileiros, muito alento. Eu não tenho que dizer em relação à minha disciplina, por que ela fazia tudo, mas agora se era nas vésperas (I105 acena que sim) … isso eu não sei, mas como ela fazia…

##I102##

Na aula era assim, "ai não me peças nada com muita pressa, isto tem de ser devagar", no entanto poderá, se calhar …, não é, estar ela ali (abana braços com punhos cerrados, gesto de nervosismo) …

##I104##

Não sei, não sei

##I105##

(acena a cabeça)

##I104##

Eu acho que isto tem tudo a ver com ela, mas dá a ideia que ela é assim toda calma

##I102##

Nada de pressa, nada de pressa...

##I101##

Eu não tinha ideia que ela já estava nos trinta ...

##I104##

Nem eu.

##FI01 e I105##

Trinta e dois

##I102##

Dez anos mais tarde...

##I101 e I104##

Aos vinte…mais dez anos mais tarde…

##I102##

Ah, está bem..

##FI01##

E sabem porque é que ela desistiu?

##I104##

Isso não (restantes abanam a cabeça, I103 encosta-se mais para a frente)… e tu, sabes?

##FI01##

Divórcio dos pais, e ela foi obrigada a ir trabalhar para ajudar a sustentar a casa (I103 acena com a cabeça).

##I104 e I105##

Ah...

##I104##

Mas esses pormenores eles às vezes não partilham, que é um bocado doloroso, não é.

##I105##

Até preferem nem dizer...

##I102##

(com tom indignada) Então como é que era os anos de casamento dos pais? (gargalhada geral) [imperceptível]

##I104##
Foste apanhada!
[imperceptível]
##I104##
Mas olha, podem os pais ter casado outra vez.
[conversas cruzadas, imperceptível]
##I103##
[imperceptível] os meu pais fariam (gargalhada geral)
##FI01##
Ela teve de comprar um apartamento para a mãe, em nome DELA (ênfase)… Não sei o que aconteceu, mas ela teve de comprar um apartamento para a mãe.
##I104##
Mas os anos de casado pode ter sido o pai que se casou ou a mãe que se casou. Ela tinha 2 celebrações, já viste?
##I102##
Pois é, pois é…
##I104##
Por isso que nem sobrou bolo nenhum para ti… foram duas festas, o que é que tu querias?..
(gargalhada geral)
##I101##
Ela deixou de estudar quando tinha 22 anos, foi nessa altura que os pais se divorciaram?
##FI01 e I104##
Sim.
##I104##
Mas ela ainda fez 3 anos, de que curso, sabes (dirige palavra a FI01)?
##FI01##
Não sei.
##I104##
Isso também era engraçado saber, não era?
(todos acenam que sim)
##I105##
Engraçado... eu sei que no início do ano, quando ela me disse que tinha desistido … eu sei que ela me disse-
[conversas cruzadas imperceptível]
##I104##
Eu já não me recordo
##I105##
[imperceptível] ... ir aos apontamentos ver o que ela colocou lá
##FI01##
O I103 provavelmente conheceu-a pelos maiores de 23, ... pelas... pelas entrevistas.
##I103##
Vocês referem que ela era calma, sim (acena com cabeça) eu estou de acordo, mas ela às vezes, acho que (aponta dedo e abana) ... era assim um bocadinho (abana mão)
##I105##
Sim, levantava o nariz.
##I104##
Olha ela era um bocadinho nariz empinado (leva o dedo ao nariz), quando as coisas... mas a nível de trabalho e de postura... havia lá um ou dois alunos que eram assim um bocadinho (gesticula com mão), e ela ... mandava vir com eles, percebes.
##I103##

Sim, sim! (acena com cabeça)
##I105##
O *a* ...
##I102##
O *b*...
##I104##
Ai, era o *b* (leva a mão à cabeça), ahhh... lembras-te?
##I102##
O empresário...
##I105##
O *c*.
##I104##
Aquele que trabalhava na câmara?
##I101##
Não, não, não.. o *a*
##I102##
Esse é o *b*.
##I104##
Quem é o empresário?
##I101##
É o *c*. Ele neste momento está no mestrado de...
##I102 e I105##
De Auditoria
##I101##
É de auditoria, é.
##I104##
Bem, ela passava-se com o *b*. Aiii... (leva a mão à testa)
##I102##
O *b* era muito ca- [imperceptível]..
##I101##
O *b* era muito calmo?!?
##I102##
CÁBULA (ênfase)
##I101##
Ah, cábula.
##I103##
[imperceptível] desse *c*?
##I102 e I101##
É, é..
##I105##
Educado... amigo do *a*...
##I102##
E às vezes o *c* tinha assim (gesto circular com a mão) um forma...
##I101##
O *d* também...
##I104##
O *d*, exactamente, o *d* (acena com a cabeça)... O *c* não estou a ver quem é o *c*...
##I101##
O *c* era mais altinho...
##I102##

Um senhor mais educado, assim todo...
##I104##
Se calhar não era da minha... não ia às minhas aulas.
##I105##
Podia não ir...
##I104##
Por exemplo, uma que eu acho... Deixa-me só fazer aqui uma ponte, ... assim que era toda, assim (gesticula com as mãos).. p'ra... não queria muito saber....embora não fosse de todo desprovida era a V2. Essa é que era toda (I102 sorri e I105 acena com cabeça)...
[murmúrio imperceptível de todos os participantes]
##FI01##
Nós já vamos à V2.
##I104##
Ela chegava SEMPRE (ênfase) atrasada às aulas.
##I103##
A V2 é uma caso.
##I104##
É... uma CASO (ênfase), podes crer.
(FFI01 muda diapositivo)
##I103##
Dois zero oito...
##I105##
É tudo a mesma turma, mas..
(mudo diapositivo para nome)
##I104##
A V1, ai esta era espetacular (I105 acena que sim, I103 abana a cabeça)
##I103##
Não sei quem é.
(mudo diapositivo para mostrar foto)
##I104
Sabes, sabes...
##I103##
Sei (acena que sim).
##I102##
Parecia que juntava os olhos um bocadinho (gesticula com mão nos olhos)
##FI01##
O I103 conhece-as pela cara.
##I102 e I101##
Eu, pelos nomes
##I104##
Quando ela foi minha aluna, passou uma altura desempregada, não sei se ela te falou nisso (dirige-se a mim)...
##I102##
E esta turma tinha várias *e*...
##I104##
e e *f* ...
##I105##
E *g*...
##I103##
A V1 vinha muito pouco às minhas aulas porque ela ...uh.. não precisava...

##I104##
Ela achava que não precisava?
##I103##
(encolhe os ombros) E não precisava mesmo...
##I104##
Pois! Pronto!
##I105##
Porque a V1 ... ela é, é bilingue, não é?
##I103##
Mmmm, tenho a impressão que não (abana a cabeça).
##I101##
Eu sei que ela é muito boa a Espanhol.
##I104##
(Acena que sim) Muito boa.
##I101##
Ela tem trabalhado .. até com ... uh... os eventos de interpretação...
##I104##
Ela é muito voa (ri), ai muito voa, que fino. Era muito boa aluna, muito boa (I103 e I102 acenam que sim), das minhas melhores alunas ... desta turma.
##I105##
Assertiva... Elas, por exemplo, ... em ética fez um trabalho que foi com a *h* ...
##I101##
Qual delas? Havia duas...
##I102##
A *h* ah...
##I105##
A mais gordinha... (I105 e I101 riem-se) ... o sobrenome nunca sei (abana a cabeça)
##I102##
h
##I105##
E então ...uh... era muito um trabalho de .. por causa dos filhos...
##I104##
Ai ela era muito mãe galinha, uiiiii...
##I101##
(acena vigorosamente que sim) Ai era...
##I102##
Ela tem um casalinho de gémeos e um rapaz ou uma menina
##I104 e I105##
É.
##I104##
A gente até falou sobre isso.
##I101##
Não tinha a ideia dela ser mãe galinha, mas pelo menos, mãe ...uh...
##I104##
Galinha presente, muito em cima das coisas...
##I102##
Zeladora, muito zeladora (I105 acena que sim)...
##FI01##
E sabem por quê?
##I104##

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Zeladora por quê?
##FI01##
Estou eu a perguntar...
(todos abanam a cabeça)
##I102##
Eu fiz uma visita de estudo e ela levou os gémeos.
##I105##
E a uma aula minha também, porque eles já não tinham aulas e vieram
##I102##
Eles gostaram muito, ... interessados, fizeram perguntas..., foi fantástico. Um comportamento impecável.
##I104 e I101##
Sabes?
##FI01##
Um dos filhos dela é ... bipolar.
##I104##
Ai ela disse-me isso. É verdade.
##I101, I102 e I105##
Ahhhh......
##FI01##
Ela tem vários problemas com um deles (I102 com cara de espanto)
##I104##
Agora que estás a referir, sim... ela contou-me isso.
##I101##
Eu, em relação-
##I104##
Curiosamente eu até lhe dei um contacto de um amigo meu, que é médico e ... que estava muito relacionado com este tipo de casos ... nem seque sei se ela chegou ... foi no fim do ano... mas ela disse-me, realmente, que tinha uns problemas e que não eram fáceis de resolver, mesmo porque ele estava muito bem, e de repente (gesticula para a cabeça)...
##I105##
Aliás, ela tinha muito este papel de mãe dentro da turma
##I104##
Sim, sim, sim...
##I105##
Quando havia alguma coisa (gesticula com mãos)...
##I104##
Sim, sim... ela tentava conciliar e era capaz de arranjar as coisas para os colegas, era isso, não era?
##I105##
Exatamente!
##I101##
Em relação à V1 ... tive, tive um episódio na minha, na minha aula ... ah.... estava a pedir-lhes um trabalho... alguns não tinham conhecimento de Trados... Multiterm, na altura ... e eu.... um dia... no final da aula, ela chegou à minha beira a chorar, a chorar, a chorar ... a dizer que...uh... a chorar não, depois começou a chorar, a dizer que não conseguia, que não ia conseguir fazer o trabalho, que não conseguia fazer o trabalho. Na altura nós estivemos a conversar... até que houve vários alunos presentes ... vários... mais 3 ou 4... e ela acabou por acalmar, e ficou tudo direitinho... percebeu qual era o âmbito do trabalho e a partir daí acalmou, mas sempre muito participada...
##I104##

E ela é muito preocupada
##I101##
Mas dá-me a ideia que este DESABAFO que ela teve não se devia tanto ao trabalho (I105 acena que sim)
[conversas paralelas imperceptíveis]
##I101##
... não tanto ao trabalho da escola, mas sim a uma carga
##I105##
De trabalho excedente
##I101##
De trabalho que teria em casa ... uh... e trabalho também, não é ...uh....e... parece que foi assim um desabafo das coisas em conjunto e nota-se um escape. Depois o resto do semestre fez-se bem, não.... mas isto foi logo no início...
##I103##
Da V1 lembro-me sobretudo de achar que ela era mais nova, achar que fisicamente ela era mais nova do que na realidade era.
##I102##
Hum...
##I103##
Sempre achei que era uma pessoa muito enérgica (I105 e I104 acenam com interesse e não tanto no sentido de concordar) e engraçado, não a estou a imaginar a chorar...
##I101##
Ela ficou de lágrimas no olhos...
##I103##
Sei lá... não é daquele género de (gesticula com mão no ar)... mas há uma diferença muito grande entre esta e a V4, é que esta sempre foi muito sorridente..
##I101 e I105##
Sim, claro!
##I103##
A V4 (faz cara séria e gesticula com mão ato de correto)...
##I104 e I105##
Sim, sim!
##I102##
Muito responsável...
##I101##
Educada...
##I104 e I105##
É, é..
##I102##
Imaginativa...
##I104##
Era, sim senhora. (I105 acena que sim)
##I101##
Sempre que havia um problema ela não faltava ao respeito. Ela podia ter um desabafo com teve comigo, mas nunca com intenção de faltar ao respeito...
##I105##
Exatamente!
##I102##
Não...não...
##I104##

Por acaso era uma turma... apesar de ter lá (levanta dois dedos) assim alguns...
##I103##
Não se pode dizer na gravação
##I104##
Não sei (risada geral)... Alguns piiiiiiiiiii....
##FI01##
Vou-vos mostrar a história (muda diapositivo e passa a história da aluna)
##I104##
Ela também entrou pelos maiores de 23? (I103 abana o dedo que não)
(olham atentamente para a história)
("vida estudante e familiar" – acenam que sim, I104 ri)
("reivindicativa" – I101 e I105 acenam veementemente que sim)
("Prof me vêem como aluna dedicada" ... I104 intervém)
##I104##
Muito (e restantes colegas concordam)
(História termina)
##I104##
Muito gira e tem tudo a ver com ela... TUDO
##I102##
Muito gira...
##I101##
Posso só-
##I104##
O relógio... repararam no relógio? ... As molas... fantástico!
##I105##
(I105 acena que sim) esta última imagem....
##I104##
Já repararam que diferente em relação-?
##I101##
Há uma diferença enorme para a V4 que, para mim tem tudo a ver com a personalidade... que é ela mostrou imagens com pessoas.
##I103##
Uh, hmmm...
##I104 e I105##
Exatamente.
##I101##
E a V4 não..
##I102##
A V4 é solteira.
##I101##
Muito isolada
##I102##
E a V1 é..
##I101##
Mas é muito isolada e a V4 também é muito isolada, que não se enturma tanto.
##I103##
É, é...
##I105##
Exato
##I101##

É capaz de se dar com um ou dois elementos da turma de forma mais próxima (I102 e I105 acenam que sim), mas [impercetível]
##I104##
Mas esta tem uma postura de vida diferente... é mãe de família , não é? (I103, I102 e I105 acenam a concordar)
##I104##
E depois engraçado é... é interessante ver o tipo de imagens, não é? ... O tipo de filme (I105 acena que sim) que fazem. Já repararam?
##I102##
Associado-
##I104##
É fantástico, não é?
##I103##
Uh, hum (no sentido de concordar)
##I102##
Está muito bem.
##I104##
Está muito bem... o relógio, as molas da roupa...
##I102##
O aspecto técnico do som ... suave.
##I104##
Está fantástico! Muito bem, muito bem. Gostei muito. Isto tem tudo a ver com ela.
##I105##
Tem tudo a ver.
##I103##
Vamos para a V2 (I103 esfrega as mãos, I102 e I101 riem)
##I102##
Vamos para a V2 (com entusiasmo) (FI01 muda diapositivo para nome)
##FI01##
Acho engraçado como todos conhecem a V2 sem chegar à imagem da V2.
##I104##
Então não! (todos com ar de riso)
##FI01##
(mudo diapositivo para a foto) Vamos então falar um bocadinho da V2. O que é que vocês acham da V2?
##I105##
A primeira coisas que eu tenho da V2 ... que é assim ... cabeça no ar-
##I104##
Completamente
##I105##
Coração na boca ...
##I104##
Exatamente
##I105##
Diz a primeira coisa ... que lhe sai e depois pedir desculpa (I103 e I104 acenam que sim). Completamente despreocupada...
##I102##
Genuína ...
##I105##

Genuína, sim (I101 com ar de riso). De vez em quando com um decote desgraçado, que os colegas viram-se ara ela "oh, V2, tu foste trabalhar assim?"
##I102##
O decote e o resto da roupa toda.
##I105##
Com a barriga e não sei quê-
##I102##
Descarada, ... desbocada....
##I105##
"Oh V2, tu foste trabalhar assim?" "Olha, já que não me querem lá, ao menos têm de gramar com a minha presença"
##I104##
Isso é tudo V2, isso é tudo V2! (I102 e I104 riem-se e acenam veemente que sim; I101 leva as mãos à cara)
##I102##
Ela foi despedida.
##I104##
Ai foi!?! (grande espanto)
##I105##
Pois foi, ela está desempregada.
##I103##
Uh...mas acho que retomou.
##I105##
Ela retomou mas foi só por seis meses.
[conversas paralelas imperceptíveis]
##I101##
Ela foi despedida e sabe-se porquê, não?
##I105##
Teve a ver com o chefe [imperceptível]
##I104##
Ela era minha aluna e já comentava. E depois aquilo faziam faísca (gesticula com dedos) e ele obrigava a ficar até mais tarde (I102 e I105 acenam que sim)...
##I103##
Bem, havia lá pormenores que não sei, porque uh... vocês sabem que é um bocado diferente...
##I104 e I105##
Pois claro.
##I103##
Mas a V2, recentemente, abriu-se comigo. (pausa de 2 segundos e todos olham para I103 com ar expectante) A V2 mandou-me um *mail* a dizer que estava muito aflita porque... uh... achou que... achou que (gesticula com braço) queria.. que estava mais do que na altura de acabar a licenciatura (aponta para diapositivo onde consta ano de entrada no ISCAP). Portanto estamos em 2012, não é? E ela não tem NENHUMA unidade curricular de Inglês feita.
##I105 e I104##
Ah...
##I103##
Portanto falta-lhe Inglês I, Inglês II, Inglês II, Inglês IV... bom... ela enviou-me um *mail* pesarosa a dizer que já tinha gasto muito dinheiro e que tinha de arranjar uma maneira. Quer dizer, ela finalmente consciencializou-se que não vale a pena andar cá a ver se lhe sai a sorte grande, e que tem de fazer por isso.
##I104##

Isso é o que digo aos alunos. Assim, vocês andam aqui a ver se cola, mas não COOOLA.
##I103##
Pronto ... e eu... ela pediu-me para eu a aconselhar se, se, se eu... conhecia alguém que a pudesse acompanhar ... uma pessoa de confiança. E eu respondi a dizer que a pessoa de confiança que a podia acompanhar era eu. E pedi para ela entretanto fazer algumas coisas, portanto eu tenho a acompanhado muito de perto ultimamente, porque uh... durante os anos todos que ela foi minha aluna foi uma coisa muito dispersa (gesticula com a mão).
##I104##
Pois (I105 acena que sim)
##I103##
Ora vinha, ora não vinha (gesticula com mão), depois eu não sabia se a ia ver no Inglês I ou no Inglês III (I104, I102 e I105 riem), se a ia ver no Inglês II ou no Inglês IV... (pausa de 3 segundos) Pronto, tive uma conversa muito grande com ela na passada sexta-feira ... ela entretanto está encaminhada ... uh ... comprou uma gramática-
##I104##
A V2? (com espanto. I101 e I102 olham também com espanto)
##I103##
Sim, sim!
##I104##
Ai ela está mesmo diferente! (I105 acena que sim com espanto)
##I103##
Comprou uma gramática, comprou um livro e consciencializou-se que tem de fazer alguma coisa pela vida.
##I104##
Exato. Já não é sem tempo.
##I103##
Chegou ao quarto. Ela já devia estar a fazer o quarto... já o devia ter feito... (gesticula com mão)
##I105##
Já devia estar a fazer o oito (risos de todos)...
##I101##
Eu da V2 tive dois episódios-
##I103##
Deixa-me só dizer uma coisa... tenho a ideia que é uma pessoa doente.
##I105##
Ah, sim, sim!
##I101##
Fisicamente?
##I103##
Psiquicamente.
##I105##
Fisicamente e psiquicamente (I102 acena que sim).
##I104##
É débil... às vezes está com umas olheiras!
##I105##
Ela o ano passado foi intervencionada duas vezes uh ... porque esteve em casa uns tempos, precisamente...
##I101##
Ela só veio no segundo semestre, creio eu, no ano passado.
##I105##

Ela no meio do primeiro veio mas começou a faltar porque foi operada e esteve muito tempo parada.
##I102##
Ela estava num tratamento para engordar porque ela tinha peso a menos...
##I104##
Pois, ela tinha uma estrutura débil...
##I102##
Ela trazia lanche e comia também na cantina ou no bar. Ela jantava duas vezes de propósito para aumentar (gesticula)...
[Conversas cruzadas, imperceptível]
##I103##
[Imperceptível] um problema nas costas... mas uh... além da parte física, é a parte psíquica que me preocupa mais...
##I105##
Sim, sim, sim, sim...
##I103##
Até pelo próprio olhar dela (gesticula para os olhos).. ahm... dá-me impressão que ela deve andar... constantemente... sobre a influência de uhm...
##I102##
Alguns medicamentos...
##I105##
Sim.
##I103##
Medicamentos ... (com tom duvidoso, gesticula com mão e encolhe ombros)...
##I105##
Medicamentos (ri)... qualquer coisa... (I101 sorri)
##I103##
Ela tem um brilhozinho nos olhos. (I104 e I105 riem) Nota-se, nota-se que ... (pausa de 3 segundos)
##I104##
Passa-se...
##I103##
Não sei (hesitante)... a mim não me interessa...
##I102##
Não sei se seriam passas ou se seriam .... medicamentos... com os mesmos...
##I103##
Pode ser medicamentos, pode. Pode ser medicação legal ou ilegal, (I105 acena que sim) a mim não me interessa.
##I104##
Não interessa.
##I103##
Mas ela...(leva mãos à cara)... nota-se...nota-se que...
##I102##
Eu isso nunca notei-
##I104##
Vocês lembram-se-
##I105##
Coitada da I101 que está ali-
[conversas cruzadas, imperceptíveis]
##I104##

Desculpa...
##I101##
Ahm, uhm... os dois... não foi o primeiro semestre, foi o segundo semestre... às minhas aulas e...eu vi logo (gesticula com mão a cortar)..uh.... quando ela aparece e há um primeiro contacto vê-se que o que vem dali para a frente ou é mais conturbado ou menos conturbado (I105 acena que sim, I102, I103 e I104 debruçam-se sobre a mesa a ouvir).

E eu tive com ela duas situações. Uma delas eu fiz um exercício sem recurso à internet e sem telemóveis, estavam proibidos, uh... e ela entrou na aula... expliquei a situação e ala disse "não tem mal porque o telemóvel está sem bateria". (pausa) E não há acesso à internet, desliguei os cabos ... e a meio ah...do trabalho eu vejo-a assim (I101 vira-se para o lado direito, encosta-se para trás e olha para os pés, com a mão por baixo da mesa)... ao que eu pergunto, "V2, o que está a fazer?" e ela disse que estava a mandar uma mensagem ao chefe.

##I105##
Como se ela não tinha bateria? (I105, I104 e I102 riem)

##I101##
Portanto... houve, houve... houve logo ali um ... choque ... e eu disse "ou coloca o telemóvel em cima da mesa ou sai" (I105 acena que sim), (pausa de 3 segundos) depois dela me estar a dizer que era o chefe, o chefe.. o chefe está com problemas e mais não sei o quê... e eu disse pois, para quem não tinha bateria ... [imperceptível]... e ela não gostou... depois fez questão de me dizer que não gostou. ... ah ... e outra situação foi com uma outra aluna...

Eu corrigia os trabalhos por data, não é, elas entregavam e eu tinha tudo por ordem alfabética (gesticula com mão de cima para baixo) .. então era a *f*, não sei se vocês se recordam da *f*? (todos acenam que sim)... e logo a seguir a V2. Eu abro o trabalho da *f* e corrijo o trabalho da *f*, logo a seguir abro o trabalho da V2 (gesticula com mão de cima a baixo)

##I105##
E era exatamente...

##I104##
Elas ajudavam-se (junta dois dedos indicadores) (I102 acena veemente que sim) mutuamente...

##I101##
Não, era o mesmo trabalho.. a formatação, a imagem da capa (gesticula com mãos) era tudo igual (I104 encosta-se para trás com ar de riso), entoa eu mandei um *mail* às duas a dizer ... corrigi o trabalho e o trabalho tinha uma nota... elas tiveram zero na pauta... mandei um *mail* às duas a dizer, passou-se isto assim, até que esta situação esteja resolvida, ambas têm zero. ... E elas apareceram no meu gabinete, sentaram-se as duas e disse... (tendo com as mãos na mesa) "o trabalho é MEU, agora a *f* que diga aquilo que quiser, o trabalho é meu, o trabalho é meu, o trabalho é meu!" E a *f*, a muito custo... passado muito tempo, [I105 fala mas é imperceptível]... não ... passado muito tempo porque ela não admitia que tinha copiado o trabalho. Ela dizia, não o trabalho é meu. Mas a muito custo ... passado ...ah...alguns minutos (gesticula com mão) ... a *f* acabou por admitir que tinha roubado o trabalho à V2.

##I105##
Ah foi a *f* que ... (com voz francamente surpreendida, I104 acena que sim, I102 e I103 expressão surpresa). Eu diria sempre que tinha sido a *f* que fez o trabalho e a V2 copiou.

##I104##
Eu não. Eu não diria isso, tás a ver?

##I101##
Eu sabia que tinha sido a V2. Eu sabia que tinha sido a V2. Esperava muito menos da *f* do que esperava da V2, apesar de não esperar tanto da V2, mesmo assim, ... a partir do momento que ela se disponibilizou logo e disse "não eu vou ao seu gabinete e levo a *f* comigo (gesticula com força)", quer dizer, logo aqui dá para ver que, de facto, o trabalho tinha sido feito pela V2. Estas são as duas situações-

##I104##

Aconteceu-me uma situação exatamente igual em Espanhol... exatamente igual....

##I101##

Com elas?

##I104##

(Acena que sim) As duas.

##I105##

As duas? Que coincidência...

##I104##

Com a *f* e com a V2. Como a *f* tinha problemas, ... não é?.... a V2 ajudava a *f*...

##I103##

Não estou a ver muito bem quem é.

[Conversas cruzadas, imperceptível]

##I102##

Tinha muitas dificuldades na fala (leva a mão à boca)

##I104##

Não sei se ela tinha gaguez...

##I101##

Baixinha, de óculos

##I102##

Um dia a V2 falou-me que a *f* tinha sofrido um traumatismo...

##I103##

Eu não consigo associar a uma turma... a V2 é assim uma coisa que paira (levanta as mãos no ar) (I105, I104 e I102 riem) não, faz sentido... ela já teve tantas e tantas turmas...

##I101##

Claro, tantos ingleses, não é?

##I104##

E então.. eu voltando a falar do mesmo episódio, que é um episódio semelhante, eu chamei as duas e disse "meninas, eu quero saber quem fez o quê?" e foi exatamente a mesma coisa, a *f* depois lá disse, assim muito corada (leva a mão à cara), professora foi eu- foi a V2 que me AJUDOU... e eu disse "tá bem, pronto, eu vou pensar"...

##I101##

Elas depois de cair numa-

##I104##

Mas elas...

[Conversas paralelas imperceptíveis]

##I103##

[imperceptível] ... no aspecto académico, a V2 é muito (gesticula com mão a fazer linha transversal)...

##I104##

Não... ela é muito, ... não é grande... é foleirita.

##I105##

Fraca.

##I101##

A V2 é muito fraca.

##I105##

No Português...

##I101##

É fazer aquilo o mais rápido possível...

##I105##

É.
##I104##
Exatamente... a despachar.
##I103##
Ela escreve uns emails muito elaborados ... e como esteve fora e mandou-me um email de fora, até me pediu desculpa pelos erros porque tinha utilizado um teclado diferente ... mas ela escreve um Português perfeito.
##I104##
A *f* ou a V2?
##I103##
A V2...
(silêncio de 3 segundos)
##I104##
Mas ela era a última a chegar, porque chegava sempre atrasada às aulas-
##I105##
Sempre.
##I104##
...e a primeira a entregar os testes. Sempre.
##FI01##
Sabem, o curso dela não é... a paixão dela não é esta...
##I105##
Pois não.
##FI01##
Sabem o que é?
##I103##
Não (I102 abana a cabeça)
##FI01##
Engenharia
(pausa 5 segundos)
[imperceptível]
##FI01##
Engenharia electrotécnica
##I103##
Pois.
##I104##
... ela falou-me qualquer coisa...
##FI01##
...por causa do trabalho (I103 e I102 acenam que sim)
[conversas paralelas imperceptíveis]
##I103##
Pois, por causa do trabalho. Ela por acaso não me disse isso, mas faz todo sentido.
##I101##
O único que eu sabia que estava um bocadinho fora do contexto era o *i*, que depois até acabou por ir para a universidade.
##I104##
Mas ela era fraquita, muuuiito fraquita. Passou assim mesmo (gesticula com mão uma linha horizontal)... rés vés Campo de Ourique.
##I103##
E no meu é tão rés, tão rés que não passa (todos riem).
##I104##

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Nem é rés vés, é só rés (todos riem).
##I103##
Mas é que ela não consegue, não consegue.
##FI01##
Vou-vos mostrar a história da V2.
##I103##
Ok.
##I104##
Esta vai ser engraçada de ver, de certeza.
(Coloco história a dar, surge o título...)
##I103##
Pois!
##I104##
Olha o título, olha o título!
("O inesperado" I105acena com a cabeça que sim)
(Todos olham com atenção para o ecrã)
("recentemente descobri ... cardíaco"- I104 olha para os colegas com boca aberta – literalmente; I105 aponta para o ecrã a acenar que sim e I102, I103 e I101, movimento físico para trás nas cadeiras; "tudo a perder" - I102 e I105 acenam veemente, I103 tapa a boca com a mão; "angústia para a faculdade" - I103 acena rapidamente que sim, I102 e I104 e I105 também; "tratamento estavam a comer-me a mim" - surge conversa paralela imperceptível entre I104 e I105; "nunca perceberam o que passava comigo" - I101 reage e fala sozinha para si própria; slide com palavra coragem e I104 aponta para ecrã, I104, I103 e I105 reagem quando fala na mãe a ir ao quarto. Olham uns para os outros e acenam com a cabeça ... desde até ao fim olham fixamente)
(História termina)
(silêncio de alguns segundos)
##I104##
O problema dele é que eles não falam. Se calhar era uma coisa que a constrangia.
##I105##
Engraçado porque esta é a imagem que eu tenho da V2... apesar de ser assim estouvada, mas aquela coisa do coração, do coração falar mais alto (leva as mãos ao peito num gesto repetido).
##I104##
Mas ela a mim não me falou...
##I103##
Os dois corações
##I105##
Exatamente
##I103##
Os dois corações (com convicção e acenar a cabeça)
##FI01##
Os comprimidos que ela toma são comprimidos de adrenalina para o coração funcionar (I103 acena com cabeça) porque ela corre o risco de, enquanto dorme, morrer (I103 e I105 acenam que sim), o coração simplesmente pára (I102 e I104 também acenam que sim), entra num ritmo tão baixo, tão lento que pára.
##I104##
Ai que coisa! Mas ela nunca contou. A mim, não.
##I103##
Ela deu a entender, quando estávamos a falar de *Health*, e ela, ela deu-me a entender, de algum modo, que era uma pessoa bastante doente. Que tomava muita medicação.
##I104##

Sim, mas não disse o que era...
##I103##
Eu hoje percebi. Mas sempre entendi que era ...uma questão... depressiva e não uma questão... física.
##I104##
Exato.
##I105##
Mas também está associado...
##I103##
Mas pelos vistos é tudo.
##I102##
Uma depressão e a parte física...
##I105##
Quando lhe dá aquela insegurança toda (gesticula com mão no ar), acaba por ser uma forma de-
##I104##
Afirmação e de tentar contornar uma situação cinzenta.
##I103##
Exatamente (acena veemente que sim)
##I105##
Uma defesa...
##I101##
E segurança também, não é? O facto de ela não ter falado do problema de saúde que tinha, não sei...
##I105##
Ela por acaso a mim disse-me...
##I101##
Comigo não. Comigo não comentou e eu acho extremamente importante.
##I105##
Eu tenho muitas aulas com ela e a dada altura ela começou a faltar, e ela estava a fazer avaliação contínua comigo, por isso teve de dizer qualquer coisas para justificar, até porque era trabalho de grupo. Então no nosso caso... os colegas disseram "ela não veio mas vai fazendo em casa".
##I102##
Mas eles no fim queixaram-se.
##I105##
Claro, depois disseram "a V2 contribuiu pouco", "mas vocês no início não disseram nada"...
##I102##
Eu conheci a V2 antes dela ser nossa aluna, talvez... contigo ou com a *Z* (aponta para I105). Portanto, eu ia para a sala e ela saía-
##I105##
Portanto no primeiro semestre...
##I102##
Mas ela falava muito alto... falava de quem? Dos Marroquinos (I105 ri e acena que sim), porque ela, como funcionária da EFACEC-
##I105##
Ai, exatamente!
##I104##
Ai era de mais, era DEEE mais.... (diz a rir)
##I102##
Ia a Marrocos, ela faltava...
[conversas paralelas imperceptíveis]

##I102##
E ela criticava muito-
##FI01##
Lembro-me dos Argelinos
##I102##
Sim, e os Argelinos também. Ela criticava muito a parte cultural (gesticula com mão)
##I105##
Que tratavam mal a mulher e não sei quê...
##I104##
Exatamente (fala muito assertivamente e com ênfase)
##I105##
Nha, nha.... "oh V2, oh V2 pronto, chega, acabou ... vamos para a frente"
##FI01##
Digam-me só uma coisa, a história dela surpreendeu-vos?
(silêncio de 2 segundos)
##I105##
Como eu sabia já da coisa, não.
##I101##
Eu não sabia.
##I102##
Vamos dizer assim... nós tínhamos pecinhas do puzzle (levanta a mão no ar e faz gesto de apanhar coisas) soltas...
##I104##
Exato.
##I102##
E agora juntou-se tudo.
##I104##
Pois!
##I102##
Agora tudo se fez claro, porque eram ... fragmentos e nós não temos que dar atenção... são muitos alunos... não nos podemos dedicar só aquela pessoa (I105 acena que sim) e se tivéssemos sabido de alguns pormenores aqui (I103 acena veemente que sim)...
##I104##
E não é só dela, de muitos outros.
##I102##
De muitos, claro... é mesmo assim... eu acho...que até já me custa e o relacionamento professore-alunos até é muito mais próximo-
##I105##
Intenso, próximo (I104 acena que sim)
##I103##
É, mas há alunos, há alunos que, que não vêm com essa...vêm sempre na defensiva (gesticula com mãos a no sentido de "mandar vir para si"com as palmos virados para cima e "beckoning" com os dedos todos)... e não conseguem tirar a ideia, tirar a ideia da cabeça que o professor é um inimigo.
##I104##
Exatamente (I102 e I105 acenam que sim)
##I101##
É engraçado que em relação a esta turma, ah.... eu soube mais tarde ...ah.... que eles....eram muito impostores. (silêncio de 3 segundos) Eram muito impostores em relação aos professores. Que são meninos para estar a sorrir e por entre dentes estar a insultar, a chamar nomes.

##I103##

Eu como não a associo a turma nenhuma (risos de todos)... tu à bocado perguntaste se tinha surpreendido e surpreendeu... surpreendeu-ma a abordagem dela que é completamente diferente...

##I105 e I104##

Ah, sim completamente diferente!

##FI01##

Da forma como ela normalmente está na sala de aula...

##I103##

Ela falou praticamente só do problema dela, não é?

##I101##

Da vida pessoal.

##I104##

E da mãe, e da mãe...

##I103##

E da mãe, sim, sim... isso também já tinha entendido, em conversa, que ela tinha assim um (gesticula com mão para trás e para a frente)-

##I101##

E é o único trabalho com título, não é? (sorri)

##I105##

Até agora é o único com título. É verdade.

##FI01##

Eu sei que estão com um bocado de pressa. São três e dez. Vamos à última?

##Todos##

Sim, sim!

(mudo diapositivo, passo do número diretamente para o nome)

##I104##

(sem olhar, pergunta) É só mulheres, não há homens?

##I101 e I105##

Não, não.

##I105##

(junta as mãos) Ah... V3...

##I103##

Eu ia fazer mas (risos)... não vou dizer já ... Ah!...

##I102##

É um aluno muuuiito educado, alto, magrinho...(mudo diapositivo para imagem)... com alguns tiques assim afeminados (gesticula com mão) (gargalhada geral), maaaaas não me afecta nada, não afecta nada... porque é um *gentleman*! É! Um! Génio!

##I101##

É um doce de pessoa...

##I103##

Eh, mas há assim uns em Comunicação Empresarial que me afectam um bocado, mas este não me afecta nada. Não acho que seja assim muito...(riso geral)

##I102##

Sim, mas (abana a cabeça que não)...

##I103##

É um bocadinho (gesticula com dedo polegar e indicador tamanho)

[várias conversas paralelas com risos o que torna percepção do que está a ser dito impossível]

##I104##

É um querido.

##I102##
É SUPER inteligente (inúmera com dedos na mesa), responsável, aplicado, imaginativo-
##I105##
MUITO aplicado (I101 acena que sim)
##I102##
Muito sabedor...
##I104##
Entre outras coisas!
##I102##
Culto, culto.
##I103##
Para mim só tem um defeito, é ser rapaz. (gargalhada geral)
##I101##
É engraçado, (toca um telemóvel e I102 levanta-se)
##I102##
Peço desculpa.
##I101##
Que... que o V3 é menino de levar a iniciativa de, de avançar (gesticula com mão) com trabalhos que, que...
##I105##
Exatamente...
##I101##
Não estavam previstos...
##I105##
Para mim foi um dos alunos que se revelou, se revelou... de forma muito positiva.
##I103##
Para mim é assim... em cada novo ano, passa-me uma cortina (gesticula com mão de alto a baixo em frente à cara)
##I104##
Mas isso é normal.
##I103##
Eu não consigo... se fosse este ano, com o nome sabia logo quem era. Com este desfasamento de tempo, tenho alguma dificuldade.
##I104##
Eu só queria dizer uma coisa... a primeira vez que ele foi às minhas aulas já tinham começado as aulas há uns tempitos, e ele: "professora, peço desculpa de só chegar agora mas eu trabalho em Penafiel,
##I105##
Penafiel? Não era Marco de-
##I104##
Marco de Canavezes, era para ali (gesticula com mão no ar) assim. "Como a aula é às seis e meia, nem sempre consigo acabar os meus trabalhos a tempo de vir, e depois apanho aquele trânsito todo, eu chego atrasado. Mas eu venho". Às vezes chegava-me a entrar às sete, e eu dizia sempre: "entre e sente-se. É sempre melhor aproveitar um bocado do que não aproveitar nada". Mas era IMPEC! (gesticula com dedo) e era MUITO bom aluno.
##I101##
Também-
##I104##
Ele e a V2 (gesticula com os dois polegares para cima)... cinco estrelas!
##I105##

A V2 não, a V1!
##I104##
A V1, a V1! (I101 ri)
##I104##
Ele era espectacular. Agora, eu não conheci (ponta para imagem no diapositivo)... não estava a ver quem era
##I105##
Por causa do cabelo.
##I104##
Sim, por causa do cabelo. Porque ela não usava assim... não tinha este *look*.
##I105##
Mas este é o *look* de três anos antes.
##I102##
A mim... ele usava na mesma aquelas repas (leva as mãos às orelhas) mas era assim curtinho.
##I104##
Ai não, a mim, sempre curtinho, curtinho.
(mudo o diapositivo para dar início ao filme. Todos se sentam para trás)
##FI01##
Vamos ver a história?
##I103##
Vamos!
("Quem sou, eu, quem somos" - Todos acenam a cabeça, I101 esboça um sorriso).
("saber sempre mais e mais" - I104 acena veemente que sim e olha para os colegas)
(Surgem fotos com amigos e I104 interrompe)
##I104##
(Aponta para filme) Assim é que eu o reconheço, nesta postura.
(Imagem de American Beauty - I103 acena que sim)
(imagem de rapaz com lenço no pescoço - I103 bate palmas, bate também quando surge imagem de homem de óculos e vai acenando com cabeça)
(imagem de triângulo com cores - I103 interrompe)
##I103##
Lá está...
("pense demais, ou sonhe demais"- I104 sorri e olha para I105 que acena que sim num gesto firme e repetido)
(Ainda o filme decorre e I105 e I104 começam a conversar)
##I104##
É o V3 puro e duro.
##I105##
É o V3, que não tem medo de ser como é, de ser diferente.
##I104##
É. É o V3 mesmo.
(História termina)
##I105##
É o V3, sem medo de ser como é, de ser diferente. E é o único que usou fotografias dele. É essa a coisa.
##I101##
Foi isso que eu reparei.
##FI01##
Todas as fotografias foram tiradas por ele. Todas.
##I104##

Fotografias e música... Uma vez estivemos numa aula a falar... Ele é muito parecido com aquele sujeito..., aquele Brasileiro que tem a falha no dente (leva a mão à boca e gesticula para os incisivos), Ney Matogrosso (I105 acena que sim)

##I103##

Sim, tem traços, tem.

##I104##

Então estivemos a falar sobre isso. Ele a dizer que gostava muito, e não sei quê... Que era um apaixonado pela música, pela fotografia (I102 acena que sim). Lembro-me perfeitamente.

##I103##

O início, o início decepcionou-me um bocadinho...

##I104##

É? Ele?

##I103##

O início (aponta para projeção) decepcionou-me um bocadinho ... por causa daquelas frases comuns "o que somos, para onde vamos" (gesticula com mão), não é?... decepcionou-me um bocadinho. Não pensei... Nunca pensei que ele fosse fazer uma coisa daquelas. Mas de resto, muito bem. Uh... agora, pode dar a ideia que ele é um bocadinho narcisista...

##I104##

Eu ia dizer isso (diz a sorrir)

##I102##

É, é...

##I105##

Aliás, ele sempre que havia, por exemplo, ... ele exprimia... ele não tinha medo de exprimir as opiniões dele, e quando alguém era contra, ele tentava logo rebater e dizer "se tu tens esse ponto, não me interessa, esta é a minha (leva as mãos ao peito) a minha opinião...

##I104##

Exatamente. Muito assertivo (I103 acena que sim)

##I105##

"Este sou eu". "E até podemos chegar aqui a um consenso", porque depois no segundo semestre dei-lhe Ética, tive Ética com eles e no fim quando lhes disse, bem ética é sinal de liberdade. (depois num tom mais baixo) "Pois é isso mesmo, nós temos de ser livres e não podemos recriminar quem pensa de maneira diferente" (gesticula com a mão e I102 acena que sim). E eu pensei logo, estás a falar de ti (I104 ri). Porque muitas vezes, eu acho que no início, lhe apontaram muito o dedo. No início, quando ele entrou aqui, suponho eu, quando ainda não estava integrado na turma.

##I104##

(murmura) Não sei, não sei...

##I101##

Toda a turma...toda a turma... eu tinha a ideia inicial que toda a turma era muito unida.

##I105##

Mas não era (abana o dedo indicador)

##I101##

Não. Muito pelo contrário.

##I104##

Exatamente.

##I101##

MUUUITO (com ênfase) pelo contrário.

##I105##

Não mostravam os apontamentos uns aos outros, por exemplo.

##I101##

Eu soube de alunos, que no final da minha aula, estavam a passar por email, mas a professora não diga porque se ano nunca mais tenho apontamentos na vida... Quero lá saber!

##I104##

Alguns, alguns...

##I101##

Mas muitas rivalidades (I102 dá uma gargalhada), muitas rivalidades, muita hipocrisia ... quase todos os professores foram algo de...

##I102##

Chacota? (tom baixo, com alguma surpresa)

##I101##

Não digo chacota, mas... de....de...uh... mal dizer (I102 abre a boca num gesto de espanto). É assim... querem dizer bem dos meus colegas, sigam em frente, eu ouço, para dizerem mal, PARA DIZEREM MAL, acabou a conversa aqui (bate com a mão na mesa). Não deixava nunca dizerem mal dos outros professores na minha sala, NUNCA. Mas havia tentativas constantes de... de.. (I105 acena que sim) dizer mal dos professores.

##I105##

Sim, mas eu dizia ... ah... não quero saber.

##I101##

Exato. Havia o inverso...

##I104##

Por acaso, nas minhas aulas não.

##I102##

Eu digo, é informação a mais, não quero saber.

##I101##

Havia depois o inverso, de alunos que chegavam à nossa beira... ah... e depois em conversa diziam... gosto muito desta professora ou deste professor porque... e depois desenvolviam, mas a título particular. Mas de resto era (abana a cabeça que não)... Por isso é que há, de facto exemplo aqui que... o V3 é um deles...

##I105##

Grupinhos...Ele não (abana com a cabeça)... tentava não ser de grupo nenhum

##I104##

Era muito, *on his own* (gesticula com braços e mãos abertas)

##I105##

Exatamente.

##I102##

É, é.

##I104##

Não havia cá mesclas, misturas... desculpem.

##I103##

Eu também tenho essa ideia, o que estás a dizer (aponta para I104) dele.

##I102##

Eu depois mais tarde vim a saber (I103 tosse) que havia uma grande rivalidade entre a V4 e a que trabalhava na Bosch.

##I104##

Quem é que trabalhava na Bosch?

##I102##

Ah...*j*.

##I104##

Não era da minha turma.

##I101##

É das que eu soube que ... entre um sorriso estava a insultar os professores.
##I104##
Essa não era da minha turma.
##I101##
Mas estou a falar ... calão (gesticula com mão), coisas baixas (I102 acena que sim, com ar convencido).
##I104##
(num tom indignado) A sério?
[Conversa paralela imperceptível]
##FI01##
Estes quatro alunos foram voluntários... na altura a turma toda disse que sim, que estava disponível.
##I104##
Mas depois só fizeram estes...
##FI01##
Marcamos, toda a gente concordou com o dia (I105 olha para o relógio), e no dia apareceram estes quatro alunos.
##I104##
Isso também não me surpreende (ri).
##I101##
Não...
##I103##
Surpreende-me um pouco da parte da V2 (quatro segundo de silêncio e depois I104, I105 e I101 falam ao mesmo tempo).
[conversas paralelas imperceptíveis]
##I105##
É engraçado, a mim não... não... ela aproveitou-se.
##I102##
Não, não..
##I104##
Não, ela se calhar...
##I105##
Ela precisava de deitar cá para fora.
##I104##
Exatamente.
##I101##
Ela não sabia para o que ia. Ela não sabia par o que ia, pois não? (eu abano a cabeça que não) Portanto ela vai sem saber para o que ia.
##I103##
Sim, só por isso. Mais por isso.
##FI01##
Eu expliquei o que era. Expliquei que era sobre eles.
##I105##
Uma história sobre NÓS (com tom assertivo)
##I101##
Sim, talvez.
##I102##
Ela sentiu-
##I104##
Ela sentiu essa necessidade. Tem tudo a ver com ela.

##I105##

E além disso, quando havia, quando podia falar... ela era das primeiras que se (endireita as costas e debruça-se sobre a mesa)... "ora se posso falar" (gesticula com braços abertos)...

##I104##

"Vamos embora!" (I102 sorri)

##I105##

"Se posso falar" (com o corpo muito direito, com arrogância, a abanar a cabeça com ar importante), "cá estou eu"...

##I101##

Se calhar tinha mais respostas com o diurno... porque estes são trabalhadores estudantes, é natural que não tenham tanta disponibilidade.

##I104##

Mas se calhar estes têm outras vivências... (encolhe o nariz) ah... não tem nada a ver! Não é? Só se for para comparar, mas isto é outro material. Não é? O nocturno é, é... outra massa (levanta a mão com palmo para cima e gesticula para cima e para baixo). Uns é massa quebrada outros massa folhada. (Riso generalizado) (dirige-se ao RI01) Pode cortar (faz gesto de tesoura com dedos) se não vou ser despedida, mas eu não me importo. Acho que estamos todos nesta sintonia, não é?

##I101##

Claro que há alunos e há alunos.

##I104##

Não estou a dizer isso... mas o da noiteeee.... não tem nada a ver, não tem nada a ver.

(I105 olha para o relógio de pulso)

##FI01##

Só para rematar... ah.. qual é a vossa ideia em relação... isto são narrativas, narrativas digitais. Obedecem a determinadas critérios e, portanto chamamos *Digital Storytelling*. Como é que vocês vêem as narrativas em si? Histórias... Contar histórias no ensino superior. O que é que vocês acham? Acham que é viável, não é viável...?

##I101##

Pessoais?

##FI01##

Histórias, no geral e depois pessoais. Não sei se há alguma diferença. Sentem alguma diferença?

##I101##

Se eu for contar a história de alguém, acho que ajuda muito mais. Acho que ...além de motivar muito mais...ah, ah....eles são cada vez mais...

##I105##

Individu-, individualistas.

##I101##

Eu não digo isso...

##I105##

Fechados.

##I101##

A mesma informação chega-lhes de várias formas (junta as duas mãos), e poupa-lhes trabalho a eles, porque eles memorizam muito melhor, digo eu.

##FI01##

A história em geral?

##I101##

A história em geral. História pessoal nunca pensei nisso, sinceramente.

##FI01##[2]

O que é que vocês acham (olha para restantes participantes)? Algumas delas, como é o caso da V2, são histórias MUITO pessoais. As outras, se calhar nem tanto.

##I103##

Mas tu dizes contar essas histórias, a que nível?

##I104##

Sim, mas qual é o fim disto?

##I103##

Contar as histórias fora da sala de aula?

##FI01##

Dentro da sala de aula.

##I103##

Dentro da própria sala de aula? Como parte integrante da aula? (I104 levanta o sobrolho)

##FI01##

Sim, porque não? Como é que vocês vêem uma história pessoal, como a história da V2...

##I102##

Isto permite uma reflexão-

##I103##

A V2 não consegue, porque tem de falar em Inglês (todos se riem).

##I104##

Olha, eu tenho para dizer (telemóvel da I105 toca e ela levanta-se e sai da sala)...

##I102##

Permite a reflexão. Uma autoescopia...

I103

Sim. É.

##I104##

(Dirige-se ao I103) Na turma das nossas cantorias, uma vez pedi para fazerem um trabalho escrito sobre... já não me lembro... era a minha infância... sobre episódios da infância, episódios que os marcaram. Tanto poderiam ser positivos, como negativos e eu ... até CHOOOREI a corrigir aquilo que me passou para as mãos. Fiquei extremamente... uhm... (gesticula com mãos para cima e para baixo)...

##I102##

Sensibilizada

##I104##

Emocionada, sensibilizada, olha, assim uma coisa incrível... Acho que era capaz de ser interessante adaptar isto para as línguas, mas penso que para ... se houvesse uma disciplina de Português, que faz muita falta a nível curricular, acho que sim, que fazia... era muito importante.

##I101##

(Levanta o dedo) Há uma coisa-

##I104##

E também... queria só dizer mais uma coisa, isto..., este tipo de histórias, este tipo de narrativas, este tipo de abordagem é muito importante porque permitem aos alunos da era atual... como é que eu hei-de dizer..., tentar conhecerem-se, conhecer-se melhor e, outra coisa, partilhar e falar sobre isto, porque normalmente os alunos, os alunos não, os jovens em têm em geral, penso eu, têm muita dificuldade em (gesticula com mãos para trás e para a frente) falar, em abrir-se, deitar

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[2] Nota-se alguma reluctância em respoder sem pensar. Todos mostram-se pensativos e com necessidade de perceber exactamente o que se pretende com a questão que coloco. Avançam com cautela.

estar coisas cá para fora... penso eu. Não é? Porque eles tudo que recebem... eles recebem (gesticula com dedos das mãos a puxar para si), já repararam? Recebem e dão pouco. Isto no fundo é dar um pouco da vida deles e de partilhar coisas que para eles fazem sentido.
##I102##
Eles precisam duns *shots* que é para se libertarem nos convívios...
##I104##
Isto se calhar é melhor que os *shots*.
##I101##
Os excessos, se calhar depois podem (entra a I105 e não se percebe fim da frase da I101). Há uma coisa que foi feita com a turma de Comunicação Empresarial 2009-2010, eram finalistas também... um dos trabalhos de Tradução e Novas Tecnologias era um CV multimédia (I102 e I105 acenam que sim), todos adoraram fazer... era uma coisa deste género (aponta para apresentação) mas em candidatura a emprego. Aí talvez diga mais da personalidade deles... o ouvi-los falar (leva a mão ao ouvido)... uma coisa é ter um papel à minha frente, outra coisa é ver o que ele faz, ver como ele se auto-promove. E uma das coisas que na altura se pediu foi para incluírem ah... de alguma forma porem um bocadinho da personalidade deles... venderem-se ah... a título de personalidade, o que é que gostam, quais são os interesses, o que é que procuram, quais as ambições, é cá... lá fora... talvez nesse sentido ... não sei se isso se insere no *Digital Storytelling*, mas eu acho que sim. (eu aceno que sim)... e aí assim faz sentido, faz sentido.
##I104##[3]
Isso tudo que estás a dizer eu faço, aproveito para fazer mas é escrito, não é? E eles vão ... não contanto, mas escrevendo.
##I105##
Eu, por exemplo, em termos de Ética, como também lhes dou Ética e Deontologia, provavelmente conseguiria-se aproveitar, até porque por exemplo, eles têm ... um dos trabalhos... em quase todos os trabalhos eles têm de dizer porquê e colocarem-se numa posição.. e num dos trabalhos que é "A nossa sociedade é pluralista, universalista..." eles depois têm de se colocar, "Quem é que eu sou". (Eu, I104 e I101 acenam que sim)
##I102##
Identificar-se com uma corrente.
##I105##
Exatamente. E porque é que eu defendo, porque é que eu digo que estou dentro desta posição ética (I102 acena que sim). E, portanto... se calhar... poderia-se encaixar qualquer coisa.. eles já fazem isso, não é... agora façam com o digital.
##FI01##
E vocês acham, por exemplo, ao ver... agora não sei... eles já não estão cá tirando a V2 (gesticulo para o I103), mas até que ponto é que... ver uma história destas pode influenciar o relacionamento que o professor tem com o aluno?
##I102##
Ai, influencia imenso.
##I103##
Não tenho dúvida nenhuma. No meu caso particular com a V2, é significativo.
##I104##
Com ela sim.
##I103##
A partir do momento em que ela (abre os braços)...

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[3] Será que há algum constrangimento, alguma tentativa de mostrar o que se faz nas aulas, ao sentirem-se avaliados?

##I105##
Se expõe...
##I103##
... se expõe, e diz aquilo que quer, eu estou para ela a cem por cento (I105 acena que sim)
##I104##
Exatamente.
##I105##
Isso aconteceu-me o ano passado (levanta a mão e aponta para I102).
##I103##
Não só para a ajudar, para a ajudar academicamente, mas para ajudar até psicologicamente (I105 acena veemente que sim). Aliás, ela já me disse, "professor, este *email* que me mandou, quando acabei de o ler fiquei a chorar" ... (encolhe os ombros)... Não sei o que lhe disse!... (Todos se riem)
##I104##
I103, o que disseste à rapariga?
##I103##
Não vás por aí, não vás por aí que a V2 não faz muito o meu género (todos se riem). É mais a V4.
##I104##
Não era isso que estava a falar, tristeza.
##I103##
Corta! (vira-se para o RI01 e faz gesto de tesoura com dedos)
[Conversas paralelas imperceptíveis no meio das gargalhadas]
##I104##
Deus me livre!
[Conversas paralelas imperceptíveis no meio das gargalhadas]
##I104##
... ter ficado a chorar porque ele lhe disse que ela tinha feito um mau trabalho... Essa cabeciiiinha pensadora!
##I103##
Não. Ela sentiu-se (leva as mãos ao peito num gesto continuado) ahm ... uhm...
##I101##
Com apoio?
##I103##
Exatamente. (I105 e I102 acenam que sim)
##I102##
A compreensão.
##I103##
Sentiu-se emocionada porque sentiu-se apoiada.
##I104##
Sabem o que eu estou a pensar?
##I103##
Eu só tenho de procurar, é que me farto de dizer... aliás há uma turma que é uma turma um bocado complicada, eu já percebi que eles também têm lá (junta os dois dedos indicadores)... shhhh..., não é? para não falar...
##I105##
Então vou ter para o ano...
##I103##
Mas é assim, os alunos, os alunos às vezes saem e vêm a falar comigo... eu falo muito com os alunos... eu às vezes marco o ponto às onze e meia. Eles ficam muito tempo a falar comigo.
##FI01##

No caso dessa turma, fazer as narrativas digitais com eles teria alguma vantagem? (Quarto segundos de pausa. I103 encosta-se para trás)

##I103##

Não sei se eles estariam nessa disposição.

##I101##

Mas teria vantagem?

##I103##

(Acena veemente que sim) Ai teria, teria. Claro que tinha.

##FI01##

Quais? Quais as vantagens? (I104 sorri e inclina-se sobre a mesa)

##I103##

Vantagens... se calhar tinha... acabava por, por ... (gesticula com mãos a formar um círculo).. por ter uma maior proximidade do que ela tem. Eu vejo lá muita...ah...

##I104##

Há muitas clivagens.

##I103##

Há, há. Há muita competitividade, ahm...

##FI01##

E as histórias digitais podem (levanta a mão e faz um gesto nivelador)...

##I102##

Abrir a tolerância, o esclarecimento, o disse que disse, eu pensava que tu pensavas...

##I103##

Eu acho que sim... (I105 acena que sim).

##I102##

Já tivemos duas alunas que se pegaram na turma, aqui há uns anos ... diurna, e depois

##I103##

[murmura num tom imperceptível]

##I105##

Quase, quase... não chegou a vias de facto, mas quase.

##I102##

E era porque eu pensava que tu pensavas...

##I105##

Que tu tinhas dito, que eu tinha dito...

##I104##

Bem, vamos resolver isto ao murro (levanta o punho) que é mais rápido (Todos se riem).

##I103##

Não. Não tenho dúvida nenhuma, não tenho dúvida nenhuma que ...

##I102##

Obriga a tolerância...

##I103##

Sim, sobretudo, em primeiro lugar, ajudava muitas vezes a esclarecer mal entendidos.

##I104##

A ser pessoas, as ser pessoas.... PESSOAS (com ênfase)

##I102##

Ajuda a relacionar-se

##I103##

Porque às vezes, as pessoas não sabem desculpar, e então... as vezes um aluno vem falar comigo "Porque fulana-

##I104##

É tudo de faca!

##I103##

"Fulana, fulana é muito intolerante, e ela até é boa aluna, e ela podia-nos ajudar e não ajuda"... então na aula seguinte a falarem nisso eu disse: aproximem-se (junta os dois indicadores de forma repetida) e aproximem-se (beckoning com as palmas viradas para cima e leva as mão até ao corpo). Aproximem-se uns dos outros, e aproximem-se de mim. O que precisarem eu estou para ajudar.

##FI01##

Qual seria a altura ideal para fazer isto? Primeiro ano?

##I101##

Ah.. só uma questão... fazendo... os alunos fazendo isto seria para os restantes alunos verem, ou para os professores verem?

##I105##

Pois essa é que é a questão.

##FI01##

A ideia das ... de *Digital Storytelling* é que há partilha entre os alunos que fazem. Partilhar com os colegas e depois com os professores. A ideia é essa porque na partilha-

##I103##

Seriam coisas MUITO diferentes disto (aponta para ecrã).

##I104##

Pois o problema... será que eles querem partilhar com os outros? Essa é a primeira coisa.

##I101##

E uma coisa é-

##I104##

Connosco até se calhar, *no big deal* (I101 e I105 acenam que sim)...

##I105##

Sim.

##I103##

Eu também acho. Eu também acho.

##I104##

Agora não acredito (abana o dedo indicador) muito que eles queiram partilhar isto

##I103##

Mas mesmo assim, eles são capaz de se aproximarem mais de nós do que dos colegas.

##I104##

Exatamente

##I102##

E construiriam ... histórias diferentes.

##I105##

A imagem que eles querem que os colegas tenham deles.

##I101##

Ora nem mais.

##I104##

Era completamente diferente. A partilha para os pares não era, nem sequer, igual à partilha que fizeram contigo e que fariam connosco, por exemplo (I102 e I105 acenam veemente que sim).

##FI01##

Eu tenho histórias só da sala de aula, e posso-vos mostrar algumas, e uma das histórias mostra-

##I103##

Quero ver isso (gargalhada geral).

##I104##

Espera aí, espera aí... deixem-me só dizer uma coisa... deixem-me só dizer uma coisa... (aponta para I102) nas reuniões que tivemos falou-se muito sobre a tutoria, recordas-te? E eu estava a

ver... eu acho ... e já dei a minha opinião relativamente às tutorias e à maneira como elas são implementadas.. e acho que... toda a gente sabe aquilo que eu acho... e não sou só eu que acho, outras pessoas acham o mesmo. Não vou estar aqui a explanar as minhas ideias porque toda a gente já sabe. Agora, o que eu acho é que se houvesse um grupo de *counseling*, tás a ver? (dirige-se à I102) isto poderia entrar.. ou se houvesse, por exemplo, uma disciplina de Português, que eu acho que faz todo o sentido se houver uma reestruturação curricular (I105 arruma as coisas), haver uma disciplina de Português (levanta a mão e faz gesto horizontal no sentido de nivelar/continuidade)... não vou dizer que sejam os anos todos, mas que seja, sei lá, um ano ou um semestre, ou dois anos que lhes faz imensa falta ... acho que isto era aí que entraria, era aí (I105 levanta-se para sair)

##I102##
Que entre o ano zero.

##FI01##
E se estivesse na secretaria online?

##I104##
Não, não, não... (I102 e I103 inclinam-se sobre a mesa)

##FI01##
Consultamos o número do aluno, vemos a fotografia, consultamos a história...

##I104##
Não, não, não...

##I101##
Por acaso isso já me passou pela (I105 volta a sentar-se)...

##I104##
Não, não, não... eu acho que não.

##I102##
Só para docentes?

##FI01##
Sim, por exemplo.

##I105##
Só para docentes, talvez resultasse.

##I103##
Se fosse uma história biográfica, biográfica só bfff... (abana a cabeça de um lado para o outro, no sentido de sem problema)

##I102##
Os alunos não sairiam de determinados moldes. Eles construiriam determinados moldes.

##I104##
Isso faz-me lembrar... eu não sou muito adepta, nem nunca vejo, mas fazia-me lembrar um Big Brother... (I102, I105 e I101 emitem um som de dúvida e encolhem os ombros).. partilhar com toda a gente...

##I102##
Se tu tens um CV-

##I101##
Toda a gente na comunidade.

##I104##
Mas são os pares.

##I101##
Mas é a mesma coisa do que partilhar dentro da sala de aula. Não? Toda a gente que tem acesso...

##I104##
Não. Não acredito nisso.

##I101##

A Secretaria é constante. Eu posso ir lá quando quiser. Uma coisa é ver na aula. Vi, terminou...

##I102##

Isso, isso... e por ali fora....

##I105##

Passou...

##I101##

E depois posso pedir, mostras-me outra vez? Deixas-me ver outra vez? Outra coisa é sempre que eu quiser ir à secretaria online.

##I104##

Não. Acho que para os professores verem, eventualmente sim, agora na secretaria online acho que é muita... como é que eu hei-de dizer? É ...

##I102##

Exposição a mais.

##I104##

Sim, é muita exposição. Essa era a palavra que me estava a faltar.

##I102##

Mas poderia ser só para os professores daquele aluno.

##I104##

Professores do aluno.

##I102##

Mas mesmo assim é muita exposição.

##I105##

É informação a mais.

##I101##

Eu acho que sim. É uma informação tal institucional a da secretaria online...

##I104##

Não, isto não. Não tem nada a ver.

##I102##

Isto tem quanto? Aproximadamente 50 megas? Mais?

##FI01##

Depende. Alguns como têm muitas fotografias fica mais pesado. O caso, por exemplo, da V2.. é pequeníssimo. Depende.

##I103##

Eles sabiam que ia ser partilhado entre nós?

##FI01##

Sim. Sabem que ia ser partilhado com professores que foram deles.

##I104##

Ah!!

##I105##

Que foram deles...

##I104##

Esse pormenor... que foram deles (bate com dedo na mesa em cada palavra)...

##I102##

Eu, eu nunca deixaria... ser fosse aluna, que fosse acessível a outro professor que não fosse o meu.

##I104##

Eu também não.

##I101##

Por exemplo, se eles fossem avisados à partida que pessoas que eles não conhecem poderiam ter acesso...

[conversas paralelas imperceptíveis][4]

##I104##

Mas sabes o que eu acho, I101? Acho que se os alunos fizessem uma história destas para professores que não fossem os professores deles, não era isto que nós tínhamos aqui. (I102 abana a cabeça veemente que não)

##I103##

Claro que não. Isso seria o mesmo se fosse para partilhar com os colegas.

##I104##

Como se dia, cada *setting*... I103, não achas isso?

##FI01##

Eu tenho alguns exemplos de histórias que foram feitas em aulas de Inglês. Tinham de responder à questão *Who are you*? São deles para os colegas e não têm nada a ver com o tipo de histórias que temos aqui.

##I104##

Claro que não.

##I103##

Mas isso também pode ter a ver com a limitação da língua.

##FI01##

Não, não. Aqui não se coloca porque os passos são muito claros. Eu passo duas ou três aulas só a escrever a história.

##I105##

Pronto, já está escrita a história.

##FI01##

Depois juntar as imagens. O tipo de imagens e mesmo a música que juntam é um tum, tum, tum... não tem nada a ver com estas histórias.

##I104##

Gostava de ver algumas. Deve ser giro (I105 sai).

##I103##

Mostra assim um que tenhas aí.

##I104##

Diz-me só uma coisa (dirige-se ao I103), para cada *settin*g, não me está a sair a palavra em Português... cada *setting*...

##I102##

Contexto.

##I104##

Sim, para cada contexto, de certeza ah....

##I102##

Ah, são diferentes. Vamos lá ver, para um público alvo diferente, histórias diferentes.

##I104##

Claro.

##I103##

Eu acho isto muito interessante, mas acho um passo muito à frente... quer dizer... no sentido de que... se eles têm dificuldade em se abrir pessoalmente com o professor ...

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[4] Dificuldade em decifrar as conversas. Códigos próprios e conhecimentos prévios que nem todos têm acesso. Ver as pessoas ajuda a seguir conversas paralelas. Códigos gestuais culturais, com significados próprios. Na transcrição e descrição dos gestos, inferências são feitas…

##I102##
Têm os que têm... e têm com uns e não têm com outros.
##I103##
Isso também é verdade.
##I101##
Eu passei por uma situação na minha licenciatura... eu passei por uma situação muito complicada e avisei alguns professores, não avisei todos. Mas avisei... achei que era importante.
##I104##
Mas nem todos fazem isso (I105 volta a entrar)
(coloco uma história do aluno da ESEIG)
##FI01##
Este é da ESEIG. Foi feito na ESEIG.
(Passa só o início.... I104 ri-se no erro gramatical)
(Fim da história)
##FI01##
Pronto, isto só para terem uma ideia... agora vou-vos mostrar outra.
##I105##
"Eu adoro divertir-me com os meus amigos"... pois isto é o que eles dizem.
(Eu procuro outras histórias)
[conversas paralelas imperceptíveis]
##FI01##
Vou colocar a da Solange. Não sei se vocês conhecem a Solange, conhecem?
##I104##
Solange? É uma cantora pimba?
##FI01##
Solange é uma aluna nossa.
(Coloco a história e todos olham para o ecrã)
##I105##
Ela está de soutien?!
##I104##
Põe outra vez! É modelo a rapariga?
##FI01##
É.
##I104 e I105##
Ah...
##I102##
Está a fazer reclame.
##FI01##
Quando pedi para fazerem a história, ela achou que devia mostrar aos colegas que era modelo. Ninguém sabia. Ela quis mostrar aos colegas.
##I104##
Podes crer. De *underware*....
(Coloco novamente do início)
##FI01##
O som está horrível, mas para vocês verem o tipo de música que ela utiliza e as imagens.
##I102##
É aluna de quê?
##FI01##
Aluna de marketing.
(I103 I105 e I104 começam a dançar no lugar)

##I103##
(Quando aluna mostra decote diz)
Eu sempre quis dar aulas a marketing (todos se riem)...
##I101##
A V2 é menina para vir para as aulas assim.
##I105##
Os colegas perguntavam: foste trabalhar assim?
##I104##
O Inglês é broa... para quê falar Inglês? O resto fala por ela. (Todos se riem)
(Fim da história)
##I105##
Isto do *Storytelling*... eu suponho que isto poderia resultar, se calhar... a tal proximidade (gesticula com mão) com os alunos, mas provavelmente em termos de cada aula, até. Por exemplo, eu no início do ano ... agora no segundo semestre já não faço isto porque já os conheço, como eles já são do terceiro ano, dou-lhes... dois ou três segundos e não são eles que se têm de apresentar, é o vizinho do lado....
##I104##
Eu também já fiz isso.
##I105##
Até porque eles já se conhecem à muito tempo... e depois acabam sempre por dizer: "não gosta mas é.." "não, não.. ele gosta mas é disto ou daquilo"
##I104##
Parecem os putos a contradizerem-se (I102 acena que sim), e a descobrirem as...
##I105##
Os podres.
##I104##
Exatamente.
##I105##
Acaba por ser um bocadinho esta parte da *Storytelling*, de maneira diferente... isso acaba por nos ...uh... levar a conhecer um bocadinho mais os alunos que temos e a ficarmos mais próximos...
##I102##
Precisávamos de uma aula-
##I105##
Quem é que disse .... a proximidade dos professores... nos contarem coisas deles que nos leva a ser ... mais próximos?
##I104##
Mas vocês reparem numa coisa (aponta para I105), eu sei que ela tem de sair ... mais ou menos os que estão aqui sabiam muitas coisas dos alunos, já repararam? (Todos acenam que sim)
##I105##
Aliás, eu faço questão de saber bastantes coisas sobre os alunos que é para saber ... até coisas que eles me façam... o porquê.
##I102##
Mas os alunos que vêm de outros cursos, de Contabilidade dizem, nós chegamos aqui ... ou a Assessoria ou a Comunicação ... não tem nada a ver.
##I104##
Nada, nada!
##I102##
Os professores são mais próximos...
##FI01##
Faria sentido...

##I104##
No curso de Contabilidade! [5]
##I105##
Se calhar no curso de Contabilidade.
##FI01##
Na Contabilidade?
##I104##
Logo no primeiro ano (gesticula com mão num gesto de colocar... mão esticada e movimenta-se na horizontal para a frente) (Todos acenam que sim, num gesto lento e repetido e riem-se).. de preferência no ano zero se houver! E depois era para repetir nos anos subsequentes.
##I101##
Mas é assim, isto não pode ser feito no âmbito de uma disciplina, creio eu. Em contabilidade não se insere.
##I104##
Tinha de haver uma disciplina-
##I101##
Ou Inglês
[conversas paralelas imperceptíveis]
##I104##
Se houvesse essa tal disciplina de Português... no ano zero.
##I105##
Por exemplo, eu consigo agarrar isto na cadeira de Ética, por exemplo.
##I104##
Sim.
##I102##
Acho que faz sentido.
##I104##
Agora é assim, numa disciplina de língua, estou a falar eu (leva a mão ao peito), depois vais falar tu (aponta para I103) para ver se... achas a mesma coisa que eu.. Isto dava para fazer (I105 levanta-se e vai embora)... um bocadinho. Mas a gente não pode, deixa-me só dizer isto entre aspas (faz gesto de aspas), perder.... Estou a dizer isto podia acontecer numa aula, que é o que a gente faz mas mais escrito, porque isto (faz gesto de aspas) obrigava-nos a perder, entre aspas, ... FI01 compreende isto que estou a dizer, muito tempo para fazer isto e nós não temos esse tempo.
##FI01##
Quanto tempo acham que um vídeo destes demora?
##I104##
Não faço ideia, mas deve demorar muito tempo.
##I101##
O da V2 devia ter demorado pouquíssimo tempo.
##I104##
Isso é o da V2, os outros não.
##I102##

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[5] As características do Curso são bem diferentes, nomeadamente a nível relacionamento prof/aluno e # de alunos por turma/aula e as características dos próprios docentes.

Mas as escolhas demoram tempo, a reflexão demora tempo...
##I103##
É isso. A técnica é relativamente simples, não é? (Eu aceno que sim)
##I104##
A parte escrita, a parte que têm de escrever para depois dizer, tem de ser escrito, escrito... o que é que eu quero passar?
##I103##
Exatamente. A reflexão. O que é que eu vou dizer, o que é que eu não vou dizer, não é? O que é que eu quero revelar, o que é que eu não quero revelar.
##I104##
Exato (I102 também acena que sim).
##FI01##
Muitas vezes é essa a questão, o que é que eu vou mostrar de mim?
##I103##
O que é que eu vou mostrar de mim (fala e acena que sim em simultâneo).... vemos aqui coisas completamente diferentes.
##I101##
Qual foi o programa que utilizaram?
##FI01##
Isto é tudo *Movie Maker*.
##I101##
Ok.
##FI01##
Estes foram todos no *Movie Maker*. É simples, é só arrastar.
##I104##
A parte técnica não é difícil, mas de qualquer maneira TODA (ênfase) a construção prévia, e sobretudo aquilo que tu queres veicular para as outras pessoas.
##FI01##
Eu acho que acima de tudo, o foco do *Digital Storytelling*, tem a parte digital, que é importante ... mas o foco TEM de estar ...
##I103##
Isto pode ser feito em *PowerPoint*.
##FI01##
Sim, pode ser feito em *PowerPoint*. Mas o foco tem de estar na história.
##I103##
A história (num tom muito assertivo).
##I102##
Exatamente.
##FI01##
Lá está, eu vou mostrar isto.. o que é que eu vou dizer de mim, o que é que não vou dizer (I102 e I103 acenam veemente que sim)... Que história vou mostrar? Que episódio da minha vida ... e muitas vezes é isso que demora muito tempo. Eu tive o caso de uma aluna, também em Inglês... também de marketing... aliás, era a colega da Solange, que me dizia que não tinha história nenhuma para contar, que não tinha nada para dizer. Eu sentei-me ao lado dela e começamos ....
##I104##
A conversar...
##FI01##
Falei, falei... passado um bocado estava ela com as lágrimas (levo as mãos à cara) a correr pela cara a baixo (I103 e I102 acenam que sim).
##I104##

Não tem nada para contar ... (tom duvidoso) é sintomático de alguma coisa.
##FI01##
Chorava, chorava.. eu, pronto... levantei-me... mas a questão é que eu acho que ela nunca quis parar ara pensar.
##I103##
Pois.
##I104##
Às vezes não dá jeito.
##I103##
Por muito pouco que eles digam, por muito pouco que transpire cá para fora, é sempre alguma coisa. Tudo que seja para as pessoas se sentirem melhor, eu defendo.
##I104##
Pois, eu também. Mas sabes o que eu acho? Acho que isto era interessante era fazer-se no primeiro semestre para os professores terem acesso no segundo, certo?
##I102##
Ah...
##I104##
No início, do tal ano zero.
##I102##
Mas isso é perigoso, é perigoso.
##I104##
Mas quando é que podia ser? Não podia ser de outra maneira, I102.
##I102##
Sim. Não.
##I104##
Não podes andar com isto mais para a frente. Corres o risco... de depois de isto estar tudo pronto, os alunos não estarem cá.
##I102##
Certo.
##I103##
Isto é mais na área da psico-sociologia.
##I102##
É.
##I104##
Os alunos para mim... eu só os tenho dois semestres (levanta dois dedos).
##I102##
Pois. Eu sei, seu sei.
##I104##
Quando isto estivesse pronto, eles já estavam fora da escola. Qual era o interesse que eu tinha de saber? Eu tinha interesse em saber de ante mão (gestos com mão para si), que é impossível, ou então durante a vigência deles aqui, não é?
##I102##
Isto pode ter um contra... Que é... induzir ... ah... induzir-nos na primeira impressão (5 segundos de silêncio).
##I104##
Por isso é que eu te estou a dizer que não podia ser no primeiro semestre, tinha de ser no segundo.
##I102##
E depois apercebermo-nos que aquela impressão que o aluno nos causou no *Digital Storytelling*-
##I104##

Mas era no segundo semestre, I102...

##I102##

Mas no segundo pode ser outro professor. Pode ter um professor no primeiro semestre em Espanhol e outro no segundo.

##I104##

Pode. Mas aí os critérios tinham de ser o professor ser sempre o mesmo, não podia ser diferente (I101 começa a arrumar as coisas). Entendeste?

##I102##

Ah...Aí sim.

##I104##

Fazer um afunilamento, isto é a minha ideia, de só pode... isto é viável se o professor acompanhar o percurso do aluno, pelo menos ... dois anos. Não é dois semestres, dois anos. Até para se ver se houve evolução.

##I103##

É verdade. Isso é uma das grandes falhas aqui.

##I102##

Há pouquíssimas cadeiras... só em línguas. Não podia ser feito em Gestão nem em Direito...

##I104##

Podia ser em Sociologia...

##I102##

E Contabilidade, quando é que eles têm Sociologia?... Um semestre (I101 levanta-se para ir embora).

##I104##

Eles não têm Relações ... não sei o quê?

##FI01##

É engraçado porque vocês acham que isto adequava-se bem à Contabilidade.

##I103##

Eu acho que se adequa a tudo. Eles na Contabilidade PRECISAVAM MAIS (ênfase).

##I102##

Vamos lá ver... adequa-se a todos os cursos. Mas eles precisavam mais.

##FI01##

Porque é que eles precisavam mais, na Contabilidade?

##I104##

Oh, estás farta de saber.

##I101##

Porque eles têm um afastamento muito maior com os professores... Não os conhecem tão bem como nos outros cursos. As turmas são muito maiores...

##I104##

Não os conhecem.

##I101##

Exato. Tirando algum caso pontual de um aluno que está mais próximo porque vai tirar dúvidas.

##I103##

E com as turmas que temos diurnas, sabe Deus.

##I102##

E os conteúdos são muito mais maçudos, porque é só números, números, números... tudo muito frio, muitos cálculos. Esta parte social também faz parte.

##I104##

Sim, mas o problema que se pões em relação à Contabilidade ...

##I103##

A própria temática, os programas... (I101 sai)

##I104##

Exatamente. E o número de alunos por turma que têm, que sempre são mais do que os nossos, não é? ... Quer dizer, depende. A gente tem turmas grandes...

##I102##

Em Gestão há setenta alunos.

##I104##

Sabemos que... acho que isto se pode dizer... que os alunos se queixam muito do curso de Contabilidade ... isto que fique aqui entre estas paredes e aquela máquina (aponta para parede e para o RI01). Mas aqui para nós... as queixas são mais evidentes no curso de Contabilidade. Já estamos aqui à muitos anos e sabemos disso perfeitamente.

##FI01##

As relações interpessoais são mais distantes em Contabilidade.

##I104##

Sim, sim!

##I102##

Mais distantes e friccionáveis (I104 e I103 acenam que sim).

##I104##

Depois há sempre aquela grande diferença (levanta os braços em alturas diferentes)...

##I102##

Dicotomia...

##I104##[6]

Entre eu estou aqui bem alto, no pedestal e tu estás aqui (bate com a palma da mão na mesa) em baixo e fazes aquilo que eu mando

##I102##

São dois lá em cima (levanta as mãos ao alto)

##I104##

Dois ou três ou quarto...

##I102##

São duas áreas muito uffff... (leva as mãos aberta ao peito num gesto repetido)

##FI01##

Vocês acham que na nossa ... nossas áreas, somos de áreas diferentes, não há esse (levanta a mãos a dois níveis)...

##I104##

Não, não. Nem tanto.

##I102##

Eu acho que não.

##I104##

Tu sabes que nas línguas não. Temos aqui três professores de línguas.

##I103##

Quer dizer, não podemos falar só por nós.

##I104##

Sim, mas somos aqui três professores de línguas...

##I103##

Os outros não faço ideia, nem quero saber.

##I104##

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[6] I104 e I102 são Professores com lugares no CTC, Direcção de cursos etc…

Evidentemente que cada pessoa é uma pessoa, mas tendo em conta o grupo de línguas, não vou dizer maioritariamente, aquelas pessoas que (faz gesto circular com mão) tu conheces e que se relacionam umas com as outras, etc... acho que com essas não há grande problema, não é? Agora a gente dos outros não pode falar. Quando muito podemos falar de nós. Dos outros não podemos falar. Mesmo dentro do grupo das línguas. Podemos falar DE NÓS (ênfase e palavras com pausa entre elas).

##I102##
Mas a área de línguas ... eu não sou de línguas portanto estou à vontade para falar sobre isto ... a área de línguas sempre foi vista como com pessoas com maior vivência cultural, maior tolerância, maior respeito ... uh... pessoas mais... tolerantes e portanto, não são daquelas de se colocar no lugar ... de se colocarem numa postura arrogante (endireita as costas e levanta a cabeça com o nariz para cima)... a minha área é que é melhor (I103 e I104 acenam que sim).

##I103##
Se calhar é algum complexo de inferioridade. Ai é de línguas? Uh! Se calhar é isso.

##I104##
Oh I103, mas sabes, há um ditado que diz assim: não peças a quem pediu, não sirvas a quem serviu. Certo? Pronto. E depois é assim, há realmente um complexo de inferioridade relativamente a nós, sabes porquê? Eu vou-te dizer... quando eu fiz o meu doutoramento... não é para estar a fazer publicidade, mas pediu-se aos professores de Contabilidade e outros professores, mas na altura era o curso de contabilidade o curso mais... que tinha mais aceitação em termos de números e em termos de professores, etc., que me respondessem a um inquérito, um questionário, que na altura era tudo à manápula, ... para saber qual eram as habilitações ao nível do Inglês. Certo? E eles não me responderam. Estive um ano à espera dos resultados. Fui ter com a *XX*, que estava no Científico na altura... chamou os coordenadores e disse "isto tem de se fazer". E a conclusão a que se chegou é que os professores dos cursos de contabilidade não têm formação de Inglês e a que têm é de um a dois anos. Os que têm mais de três é uma raridade. Entendeste o porquê do "Ai é de línguas?" ... Uma vez perguntaram-me assim "o que é que se ensina nessa disciplina que tu dás? Lá em Inglês?" (diz num tom sarcástico) Eu disse, "ensinam-se bordados e uh... lavores, croché e receitas culinárias como na... como se chamava? Na crónica feminina. Foi o que eu respondi. (I102 e eu riem-se)

(I104 encosta-se para trás, para RI01 não a ver e articula uma palavra obscena) O que é que se dá LÁ nessa disciplina de Inglês?

##I102##
Essa pessoa...

##I104##
Ai mas não foi só essa pessoa!

##I103##
Não, não. Eu também tenho tido vários... eu normalmente nem dou resposta.

##I102##
Dentro dessa área...ui.

##I103##
"Isso serve para quê? Isso serve para quê?"
(pausa de alguns segundos)

##FI01##
Eu sei que têm de ir embora. Eu agradeço imenso a vossa presença. Muito obrigada. Se quiserem dizer mais alguma coisa, estou disponível. (I103 sai da sala)

##I102##
Estas atividades de *Digital Storytelling* precisam de tempo... nós estamos com muita falta de tempo.

##I104##

Sabes qual é o problema? Se a gente ainda tivesse aulas de duas horas ... Bolonha é a arte de empobrecer a aprendizagem dos alunos e portanto...
##I102##
E este ano é para por Bolonha na gaveta e enquanto houver crise...
##I104##
Exatamente. Cada vez estamos pior, porque Bolonha era turmas todas XPTO, avaliação contínua, turmas enormes, o trabalho é quase todo para nós... o que eu quero dizer é que isto, nesta altura, tal como as coisas estão é impossível.
##I102##
Ou incorpora-se esta atividade nos programas ou então (mãos num gesto de dentro para fora, no sentido de acabar) ...
##I104##
Nos programas, que programas? Eu acho muito interessante, mas eu não vou perder (faz gesto de aspas) tempo...
##I102##
Não é perder, é gastar (I102 levanta-se começa a guardar as coisas)...
##FI01##
Sim, são precisas duas ou três aulas.
##I104##
Não! Eu nunca falto...
##I102##
Isto dá em Inglês. Ou então TNT. Em TNT tem tudo a ver.
##I104##
Quando falto reponho as aulas e mesmo assim não tenho tempo para dar a matéria toda. Porquê? Porque antigamente tínhamos aulas de duas horas... os meninos vêm do Secundário com aulas de uma hora e quarenta e cinco e chegam aqui e em uma aula de uma hora e meia que é de uma hora e um quarto. Quer dizer, nós progredimos no ensino superior e reduzem-se as horas lectivas. É fantástico, isto!
##I102##
Supõe-se que se estuda para lá...
##I104##
Estuda, estuda! (Tom sarcástico)
##FI01##
Obrigada novamente. Obrigada RI01

Appendix 7

TRANSCRIPTION FOCUS GROUP 2: ORIGINAL

Site: ISCAP, Porto
#Participants: 6 out of 8
Focus Group Sample: Teachers who had C5, C2, C7, C9 and C10
Focus Group Interview No. 2
Date of Interview: Tuesday, March 6th 2012
Facilitator ID: FI01
Recorder ID: RI01
Transcriber: Sandra Ribeiro
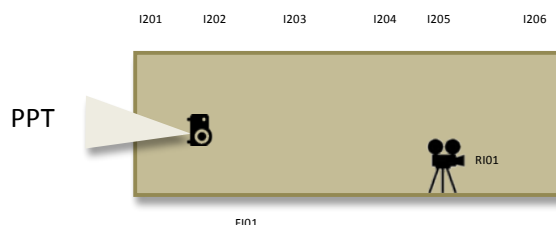
##FI01##
Olá. Peço desculpa pelo atraso. Sei que já perderam algum tempo comigo, só que realmente ainda falta a I206 mas ela depois "*catch up*". Portanto, como sabem, ou se caso não saibam, vou só explicar… faz parte do.. do... do meu projeto de doutoramento os alunos fazerem narrativas digitais e depois a perspectiva dos professores em relação a essas narrativas. O objectivo de hoje é falarmos. Num *focus group* é ser informal, falarmos todos um bocadinho… tentar perceber as vossas ideias, que percepções têm destes alunos, antes de verem as histórias… e ver se é igual ou não depois de verem as histórias. Esse é o objectivo de hoje. Tenho 3 alunos e depois, no final se calhar vou vos mostrar mais uma. Só não inclui porque é uma aluna que a I205 não tem. (I205 acena que sim) Se vocês tiverem tempo tudo bem, se não tiverem também não faz mal porque não faz parte do previsto.
(Começa apresentação, aparece o número do aluno)
Então, vamos começar. Não sei se têm dúvidas…
[conversas paralelas imperceptíveis]
##I201##
…fechar a porta
##FI01##
Se calhar é melhor... nunca sabemos quem está do outro lado...
(Todos acenam que sim)
[conversas imperceptíveis]
##I205##
Ora...
(Risos de todos)
##FI01##
Número. O que é que isto vos diz? ...se é que vos diz alguma coisa.
##I205##
Muito pouco. Eu nunca percebi.
##I202##
É um aluno de onze mil... não não pode ser... de dois mil-
##I201##
e nove.
##I202##
De dois mil e nove, é isso?
##I203##
Espera aí... (I205 abana a cabeça que não) Não, não é

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##I202##
Nós estamos em que ano? Sim, dois mil e nove.
##I204##
Nunca pensei. Eu achei-
##I203##
Não, não é.
[conversas paralelas imperceptíveis]
##I204##
... noventa e nove.
##I202##
Então eu TINHA (levanta o dedo) razão.
[conversas paralelas imperceptíveis]
##I205##
É um aluno de noventa e nove.
##FI01##
Sim, é um aluno de noventa e nove. Mais alguma coisa?
##I203##
Noventa e nove?
##I204##
Tenho a percepção que dois é comum a quase todos os alunos.
##I201##
E é. Dois é o ISCAP.
##I204##
Ah, não sabia.
#I202##
(Vira-se para I204) Sabes que isto é intencional. Os números...
##I203##
Mil novecentos e noventa e nove...
##I201##
Vinte um, vinte dois (bate com dedo na mesa)...
##FI01##
Dois mil e um, dois mil e dois...
##I201##
Mas não é dois mil, é vinte um... O que interessa são os primeiros três números, acho eu.
##FI01##
Então em termos de número está... Nome?
(Mudança de diapositivo para nome)
##I205##
(Todos acenam que sim) Nome já diz qualquer coisa, muito mais...
##I202##
Sim.
##I203##
Foi meu aluno em... pois é, é desse ano porque foi meu aluno no segundo ano, em dois mil, dois mil e um.
##I204##
Foi à muito tempo.
##I202##
Ele foi aluno em noventa e nove?
##FI01##
Da Licenciatura. A primeira inscrição.

##I203##
O primeiro ano.
##I202##
Mas foi meu aluno bastante mais tarde. Eu em noventa e nove não estava cá.
##I203##
Lá está, estava no segundo ano em dois mil, é.
(Mudança de diapositivo para foto)
##I205##
E está muito diferente! Não tem nada a ver com o que é agora. (I201, I202 e I204 riem).
##I203##
Tinha o cabelo curtinho, quando foi meu aluno. Duas vezes... foi depois mais tarde meu aluno em dois mil e cinco, dois mil e seis.
##I202##
Aí sim, foi meu aluno. Na... pois é... na licenciatura antiga.
##I204##
Foi meu aluno no Bacharelato antigo, também.
[conversas paralelas imperceptíveis]
##FI01##
Dizem lembro-me perfeitamente. Vocês lembram-se dele porquê?
##I202##
Porque é rapaz no meio de muitas raparigas. E porque o tenho visto recentemente. (ri)
##I204##
No meu caso pelo apelido, porque é fora do comum.
##I202##
 E por outra razão... desculpem.
##I204##
Porque era um aluno que aparecia poucas vezes às aulas, mas quando aparecia participava de uma forma ativa. Estando na última fila, as minhas expectativas eram baixas em relação a ele e surpreendeu-me positivamente.
##I202##
Foi um aluno que eu continuei a encontrar recorrentemente no Toys r us (I205, I203 e I204 riem-se). Trabalhava no Toys r us no Norte Shopping. Acho que foi aí que contactei mais com ele.
(entra I206)
##I203##
Da primeira vez que foi meu aluno era um aluno desinteressado, aparecia muito pouco às aulas (I204 acena que sim)-
##I201##
Tinha boa memoria...
##I203##
E não tinha nada... material... era um aluno uh... desinteressado. Quando o encontrei novamente em 2005, tinha uma postura completamente diferente. Já tinham passado alunos anos. Surpreendeu-me muito pela positiva porque tinha [imperceptível] bastante e notava-se que estava a fazer aquilo mesmo a sério. Empenhado. Tinha uma atitude completamente diferente. Foi daquele caso de alunos que eu achei que tinha amadurecido realmente.
##FI01##
Sinto-me um bocado estranha eu estar deste lado e vocês estarem todas desse...
[conversas paralelas imperceptíveis]
(RI01 muda posição da câmara de filmar)
##I204##

Achei que era mais prático para ele fazer este tipo de filmagens... tem a ver com a dinâmica... a tua posição de superioridade (ri-se) em relação a (gesticula para o grupo)...

[conversas paralelas imperceptíveis]

##I205##

Lembro-me muito pouco dele. Lembro-me que andava sempre com outro colega, acho que era o *x*, e que eram, de facto muito (faz gesto de aspas) baldas. Lembro-me muito pouco dele, sinceramente. Depois foi meu aluno outra vez no mestrado. Continuava a ser mais baldas possível dentro dos limites (I202 e I203 riem-se) aceitáveis, mas quando se dedicava fazia bem (I204 acena que sim). Ou seja, ele não é daqueles que se aplica se não for preciso (bate com mão na mesa). Só se aplica quando é preciso está lá, faz e, normalmente faz bem. Só que é um aluno de "*last minute*", é um aluno de "*last minute*".

##FI01##

Todos concordam?

##I204##

Eu, essa percepção.. sim, mais ou menos. Mas de qualquer maneira, um aluno com muitas potencialidades, tive logo essa impressão dele. Sim naturalmente não disciplinado também.

##I205##

Tem a sua própria disciplina.

##I203##

Um aluno simpático.

##I204##

Educado, educado.

##I205##

(Olha para I206) E tu? O que é que te diz o C5?

##I206##

Tudo o que eu recordo da licenciatura do C5 não tem a ver com as aulas. Ele às aulas praticamente não ia (gargalhadas) Portanto, todas as impressões que tenho dele são pessoais-

##I205##

Informais

##I206##

Pessoais, informais...

##FI01##

E que tipo de impressões?

##I206##

Ah... Assim como ele faltava às aulas estava muito integrado em todos os núcleos extra aula. Ah... quer de Associação, quer o próprio CML onde ele logo se integrou de várias formas.. ah.. quer com outros grupos de alunos... e... comigo foi sempre uma pessoa muito correta e muito educada pessoalmente, porque às aulas praticamente nunca pôs os pés e nada fez. Quando foi meu aluno no mestrado, também teve equivalência porque era do plano antigo portanto não o vi. Todo o conhecimento que tenho dele, além do Toys r us (risos), onde ele é óptimo comigo porque sabe exatamente o que preciso, para todas as idades, as impressões que tenho dele são mais pessoais do que propriamente profissionais porque ele às aulas nunca foi... na licenciatura e no mestrado teve equivalências.

##I205##

É. Ele só fazia o estritamente necessário (I204 acena que sim).

##I201##

Não tinha essa impressão (os restantes membros do grupo olha para a I201expectantes) mas também só o conheci o ano passado.

##I206##

Pois (restantes acenam que sim), já lá vão uns anos.

##I201##
Se ele foi meu aluno antes não faço a mínima ideia porque não me lembro.
##I204 e I205##
Pois!
##I201##
Tive-o o ano passado no mestrado, e no mestrado fazia a diferença, pela positiva.
##I206##
Lá está, já estamos a falar de mais de 6 anos de diferença. (restantes acenam que sim).
##I204##
Mas isso é bom.
##I206##
Aliás, eu a primeira vez que... a primeira vez que ele veio ter comigo no Toys r us, não foi eu que o procurei, foi ele que veio ter comigo, mal o reconheci. Portanto, a vida dele entretanto tomou um rumo (abre as mãos)... mas estamos a falar há mais de 6 anos.
[conversas paralelas imperceptíveis]
##I203##
Notei. Notei que ele tinha outra maturidade. Outra atitude em relação ao trabalho. E pronto, talvez gostasse do que estava a fazer. Naquele ano estávamos a fazer literatura e penso que era uma coisa de que ele gostava. Era um projeto individual, bastante profundo até. Para mim foi uma surpresa porque ele era efetivamente um aluno daqueles que..
##I206##
Ausente.
##I203##
Apetecia quase por na rua (risos)... apetecia quase por na rua. Não trazia material... pronto, uma atitude muito desinteressada, mas de facto, com os anos e talvez mercê de várias vicissitudes, que nós desconhecemos, não é... penso que nele teve esse efeito muito positivo. Achar que era melhor levar a sério desta vez, e a I201corrobora isso. O que e muito bom, eu acho muito bom vermos isto num aluno.
##I205##
Acho que ele não perdeu muito essa atitude. Ele foi meu aluno o ano passado também em Gestão de Projetos e ele está sempre metido em muita coisa, entoa deixa sempre as coisas para a última da hora, mas tem SEMPRE uma desculpa na ponta da língua (I203 ri, I202 e I204 acenam que sim)
##I204##
Sim!
##I205##
Tem um discurso retórico! Eu digo, oh C5 eu já o conheço. Ele ri-se... Pronto, esta já não colou, porque ele tem uma retórica!... professora, e não sei o quê, tal e tal... (gesticula com as mãos veemente)... Eu achei que ele continuava um bocadinho na mesma... com muita coisa para fazer e....para gerir aquilo tu, uh... (com tom duvidosa)
##I201##
É por isso que ele é bom a interpretação, porque ele gosta das coisas instantâneas, no imediato.
##I205##
É isso (restantes colegas concordam)! Ele é um "*last minute*".
##I204##
Ele é uma pessoa com uma inteligência...
##I205##
É, é. E muito disponível.
##I203##
Sem dúvida.
##I206##

Falta aqui a *A*, a nossa colega que está a orientar o mestrado dele. Vai entregar agora.
##I204##
Pois, seria importante.
##FI01##
Mas a *A* só o teve a ele e não os outros todos.
Todos
Ah, pois.
##FI01##
Eu pedi aos alunos de interpretação, de IRT, para fazerem a história um pouco no âmbito da interpretação, para ver a colocação de voz e tudo mais, e portanto o que eu pedi foi para eles começarem e terminarem em casa. Uma coisa interessante do C5 é, se vocês ouvirem, quando ouvirem vai ouvir o barulho das aulas. Portanto, ele gravou isto na aula. (I203 dá uma gargalhada, I204 acena que sim, I205 levanta a mão, num gesto "estás a ver"). Vamos então ver a história do C5.
[conversas paralelas imperceptíveis]
(filme não dá)
##I206##
Se não falhasse o suporte técnico não era... (risos de todos)
##I201##
Olha, mas está-se a ouvir. Põe mais alto.
(história)
(todos se sentam para trás)
("exist men" gargalhada geral)
(risos encobertos e abanam a cabeça)
("fastest interpreter of the west" gargalhada geral)
##I201##
Esta música foi ele que a colocou?
##FI01##
Sim.
##I204##
E eu questiono-me se foi intencional ou não ele estar a gravar isto com o som dos colegas. Pode ter feito parte da operação de marketing, entre aspas, que ele está a lançar nesta narrativa.
(silêncio de uns segundos)
##I205##
Hum.. ele pode dizer isso (gargalhadas gerais), ele dizia isso... Ele diria que foi intencional.
##I203##
A tal desculpa na ponta da língua que ele terá.
##I202##
Acho que é um bom retrato dele e vai de encontro ao que estamos a dizer. Eu acho que sim, que ele.. quer dizer, não sei qual o contexto em que a história surgiu e como surgiu este texto dele, mas ... mas... realmente parece-me que tem muito a ver com a rapidez de reação, não é? Portanto, ele sai-se bem a dizer o que diz. Depois tem uma vantagem, ele tem uma voz... que (gesticula com a mão).. que se ouve bem...
##I201##
Bem, mas ele não tem uma dicção muito clara...
##I202##
Isso não. É a voz, a voz mesmo que atrai.
##I201##
O timbre, sim.
##I202##

Não lhe deu muito trabalho a preparar.
##I201##
Mas eles tinham que preparar isto, ou?
##FI01##
Sim, eles tinham que preparar.
##I202##
Pois, não me parece... (I203 I202 e I201abanam a cabeça). Ele cingiu-se ao menos...
##I203##
Não! O texto dele repete-se...
[conversa paralelas imperceptíveis]
##I205##
Ele devia ter de entregar cinco minutos depois, por isso começou cinco minutos antes. Foi buscar as imagens que estavam na net do ISCAP. E além disso continua a ser muito, o ISCAP. Ou seja, não há nada de pessoal-
##I204##
Sem dúvida.
##I201##
Então não há? Entrou um rapaz e saiu um homem (risos). Desculpa, mais pessoal do que isto? O que é que queres?
##I205##
Não há nada de pessoal. Isso é academicamente.
##I203##
Acho que ele vê muitos filmes do Clint Eastwood. (risos)
##I201##
Exatamente.
[Conversas paralelas imperceptíveis]
##I204##
Há uma tentativa qualquer de fazer uma narrativa épica, de uma personagem...
##I203##
É uma narrativa pobre, como narrativa é extremamente pobre.
##I204##
Mas eu não sei se a repetição é intencional ou não.
##I203##
Duvido que tenha sido intencional
(gargalhada de todos os participantes)
##I205##
O que é que esperam do C5? O C5 é o que sai naquele momento.
##I204##
Mas pode ser intencional, a improvisação... achar que funcionava.
##I206##
Ele teve uma boa ideia. Ele explorou-a... Tanto o tom arrastado, como o timbre, como a dicção que tem... escolheu a personagem certa...
(restantes participantes concordam)
Todos
Sim, sim.
##I206##
O cowboy solitário,
##I201##
Até a música...
##I202##

Só que não se envolveu...
##I204##
Acho que é bem pensado.
##I206##
Só não tem um trabalho melhor porque de facto falta trabalho. A ideia é boa e ele sai-se bem.
##I204##
Eu acho que foi planeada. Pode ser improvisada, mas ...
##I206##
Exatamente como diz a I205, ele dá o que revela.
##I202##
De pessoal não há nada.
##I206##
Mas isso é um ponto muito marcante nele, ele nada revela nesta história.
[conversa paralelas imperceptíveis]
##FI01##
Acham então que a história no fundo reflete-
##I206##
Sim, é o retrato dele.
##I202##
Sim (I205 acena que sim)
##I205##
Mesmo as desculpas dele, ah porque tu dizes porque tenho filhos, porque etc.., as desculpas dele nunca são pessoais. Pelo menos comigo nunca era. Porque tenho outro projeto, tenho o trabalho... Não era porque estava doente ou tenho filhos... Ele é casado, não sei se tem filhos ou não. Nunca era de foro pessoal. Há aqueles que choram porque coitadinhos as famílias são umas desgraçadas, ele nunca era nada pessoal, sempre por cause de projetos, ou outra coisa e nunca algo pessoal. Pelo menos comigo nunca era. Desculpas, muitas... mas nunca (risos)
(mudo para aluno seguinte)
##I201##
Vês, 2007
##I205##
2007
##I201##
2 ISCAP, 07 é o ano.
##I205##
No idea...
(Surge nome)
##I203##
C2 (acrescenta primeiro nome, o qual a aluna não utiliza)
##I205##
C2
##FI01##
Que ideia é que vocês têm da C2?
(uns segundos de silêncio)
##I202##
Ahm... (olha para o tecto, todos se riem)... da C2 mais positiva do que negativa, sim. Porque eu só tinha 4 da turma, portanto não tinha muitos alunos, então lembro-me da C2 e destacava-se positivamente.
##I206##

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Eu posso dizer que a C2 me enganou durante, digamos 2 semanas. (Os restantes participantes posicionam-se para a frente e olham para a I206. Foi minha aluna de mestrado em duas unidades curriculares, e... durante as primeiras duas semanas.. três, talvez, uh... a idade dela, a presença dela, as intervenções dela... uhm.. levaram-me a crer que estaria na presença de uma aluna...uhm... que iria produzir muito mais e muito melhor do que de facto faz.

##I202##

Sim.

##I206##

E eu diria que ela tem essa inteligência prática mas depois não concretiza e ela sim, escusa-se na filha, (I205 e I204 acenam que sim) que chora, no marido que.. não sei o quê, etc. Promete muito, nomeadamente em termos de interpretação, as várias apresentações que ela fez nas sessões do mestrado de tradução foram sempre sobre interpretação e...uhm... eu nunca a ouvi a fazer interpretação, portanto não sei, só conheço o que ela apresentou sobre a interpretação, que foi manifestamente pobre e com erros básicos. E o resultado foi bastante uhm... aquém daquilo que ela prometia.

##I202##

Ela era mais interessante na aula, na participação de aula do que propriamente depois em resultados concretos e objectivos.

##I203##

Sim, eu faria as minhas palavras as da I206 tal e qual (aponta para I206). Eu acho que a C2 tem imensas capacidades mas, humm..., como é que hei-de explicar, ... não sei por que motivos, porque não creio que sejam exatamente os motivos que ela invocava (I206 abre os braços a cena que sim) constantemente extra escola, familiares. Eu penso que ela que se puder fazer as coisas com... o mínimo de esforço possível, embora tentando dar a ideia que se esforça (I204 acena que sim) extraordinariamente, faz. Pronto.... há uma certa (gesticula as mãos para trás e para a frente).. eu não diria uma lisura...Pronto acho isso, acho que tem capacidades mas que tem alguma ahm....

##I202##

Não rende.

##I203##

Não rende porque também quer fazer as coisas com o mínimo de trabalho possível e, pronto.... tentar jogar um pouco com a nossa sensibilidade, certas questões (I205 acena veemente que sim) e isso, por exemplo, é uma coisa que eu acho desonesto, ... desonesta, desonesta.

##I204##

Eu confesso que quando vi o nome não me lembrava da C2 (refere o primeiro nome), C2 (apelido) é-me familiar mas não consegui identificar o nome e a pessoa. Quando vi a imagem reconheci-a e acho que não estou enganada, mas entretanto com as achegas da I206 e da I203 já percebi que é exatamente essa a pessoa uma vez que a minha ideia... ela foi minha aluna em Estruturação de Texto Técnico acho que em 2009/2010 e era notoriamente um bocadinho mais madura do que os restantes alunos porque ela é do segundo ano.

##I201##

Ela é mais velha, sim.

##I204##

Pois, ela é mais velha exatamente... e não tenho impressões muito mais fortes do que isso. De ela realmente falar um pouco da vida pessoal, ao contrário dos alunos, dizer-me que tinha uma filha, que era casada, uhm... e não me recordo de muito mais do que isso.

##I205##

(Acena que sim) Exatamente. Ela também foi minha aluna na licenciatura também no segundo ano, precisamente e... pronto, era uma aluna com quem eu tinha alguma empatia, mas não era uma aluna brilhante, aliás, eu como aluna nem me lembro. Não era uma aluna assim muito boa.

Voltei a entrar em contacto ela este fim de semana (risos e murmúrios) por causa de... este fim de semana não, a semana passada por causa do evento que ela fez interpretação e.. o nome dela já me tinha passado pelos olhos durante os emails e eu não reconhecia, não reconhecia, até que enfim, na reunião da preparação na segunda-feira ... onde ela ficou de ser, pronto mostrou disponibilidade total para assegurar o evento todo que era quinta, sexta e sábado. ... ela esteve na quinta e na sexta... na sexta começou a dizer que no sábado à tarde não podia vir porque a filha afinal...portanto ela sábado à noite não esteve. E eu tive de recorrer a outra pessoa para não deixar os intérpretes sozinhos... Ela era a responsável e portanto .. a minha filha, a minha filha... mas isso também-

##I201##

Olha, mas devias ter-me dito isso...

##I205##

Não, não, não...

##I201##

Não, porque eu nomeei-a chefe da equipa.

##I205##

E ela disse que ficava os três dias, mas disse que a meio de sábado à tarde ia embora. Ela teve praticamente... mas começou a avisar que tinha de ir, não sei o quê... mas pronto, para alguém que estava responsável por um grupo...

##I204##

Claro! (restantes participantes acenam que sim)

##I205##

Pronto, houve ali... apesar de estar mais ou menos acordado, mas... eu tive medo e chamei-a na altura, depois chamei a *b* que veio também e ficaram os três.. lá está, mas é aquela coisa... tudo bem tenho disponibilidade total, aliás foi isso que ela disse na reunião, mas depois disse só vou ficar até às 3 porque a minha filha, afinal não pode. E portanto ficou até às 3 e a b até às 6. Portanto ouve ali 3 horas que eu tive de... alguém me resolveu o problema, mas vai de encontro ao que foi dito antes, não é, que é não se pode confiar a 100%.

##I204##

Ou ela não tem capacidade para fazer mais.

##I205##

Não sei, mas sempre foi assim. Já na licenciatura era a filha.

##I206##

Quer dizer, a filha não cresce então? (risos de todos)

##I205##

Cresce, cresce. A filha veio no sábado.

##I201##

A filha é pequenina, tem 5...

##I205##

Tem 7.

##I201##

Sete, já?

[conversas paralelas imperceptíveis]

##I205##

Eu disse, se quiser eu trago a minha filha à tarde e elas ficam a brincar aí as duas... entretanto já estava a tentar montar a logística da prol no sábado (risos) quando, ai não posso porque ela está muito cansada e ..., eu pronto resolvi de outra maneira. MAS ouve ali um momento que eu não fiquei...

##I204##

Não confiaste nela.

##I205##
Não. Pronto. Ela tem família e claro... nós todos temos.
##I206##
Ainda estou para perceber se ela escraviza a filha ou a filha a ela (risos de todos), porque ela dizia-me consecutivamente que faltava às aulas à noite porque a filha chorava muito quando ela saía de casa.
##I201##
É.
##I202##
Mas a miúda já tem sete anos...
##I205##
Pronto, há ali qualquer coisa..
[conversas paralelas imperceptíveis]
##I206##
Não cheguei a perceber se era ela que escravizava a filha e a punha a chorar quando saía, ou se era a filha.
[conversas paralelas imperceptíveis]
##I203##
Não me parece o tipo de pessoa que se deixar escravizar, se querem a minha opinião de mãe. Não me pareceu o tipo de pessoa que se deixasse escravizar pela filha.
##I202##
Se calhar dá-lhe é jeito.
##I203##
Dá essa desculpa, eventualmente. Acredito que a criança ficasse triste, claro, mas creio que não (abana a cabeça), não me pareceu ter o perfil de pessoa que deixasse que a filha... embora me parecesse uma mãe atenta, com certeza, sem dúvida, mas não me pareceu que fosse essa a circunstância. Haveria aí outra, outro arranjo qualquer que dava jeito também para ela para não vir às aulas.
##I206##
Ora bem.
##I204##
Os alunos, agora estou a generalizar, vão experimentando estratégias e vêem que algum tipo de estratégias funcionam com alguns professores e vêem que estratégias emocionais também funcionam.
##FI01##
I201, tens essa mesma ideia? Eu acho que tens uma perspectiva diferente da C2, não é?
(I201 encosta-se para trás e acena que)
(alguns segundos de silêncio)
##FI01##
Vocês tiveram a C2 na licenciatura?
##I204##
Sim, eu tenho impressões mais vagas. Mais longínquas.
##I205##
Eu também.
##I206##
Eu só foi minha aluna em 2010/2011 no mestrado.
##I201##
A mim já foi na licenciatura... e eu confesso que não era tão má... ela destacava-se pela positiva.
##I202##
Exatamente. Destacava-se em funcionamento de aula.

##I201##
Exatamente.
##I202##
Parecia estar minimamente atenta, participava.
##I201##
Não me lembro se faltava muito, se não faltava... não me lembro, confesso que não. O ano passado (no mestrado) eu tinha a noção que ela iria dar mais todos acenam que sim). O ano passado a turma era muito boa, não é? E achei que, já que ela conhecia, já que vinha, ela, o C5, o *d*, vinham do ano anterior com um trabalho assim já bastante sistemático, que se iria destacar. Na realidade não se destacou. Temos lá as outras, a C10, a *e*, a *f*... pessoas que até tinham eventualmente menos...
##I206##
Preparação.
##I201##
Preparação e que se esforçaram muito mais. E ela depois faltou uma grande parte do semestre, foi operada... bem enfim, foi assim uma coisa, não foi? (eu aceno que sim) Agora, o que sei dela na interpretação é que ela está sempre disponível. Ela quer imenso fazer horas. Ela já se apercebeu que há um furo no mercado, mais do que os outros e portanto, que está sempre disponível (aponta para I205)... agora essa não gostei e acho que.. que convém que isso fique bem esclarecido porque... ela não podia fazer isso (I205 encolhe os ombros). O mínimo que tinha de fazer era telefonar-me, falar com o CML, falar comigo, não deixar assim.
##I205##
Eu depois explico-te melhor o contexto.
##I201##
Mas não pode, não pode.
##I205##
Eu sei.
##I206##
É um contexto profissional. Se diz que fica 3 dias, fica 3 dias.
##I201##
Exatamente.
##I206##
Não chega lá e diz-
##I201##
Não pode (gesticula com as mãos e abana a cabeça).., se fosse algo de força maior-
[murmúrio imperceptível]
Isso deixa-me...
##I205##
Eu tinha ficado com essa ideia, que ela ficava os 3 dias até fim.
##I201##
Ficou.
##I205##
Mas depois a gente fala sobre isso.
##I204##
FI01, desculpa... algo que me está a passar. As imagens são da responsabilidade-
##I206 e FI01##
Deles.
##FI01##
O som, as imagens, as mudanças, tudo.
##I204##

Ok.

[conversas paralelas imperceptíveis]

(tento abrir o vídeo mas não funciona. Tento várias vezes. Enquanto vou tentando, a I204 intervém...)

##I204##

Esta narrativa digital, é assim que tu traduzes, não é? É assim que se traduz presumo, essa história digital, narrativa digital foi o que disseste no início...

##FI01##

Sim, porque *Digital Storytelling* não tem tradução porque *Digital Storytelling* tem implicações muito próprias enquanto que uma narrativa digital é muito mais vasto. Uma narrativa digital é muito mais vasta (I202 e I204 acenam que sim).

##I204##

Mas esta história digital é obrigatória, uma mais valia, em termos de programa?

##FI01##

Portanto, as primeiras histórias que eu fiz foram voluntárias. Como tive muito pouca-

##I206##

Adesão

[conversas paralelas imperceptíveis]

(entretanto vídeo começa a dar e eu paro e volto ao início da história)

(começa o vídeo e I204 interrompe)

##I204##

Tinham opção de língua, FI01?

("estudei muito" I201 tapa a cara e finge que está a chorar, I205 e I206 conversam)

("pequena fada" I205 acena veemente que sim)

("intérprete profissional" I201 gesticula com cabeça "mais ou menos", I202 sorri)

##FI01##

Esta é a história.

##I206##

Havia alguma indicação, FI01, de que o percurso académico era o tema?

##I204##

Curioso...

##FI01##

A ideia que eu... o que eu lhes pedi para fazer foi para contarem um episódio relevante da vida deles, que de alguma forma mostrasse ou revelasse algo deles, algo pessoal-

##I202##

Não necessariamente...

##FI01##

Não precisava de ser académico, e não precisava de ser.. eles tinham liberdade. Podia ser pessoal ou mais académico.

##I204##

É curioso, não é? Já são duas.

##I206##

É o mesmo estilo do anterior, não é? No fundo é o relato do percurso académico.

##I203##

Uma história pessoal é muito difícil. A exposição é...

##I206##

No meu entender, como a C2 é... idiomaticamente, não bate a letra com a careta porque isto parece um filme de auto-ajuda.

##I205##

Exato (acena que sim).

##I206##
Com um discurso de sucesso profissional por detrás, quer dizer... há qualquer coisa aqui que para mim não joga.
##FI01##
Não é a C2 que vocês conhecem?
##I205##
É, é!
[conversas paralelas imperceptíveis]
##I206##
Quer dizer, há um discurso de sucesso, de profissionalismo, de objectividade e depois há uma imagem de, de, de....
##I204##
A mim fez-me lembrar... há uma faceta depressiva nela, realmente....
##I203##
Eu acho que...
##I206##
Mais melancólica.
##I204##
Há uma faceta depressiva que eu não sei... fez-me recordar alguma coisa.
##I206##
Há, há. Ela chorava mesmo na minha sala (I203 fica literalmente com a boca aberta).
##I201##
Não, ela deve ter uma vida a...
##I206##
Ela chorava.
##I201##
Ela deve ter uma vida complicada. Teve a filha muito novinha.
##I205##
Tinha a ideia que ela não era casada na licenciatura. Ela nunca falava no marido na licenciatura.
##I203##
No 3o ano falava do companheiro.
##I205##
Há ali qualquer coisa.
##FI01##
Essa faceta depressiva, como é que repararam? O que é que vocês repararam aqui?
##I204##
 Aqui notoriamente. É deprimente.
##I205##
Com um discurso positivo é deprimente.
##I204##
Uma voz triste, uma prosódia arrastada, a busca de imagens cliché... acho que procuram buscar alguns sentimentos que ela queria transmitir. Mas realmente há aí uma contradição qualquer entre o discurso-
##I202##
Ela insiste no sucesso.
##I204##
Um discurso muito pró-ativo, focalizado no sucesso, numa tentativa...
##I205##
Não é só positivo é com sucesso.
##I203##

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Eu acho que é como ela se sente. A narrativa de uma sobrevivente.
##Todos##
Sim, é.
##I203##
É uma narrativa de uma sobrevivente, ou seja, apesar de todos os dramas da minha vida, *I did it*! Eu consegui, eu sou um exemplo.
##I204##
É. É o que se sente.
##I201##
Ela vem de um ambiente cultural muito baixo.
##I204##
Sim, esta questão do sonho já me causa alguma perplexidade, mas realmente, se calhar... se vens de um meio mais baixo, ter um curso pode ser um sonho, no sentido de um projeto.
##I203##
Também esta, chamemos-lhe megalomania, esta falta de perspectiva da realidade,... eu sou razoável, mas não sou propriamente intérprete profissional, quer dizer....
##I202##
Mas ela diz SOU (gesticula com os braços)...
##I203##
Esta megalomania nela talvez para compensar baixa autoestima, provavelmente.
##I206##
Mas é engraçado, agora estava... à medida que se vai falando... eu estava-me a lembrar da apresentação que ela fez numa das aulas de tradução sobre interpretação, exatamente, em que eu penso que tanto eu como os colegas estávamos na expectativa do trabalho exatamente porque ela era a intérprete da turma, numa fase em que eles ainda não tinham tido acesso à interpretação. Ela era a única da turma que já fazia interpretação através do ISCAP e ela apresentou-se exatamente como sendo intérprete e vou falar sobre a minha experiência como intérprete nessa apresentação, que era perfeitamente legítimo dentro do contexto. E no fundo o que ela fez.... foi.... a apresentação dela limitou-se a uma série de banalidades sobre a interpretação, muito superficiais, e com alguns erros básicos, o que acabou por... quer dizer... eu acho que até acabou por fazer cair um bocadinho aquela imagem (I204, I202 e I205 acenam que sim)... falo por mim e por aquelas colegas mais novas porque ... sumo propriamente do trabalho não tínhamos. Apenas algumas observações pouco ... estruturadas, banais e assim alguns erros mesmo de falta de cuidado. (silêncio de uns segundos) Mas sempre essa imagem, um bocadinho exagerada de que eu sou intérprete.
##I201##
Isto até é estranho porque ela vai buscar... quer transmitir uma, uma... ideia, de facto assim (levanta a postura) que eu atingi o máximo, sou o máximo, não sei o quê... e depois pões uma voz
##I202##
Ah, sim.
##I205##
Pesarosa.
##I201##
Quer dizer, acho que de facto-
##I205##
Há qualquer coisa que não joga, de contradição.
##I204##
Mas pode ter a ver com o facto de ela ter chegado onde chegou, se calhar dentro do mundo dela atingiu uma meta muito valiosa.
##I201##

Pois, mas eu acho que isso teria lógica se o tom...
##I205##
Tivesse uma voz viva
##I201##
E trabalhasse isso. Eu consegui! (diz com tom animado)
##I205##
Nem música...
##I203##
Acho que ela ao ser mãe deixou sonhos por realizar.
##I204##
Pois.
[conversa paralelas imperceptíveis]
##FI01##
Se calhar refugia-se na filha...
[conversa paralelas imperceptíveis]
##I203##
É interessante ver como ela ao esconder mostra...
##FI01##
No caso da C2, ela fez em casa.
(todos acenam que sim em entendimento)
##I205##
Se perguntasses se algo correu mal ,ela diria que a filha interrompeu a meio (risos generalizados).
##I204##
Eu acho que ela deve ter gostado, estou a especular, ter gostado ... isto deve refletir exatamente o ar triste e emotivo e ao mesmo tempo a vitória. Não são exatamente emoções contraditórias. Há um lado nostálgico ao conseguires alguma coisa. E como já foi concluído, ficou aqui alguma tristeza, recordar momentos que não conhecemos claramente mas que tenham sido difíceis.
##I203##
Foi, foi difícil.
##I206##
Sim, claramente há algo de pessoal neste
##I205##
Ao contrário do outro.
##I204##
Mas também há pessoal, acabamos sempre por nos revelarmos
##I206##
Sim, de uma forma ou outra nos revelamos.
##I204##
É como não tomar uma atitude ou tomar.
##I206##
Claro.
(Apresentação de novo aluno)
##I203##
20 50 (ri-se)
##I204##
Estamos a recuar no tempo
##I202##
É da mesma turma da C2, não é?
##I204##
Não me lembro completamente de nada.

[conversas paralelas imperceptíveis]

(surge o nome e a fotografia)

##I204##

Sim, sim.

##I202##

Eu lembro-me que ela era francófona (I201 e I203 acenam que sim) e portanto isso era um grande problema nas minhas aulas em Linguística de Texto (I206 acena veemente que sim) e ela claramente estava mais à vontade no Francês do que no Português. E de momento é o que me lembrei. Não era uma aluna brilhante, mas provavelmente devido a essa limitação, não sei.

##I203##

Esforçada. Começou o ano com muitas dificuldades justamente por causa de ser francófona, não é?... eu tive-a durante dois semestres no terceiro ano e acabou com um dos melhores resultados. Foi uma aluna que trabalhou bastante, dedicou-se.

##I202##

Sim.

##I204##

Esta aluna, vi o nome, reconheci o nome mas não associei à imagem. Reconheço claramente esta cara. Não sei dizer se foi minha aluna do bacharelato...

##I202##

Não porque ela já é do curso de Assessoria...

[conversas paralelas imperceptíveis]

##I203##

20 50... ela já cá andou... Ela andou na licenciatura...

##I202##

Ela foi minha aluna já em Assessoria e Tradução.

##I203##

Mas no caso da I204 foi no bacharelato.

##I204##

E a probabilidade é que ela participasse muito pouco nas aulas, fosse muito pouco interventiva porque eu acho que, que guardo sempre uma imagem bastante forte da maior parte do aluno. O facto de não me lembrar dele é para mim sintomático de um *low profile* certamente. Não sei se é o caso dela ou não... e devia ser muito discreta.

##I202##

Sim, sim.

##I204##

Pouco mais tenho a acrescentar, ou... mais nada.

##I205##

Olha, (abana a cabeça enquanto fala muito lentamente) eu não faço a menor ideia (todos se riem). Não sei se foi minha aluna a ferramentas ou a língua, não faço ideia... bem o nome diz-me qualquer coisa porque é um nome (refere apelido) que fixo, agora não tenho ideia absolutamente nenhuma. Foi uma aluna que me passou completamente ao lado, não me marcou (I204 acena que sim).

##I203##

Era muito calada.

Eu

Passa despercebida?

##I204 e I202##

Completamente (restantes participantes acenam que sim).

##I206##

A C7 foi como a C2. Aliás foi minha aluna a Tradução Jurídica e Tradução Económica de Inglês, numa turma boa, numa turma muito boa. Sendo francófona e tendo muitas dificuldades tanto a Inglês como a Francês, eu própria dizia que ela viesse pouco (I205 ri-se)... o nível da turma era bom e ela tinha dificuldades significativas que não chegavam sequer à tradução, ficavam pela língua. Portanto para falarmos de tradução jurídica ou económica...

##I202##

Era complicado (I205 acena que sim).

##I206##

Era assim um bocadinho penoso quando ela colocava, quando ela tinha de intervir... ela também só intervinha quando tinha de intervir, quando... quando tinha de apresentar alguma coisa... e... (encolhe os ombros)... ela tinha muita dificuldade, mesmo muita.

##I202##

Lembro-me também dela em contexto... em atividades para-aula.. no Dia da Francofonia e numa altura em que o consulado ... pediu-nos um aluno.. para fazerem um... (gesticula com as mãos)... um ensaio para um diploma de estudos franceses na vertente profissional ... e ela foi uma das alunas que se prontificou, lá está, mais uma vez na vertente do Francês.

(Todos olham para a I201)

##I201##

Muito apagada, muito reservada. Tudo era muito difícil, complicado... tanto que eu a certa altura...ahm.... ela foi minha aluna o ano passado no mestrado, ... lembro-me que propus, olhe faça a interpretação em Francês (encolhe os ombros), está mais à vontade... e eu entendo que sou capaz de... a ajudar, portanto faça e... a dificuldade manteve-se...

##I202##

Exato!

##I201##

A questão não só de domínio da língua, mas de... personalidade... muito acanhada (I204 acena que sim), completamente...ahm... quer passar despercebida...não fez sequer nenhum esforço para mostrar essa valência, que é diferente dos outros, não é? Portanto elas são duas, a C7 e a....

##I202##

A *g*.

##I201##

Sim a *g* que eram as duas francófonas, e nem fez uso disso sequer (abana a cabeça)

##I204##

Sim e era importante até. Se ela tivesse confiança, a partir dali era capaz-

##I201##

Claro

##I202##

Mesmo em Francês não era uma aluna... ahm... muito boa.

##I206##

As notas dela.. eu cheguei a ver as notas dela e não eram (abana a cabeça)

(conversas paralelas imperceptíveis enquanto coloco o vídeo)

##I201##

Vai sair daqui uma [imperceptível] (sorri e bate uma palma)

("capital francesa" – risos)

("contabilidade antes de Bolonha – I201 e I202 olham uma para outra, com o sobrolho levantado)

("durante dois anos" – I201 abre literalmente a boca, I203 acena veemente que sim)

("praxe" – risos e gargalhadas)

("cuja Sandra Ribeiro é uma das docentes" – I205 bate com a mão na testa)

("Ainda não sei" – I205 interrompe)

##I205##

Não sei o que vou ser quando for grande.
(Tom dos comentários e expressões de vários participantes chega mesmo a ser *mocking*...)
(história termina e começam todos a falar ao mesmo tempo)
##I206##
Isto não é uma história, isto é um relatório (risos de todos). E daqueles... (gargalhada generalizada)
##I205##
Isto parece uma resposta a uma pergunta.
##I201##
Mas eles não podiam ficcionar?... não podiam inventar?... Ai isto é tão cru, meu deus!
##FI01##
Se tivermos tempo eu mostro-vos outras histórias que não têm nada a ver com esta.
##I204##
Mas posso fazer-te um pergunta? Especificamente, porque é que selecionaste estas histórias?
##FI01##
Por uma questão prática.
##I204##
Então havia histórias melhores, é isso? É enviesado dizer melhores ou piores mas...
##FI01##
Há histórias diferentes, histórias mesmo, era uma vez... Porque é que eu escolhi estas? Por uma questão prática, os professores tinham de coincidir. Por exemplo, a C10 não tem professores suficientes.
##I206##
Pois.
##I205##
Ela não foi minha.
##I204##
E como é... e eles questionaram se... questionaram-te muito sobre o que é que podiam fazer?
##FI01##
Não. Tinham uma tarefa-
##I206##
E todos fazem relatos que tem a ver com o ISCAP?
##FI01##
Não.
##I204##
Pois, lá está.
##I202##
Estes 3 são...
##I204##
E aqui fica a imagem ISCAP até ao fim (gesticula com a mão ao fazer referência ao tempo que a última imagem que é do ISCAP está no ecrã). O que significa-
##I205##
Não foi o computador que parou?
##FI01##
Não, não.
[conversas paralelas imperceptíveis]
##FI01##
As imagens foram selecionadas por ela...
##I204##
Por ela, pois...

##I205##
Eu não sei se bate certo porque não me lembro absolutamente nada dela, mas pelo que vi parece-me que não surpreendeu muito.
##I202##
Não, não... eu esperava.
##I206##
Bate certo. É exatamente a resposta [imperceptível]. Ponto final.
[conversas paralelas imperceptíveis]
##I202##
Mas é a atitude dela em aula, de facto. Quer dizer, não se poderia esperar dela algo criativo ou original, ela conseguia (bate com a mão na mesma numa sequencia ritmada 3 vezes)...
##I203##
É uma aluna triste (fala num tom muito baixo, quase a sussurrar).
##I201##
O quê? (com ar muito duvidoso)
##I203##
Eu acho-a triste.
##I201##
Não, não!
[conversas paralelas imperceptíveis muito agitadas]
##I201##
Eu não a acho triste.
##I203##
Mas, ahm... (abana a cabeça lentamente de um lado para o outro)
##I201##
Oh filha, mas há pessoas assim. Uma pessoa amorfa não quer dizer que seja triste.
(I205 e I202 riem-se)
##I204##
De qualquer maneira eu acho que ela tem um semblante triste. Sim, fica a dúvida.
##I203##
Uma experiência de desenraizamento deve ser traumatizante.
##I202##
Bem, ela veio ao s 14 anos, lá está (fica com ar duvidoso)
##I201##
A *C* viveu nos Estados Unidos e veio aos 15 anos.
##I203##
Ela provavelmente tem a meu ver, um contexto familiar totalmente diferente, provavelmente. Os pais são licenciados...
##I204##
Eu não concordo... essas coisas não são só externas, tem a ver com a pessoa. Podes ser de um ambiente desfavorecido e seres feliz. Se fores positiva, melhor
##I202##
Enquanto que há outras pessoas que têm tudo de bom e podem ser negativas.
[conversas paralelas imperceptíveis mesmo em frente ao vídeo que impede a compreensão adequada da discussão]
 ##FI01##
Não sei se têm tempo. Eu tenho mais uma história...
##I202##
Eu tenho de sair mas ainda faltam 10 minutos.
##I204##

Mas nós temos de analisar outra pessoa ainda...

##FI01##

Sim, eu é que trouxe mais uma, mas acho que a I205 não teve a C9...

##I204##

Oh FI01 depois reserva só um bocadinho porque tens de nos revelar só um bocadinho da investigação. Como fizeste a investigação.

(Apresentação passa para C9, mostro o nome e a imagem)

##I205##

Tive, tive. (aponta para ecrã) Esta foi minha aluna.

##FI01 e I203##

Foi?

##I205##

À dois anos.

##FI01##

Na secretaria online não está como tua aluna.

##I205##

Foi a FEAT à dois anos. Olha, esta eu lembro-me! Porquê? Não foi por ser boa aluna (gesticula com a mão num gesto horizontal e depois gesticula com o dedo indicador que não) .

##I206##

Ora bem.

##I205##

Esta ia à praxe. Andava sempre trajada.

##I202##

Sim, sim. Exatamente.

##I205##

Andava sempre trajada, queixava-se que era sempre tudo muito difícil (I203 e I206 riem-se)... Não era má aluna... Era uma aluna sofrível.

##I202##

Era uma aluna razoável.

##I205##

Era uma aluna sofrível mas que se queixava muito (I201 acena que sim), dizia sempre que não tinha tempo, era esse tipo de alunos.

##I202##

E tinha um primo.

##I205##

Exato.

##I202##

Esse foi meu aluno.

##I204##

Foi uma aluna que, num primeiro momento, me parecia um bocadinho insolente... me parecia, mas nunca tive provas muito concretas. Depois, a seguir, desinteressada, desinteressada e... e... ahm... não me marcou propriamente pela positiva, mas também não há nada assim de negativo a referir. Era pespineta, mas num sentido (encolhe os ombros)... cansativo, talvez...

##I202##

Mas isso tinha muito a ver com a turma.

##I203##

Era para se ir fazendo... para se ir fazendo (diz num tom arrastado)

##I204##

Eu penso que não me estou a enganar. A C9 é da turma da C2, da *h* e *i*, não é?

##I205##

É, é.

(restantes acenam que sim)

##I204##

Que era uma turma, quando foram meus alunos, muito interessada.

##I202##

Mas um pouco insuportáveis, eu acho (I203 encolhe os ombros).

##I205##

Andavam sempre trajados.

##I204##

(Vira-se para a I202) Foram teus alunos no segundo ano?

##I202##

Foram.

##I201##

Não foram do mestrado?

##I204##

Segundo ano não...

[Conversas paralelas imperceptíveis]

##I201##

Recordo-me perfeitamente, mas tinha a ideia que (Gesticula com a mão num gesto para trás) era do terceiro ano, tinha sido à dois anos...

[Conversas paralelas imperceptíveis]

##I201##

Era da turma da C2, mas estou a confundir com o ano passado.

##I206##

I201, ela é da turma da C2, C10, da *h*, *i...*

##I201##

Mas a ideia que eu fiquei dela foi de à dois anos...

##I203##

Do curso de Assessoria e Tradução... Tinha muitas capacidades, mas era preguiçosa.

##I201##

Sim, preguiçosa, masculina.

##FI01##

Um questão que me surgiu agora... terá que tem a ver com a idade?

##I204##

Eu apanhei-a no primeiro ano, é isso que eu queria dizer.

##FI01##

A C9 é a mais nova de todos.

##I202##

Sim, e tinha um ar mesmo pequenino.

##I204##

Infantil. E tentava esconder a infantilidade numa certa arrogância (I205 acena que sim). É o que me lembro dela.

##I203##

É. Ela era pespineta, tens razão. Tens toda razão. Pespineta.

##I205##

Reclamava por tudo e por anda (murmura para si mesmo a imitar uma reclamação)...

##I203##

E podia fazer mais do que o que fazia.

##I205##

E não tinha um ar simpático.

##I204##
Não, não era afável, não.
##I201##
Meia arrapazada, masculina, não é? (faz uma careta e abana-se com os braços arqueados para baixo a fazer peito)
##I205##
(Aponta para a foto) Nunca a vi assim.
##I204##
Está muito favorecida na fotografia.
##I205##
Sempre com um ar fechado.
##I201##
Exatamente.
##I204##
Ria-se mas sarcasticamente.
[conversas paralelas imperceptíveis]
##FI01##
Vamos ver a história.
(dou início à história mas surge problema com vídeo)
##I205##
Agora já me lembro. Convenci-a a fazer Erasmus (aponta para ecrã). Sempre a chateei...
(recomeça a história)
(I205 acena veemente que sim)
("para estudar" – todos se riem)
 ("gostaram de andar a viajar" – todos se riem e levantam a cabeça para trás)
 ("Novos métodos de ensino" – I201 interrompe)
##I201##
O quê? Escrever de giz novamente?
(Risos de todos)
[conversas paralelas durante os últimos segundos da história]
##I203##
Oh FI01, nunca se deve obrigar os alunos a fazer (tom irónico, a rir-se)...
(Todos se riem)
##I204##
Repara, ela usa o colectivo desde o início até ao fim, sempre nós. Não há uma identidade, não é?
##I205##
Ela é mesmo isto. Ela é isto, assim BUM! BUM! (a acompanhar o ritmo quebrado da história)
(Todos se riem)
##I203##
Coitada! Que sacrifício que fez!
##I204##
Olha, aquilo que nós estamos a dizer, estamos a utilizar assim uma linguagem coloquial e sarcástica de vez em quando... isso vai...? Isso vai ser transcrito?
(Riso de todos)
##FI01##
Sim, vai ser transcrito.
##I204##
Mas com censura?
##FI01##
Não. A tese está em Inglês. Vou transcrever e depois traduzir. Vou ter de interpretar ...

[conversas paralelas imperceptíveis muito animadas]
##I201##

[imperceptível] palavras difíceis que hás-de traduzir... pespineta... eu depois quero ver como é que ela vai dizer pespineta.

[conversas paralelas imperceptíveis muito animadas]
##I206##

Eu tenho de dizer uma coisa relativamente à C9. A C9 já não era nada disso no mestrado.
##I205##

A C9 (Diz o nome dela completo)?
##I206##

A C9 já não era nada daquilo que era na licenciatura. Aliás, a turma felizmente estava muito diluída, eu diria depurada, mas não sei como se diz em Inglês (risos de todos), uma turma muito boa e entretanto a C9 continua a ser [imperceptível} mas tem uma atitude muito neutra na sala de aula, não chega sequer a raiar o espírito pespineta, minimamente. Ela é assim brusca...
##I205##

Sim, brusca.
##I206##

Nos modos, na atitude, etc. ... Ela devia andar em competição. Metia estatuto para tudo, ou associativo, ou lá o que era... Estava sempre a meter estatuto. O resultado de meter estatuto ou não meter era exatamente o mesmo, portanto só dava mais trabalho ao professor. Já não andava trajada (vira-se para a I205), mas também não prestava muita atenção àquilo e... um aspecto interessante é que ela era muito próxima da C2. Ela, muito mais nova e muito mais infantil, andava sempre a enxugar as lágrimas da C2, uma coisa que me chamava à atenção.
##I204##

Engraçado.
##I206##

A C2 com os seus dramas de adulta, e ela era das que andava mais a volta dela, a ouvir os problemas, a ajudá-la a telefonar-lhe. Ela avisava quando a C2 vinha mais tarde, era sempre a C9. Havia ali assim um (gesticula com as mãos num sentido de aproximação)...
##I204##

Uma afinidade.
##I206##

...que quase se tocavam. Mas tem um bocadinho do retrato da história... um bocadinho brusca, isso continuava. Eu acho-a muito diferente.
##I204##

Pois, eu estou a falar de uma aluna de primeiro ano, segundo semestre. A I206 está a falar de uma aluna de mestrado, portanto há aqui uma diferença. Devo dizer que gostava da turma e a turma funcionava bem.

[conversas paralelas imperceptíveis]
##I206##

(Olha para o relógio) Eu tenho de me ir embora.

(Mostro cartaz do evento LoveLanguage)
##FI01##

Só para vos lembrar, como são todas de línguas, que vamos ter, o Projecto LoveLanguage vai realizar cá a última reunião, que vai ser em jeito de conferência, e é grátis.
##I205##

E há bolinhos?
##FI01##

Há almoço mas têm de se inscrever.

(I206 levanta-se para atender telefone)

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##I204##
Qual é o tema? Já não me lembro.
##FI01##
Aprendizagem das línguas...
##I201##
É sobre os rapaz e eu não acho bem. Este projeto teve sempre a ver com rapazes...
##I204##
Mas porquê?
##FI01##
Porque a ideia é que os rapazes têm... não é menos apetência, mas têm menos motivação e se inscrevem menos em cursos de línguas do que as mulheres, e a base do projeto é esse. Nós importámos algumas coisas já feitas...
##I204##
Mas existe algum estudo?
##FI01##
Sim, já existem estudos feitos. E a ideia foi importarmos isso, curiosamente o resultado que obtivemos não tem nada a ver. Fizemos trezentos e tal questionários e as respostas foram o contrário.
##I204##
Nós temos estado com o curso de Assessoria e Tradução à muitos anos e cada vez há mais, as turmas têm cada vez mais alunos homens.
##FI01##
O pressuposto não foi esse, mas nos resultados que obtivemos, os rapazes gostam. A ideia dos dois dias é para fazermos workshops. Só têm de fazer o registo.
##I204##
Coincide como congresso da Recles, que vou participar.
(I202e ##I203## levantam-se)
##I202##
Desculpa, mas vou ter de sair.
##FI01##
Tudo bem. Agradeço imenso de terem estado cá.
##I202##
Até logo.
##FI01##
Eu tenho mais histórias mais pessoais se quiserem ver.
##I201##
O nosso lado "cusca"... acho que sim.
##I204##
Qual é que tens assim, com inspiração...
[conversas paralelas imperceptíveis]
##I206##
Oh, FI01, mostra-me aí um nadinha do da C10. Tens aí a da C10?
##FI01##
C10? (confirmo o nome todo)
##I205##
Qual é? Aquela de cabelo comprido?
##I206##
Aquela [imperceptível]...
##I205##
Eu não as conheço.

##I204##

Olha, outra coisa. A investigação, sem desvendar assim muita coisa, que vantagens podem ter para o ensino?

##FI01##

Ah... é a última parte das perguntas, exatamente essa.

##I204##

Pois, tinhas isso.

##FI01##

Sim, tinha. Que vantagens e desvantagens é que as histórias podem trazer.

##I204##

Pensei que fossemos discutir isso.

##FI01##

Esqueci-me (risos de todos)... A ideia era mesmo questionar até que ponto ... quais as vantagens destas histórias ou desvantagens. O que é que vocês acham?

##I204##

Tenho muita curiosidade...

[conversas paralelas imperceptíveis]

##FI01##

A questão é, ao verem estas histórias, será que pode trazer desvantagens para as relações interpessoais que mantemos com estes alunos?

##I205##

Acho que nem há vantagem nem desvantagem.

##FI01##

Ver as histórias para os conhecermos.

##I206##

Elas confirmam as nossas percepções (I205 acena que sim).

##FI01##

Será que pode trazer desvantagens para as relações interpessoais que mantemos com estes alunos no sentido de criar-

##I204##

Depende. Se a história nos agradar... pode criar anticorpos e preconceitos, eu acho que sim (I201 acena que sim). Eu, apesar de gostar cada vez mais de ter um certo tipo de relação pessoal com os alunos (I205 vira-se para a I206 e diz para ela se sentar), CERTO TIPO (ênfase) de relação pessoal... (I203 ri-se) acho que... entrar nestes mundos... ahm... eu tenho algumas reservas. Não sei em que altura isto é feito. Se o objectivo é, isto ser feito no início do ano para nós, atempadamente, conhecermos a personalidade ou os aspectos mais ocultos do aluno, acho que pode ser perigoso.

##I201##

Sim, pode.

##FI01##

Porquê?

##I204##

Perigoso porque podemos criar um certo tipo de anticorpos, ou então, também, colocarmo-nos numa posição que não é nossa. Isto é, acho que o habitue do professor tem limite (I205 acena que sim). Nós não temos de ter piedade dos alunos, nem complacência na compreensão desajustada dos objectivos e portanto, se eu conhecer uma história dramática vou ter uma tolerância em relação a esse aluno que se calhar é injusta e incorrecta.

(I205 acena veemente que sim)

##I206##

Eu sou mais pragmática do que tu, I204. Eu parto do princípio que nós estamos sujeitos a essa emotividade em qualquer altura e que não é, quer dizer... a posição que tu tens que... em que tu tens de te colocar face a esta história é a mesma em que te colocas face a qualquer situação, nomeadamente uma que ainda ontem nos colocou (I205 e I204 acenam que sim). Quer dizer, tu tanto podes ser colocado face a uma tragédia através desta história e criares um preconceito, como por exemplo eu criei logo em relação à C2, porque ao fim de duas semanas eu tinha essa dificuldade.. eu tinha que racionalizar porque ela pressionava, ela irritava-me... ela tem capacidade, promete e mostra...

##I205##

Sim, as expectativas.

##I206##

Apregoa que é uma coisa e depois aquilo que produz é muito fraco... mas continua a pregoar que é uma grande coisa (I201 acena que sim). E aquilo foi uma coisa.. criou uma expectativa em mim que depois criava irritação.

##I204##

Claro. Mas se tu estiveres conscientemente mais atento, com o objectivo de conscientemente conhecer o aluno...

##I206##

Estamos sempre expostos. Tens de ter sempre uma posição à partida que é (gesticula com as mãos)... aquele equilíbrio que cada um de nós encontra.

##FI01##

Acham que o tipo de histórias pode ter alguma influência? Nós vimos algumas que se colocavam muito no ISCAP, concentradas no ISCAP. Vocês dizem que o pessoal pode ser perigoso.

##I204##

Disse eu. Pode.

##FI01##

Se, por exemplo, focasse mais o percurso académico e menos o lado pessoal, enquanto casa e problemas, acham que isso poderia ser (I206 abana a cabeça que não) uma possível-

##I201##

Depende do objectivo.

##I203##

Eu acho que eles falam de si sem saber.

##I205 e I201##

Exato.

##I203##

Não é necessariamente o que eles são, mas de qualquer forma nós ficamos a saber coisas (aponta para ecrã) deles através...

##I205##

Exato.

##I203##

Por ser a nossa idade e também por conhecermos alunos à muitos anos, ficamos a saber coisas ah... mas também ficamos a sabe-las em aula. Todas nós tínhamos ideias que fomos já (gesticula com as mãos) ganhando através da prática, com alunos em aula.

##FI01##

Isto agora levanta uma questão interessante, que foi discutida até ontem...

##I203##

Nós somos professores muito atentos, no fundo.

##I205 e I204##

N´OS (ênfase) somos.

##I206##

Ninguém tinha visto as histórias e todos nós ficamos com uma ideia mais ou menos coincidente.
(I205 e I204 acenam veemente que sim)
##I204##
Sim, os alunos não são meros números, têm uma identidade, uma personalidade... e mesmo até este aspecto, de nós conseguirmos evidenciar aspectos que podem ser tendenciosos e negativos mostra que nós vemos os alunos e que são diferentes, não é?
##I206##
Para mim, o mais interessante nesta sessão foi ter chegado à conclusão que, em momentos diferentes e pessoas muito diferentes como as que estavam aqui nesta sala, acabam por ter uma impressão grosso modo (faz circulo com mãos) um todo que será objectiva porque é coincidente (todos concordam).
##I204##
Pois e isso é interessante.
##I206##
Eu não considero perigoso, pelo contrario. Considero que em termos de partilha de experiências, e da reflexão sobre o que é que tu pensas sobre um aluno, o que é que interpretas daquilo que ele faz dentro e fora de aula, o que é que conheces sobre ele, parece-me até, parece-me uma experiência muito mais positiva nesse sentido, do que propriamente tu vires a descobrir alguma coisa que nunca tenhas descoberto sobre aquele aluno através da história. (silêncio de alguns segundos) Para mim isso foi mais interessante nesta sessão. Aquilo que me fez refletir sobre quem nós somos, como é que encaramos a nossa profissão, a nossa forma de equilibrar o que é pessoal e o que é estritamente profissional... e o facto de, apesar de sermos muito diferentes, e nos dispersarmos por caminhos que me parece divergentes, coincidimos, mais ou menos grosso modo, nas impressões (todos acenam que sim), digamos de *core.*
##I204##
Isso recentra a questão no professor e não no aluno.
(Todos concordam)
##I206##
Lá está, para mim acabou por me enriquecer esta experiência, do que propriamente por eu ver ali qualquer coisa que... que a história venha a funcionar como um coadjuvante ou opositor.
##FI01##
Será pelo facto de estarmos cá juntos a ver a história?
##I203##
Nós (aponta para os colegas) já tínhamos esta impressão, só que não tínhamos conversado.
##I206##
Não tínhamos sistematizado, com base em (gesticula com a mão aberta, palma virada para cima como se a segurar algo)
##I204##
Acho que nos dá tranquilidade... ver que há aqui (leva as duas mãos a juntar-se)... isto dá-nos tranquilidade enquanto professor.
##I205##
Exatamente.
##I204##
Aliás, quando acontece algum problema face a um aluno, eu fico sempre, claramente muito mais descansada quando me apercebo que é uma impressão colectiva. Quando é individual, isso preocupa-me.
##I206 e I205##
Pois!
##I204##

Tento combater esse lado e ter racionalidade dentro do que é possível, essa personalização excessiva, essa ligação excessivamente pessoal.
##FI01##
A I203.. aliás todos nós estávamos a dizer que nós (com algum ênfase), os professores de línguas, somos já muito ligados aos alunos. E esta questão que nós falamos na sessão de ontem foi que, se calhar estas histórias seriam muito interessantes por exemplo, na área de Contabilidade.
(Silêncio de alguns segundos)
##I203##
É mais distante.
##I204##
Seria um estudo bastante mais interessante.
##I206##
Seria uma amostra muito mais...
##I204##
Seria mais interessante porque mostraria, se calhar vou ser injusta, mas provavelmente que os nomes e as caras não seriam reconhecidas e que se calhar o discurso em relação ao aluno seria...
##I203##
Naturalmente. São muito mais alunos. Nós temos dificuldade em fixar nomes e caras.
##I204##
Não é bem assim, I203. Nós temos turmas muito grandes.
##I203##
Sim, mas em Contabilidade, então...
##I204##
Nós temos turmas de 70 alunos.
##I203##
Tenho mais dificuldade em fixar em Contabilidade do que tenho em Assessoria.
##I206##
É. No semestre que dei à Contabilidade... é muito mais difícil.
##FI01##
Acham que as histórias ajudariam a fixar cara e a fixar alunos?
(I203 olha com ar pensativo e vai encolhendo os ombros)
##I203##
Não sei. Não faço a mínima ideia.
##I201##
Acho que ajudaria a individualizar, a não serem mais um, a serem aquele. Agora também depende.
##I203##
A nossa atitude nunca é mais um. A *E* dá aulas à Contabilidade desde sempre e nunca nenhum aluno é para ela mais um. Ela, aliás, consegue fixar as caras, vai pelo corredor e cumprimenta-os. Diz, Olá Joana, Olá Manuel... Ela conhece-os. E é isso. Eu não acho... eu acho que tem a ver connosco. Se nós vemos os alunos dessa forma será assim, tenhamos 10, 20 ou 50.
##I204##
Eu também acho que é uma questão de atitude.
##I203##
É um pouco como saber aqueles que falam mais um pouco, fixamos.
##FI01##
Terá a ver com a nossa formação de base?
##I205 e I206##
Não, não acho (em simultâneo).
##I206##

Nós temos um grupo e um curso muito pequeno dentro de uma instituição muito grande. Acho que tem mais a ver com as nossas circunstâncias do que a nossa formação de base. Nós somos um grupo bastante coeso.

##I205##

Acho que tem a ver com a forma como nós trabalhamos, com o tipo de... com os contextos e com a própria... por exemplo, que não é uma história digital, mas no fundo é porque é um CV multimédia. É uma história digital. Não é uma narrativa... é um CV. No terceiro ano de CE eles fazem sempre um CV multimédia. E a primeira vez que eu fiz isso no curso de comunicação... apareceu um CV de um aluno que... para mim.... era inexistente. Ele ia às aulas, é verdade. Estava sempre na última fila, acho que ele não falou nenhuma aula. Estava sentado do princípio ao fim... não perturbava e não participava. Estava lá. Quando entregou o CV, aí sim, houve uma revelação porque a minha relação com o aluno era apenas presencial. Ele estava lá no seu lugar e eu estava no meu. Ele não participava e eu não obrigava a participar. Portanto, quando ele entregou o CV eu vi o aluno, ali. E vi um aluno que não conhecia nas aulas. Fez-me um CV fantástico (ênfase), com uma criatividade enorme, com um Inglês fantástico, e quando o chamei, olhe lá... Foi uma revelação. Ai sim, com aqueles alunos que não se conseguem mostrar que têm competências digitais muito boas mas que interpessoal não têm, aí pode ser uma revelação. Foi talvez um CV que me revelou um aluno porque os outros já tens uma ideia e não sei o quê... Agora, aqueles alunos muito distantes, muito tímidos, que de facto estão nas aulas apenas presença, depois este tipo de trabalho, sim... é uma revelação.

##I201##

É uma forma de ajudar e existem pessoas que precisam de ajuda para que se revelem (gesticula com a mão para trás e para a frente).

##I204##

O processo criativo da escrita também tenho algumas experiências, que agora com o que a I205 contou, me recordaram. Em estruturação de texto técnico, quando pedia aos alunos a produção de um texto criativo, para introduzir uma série de elementos pessoais, até texto poético, tive surpresas imensas. Tive surpresas e eram exatamente de alunos, de quem eu tinha um perfil mais... limitado. Os alunos que falavam menos, mais tímidos ou mais reservados, que eu ai não sei distinguir se é timidez ou reserva. Ou simplesmente atitude. E houve surpresas. Os restantes alunos devo dizer que houve também um desapontamento, porque alunos que são muito comunicativos e dos quais temos expectativas elevadas depois não têm súmula, e então sim, descem na escala da consideração académica, ou assim.

##I206##

Isso pode acontecer numa aula de língua. Um aluno que tem um performance (gesticula com a mão a avançar) até bastante competente ou comunicativo, com ma competência comunicativa até muito interessante e depois chega à escrita e passas...

##I205##

Mas aí estás sempre no académico, esta questão é mais pessoal...

(coloco o vídeo da C10)

##I206##

Estás a ver, este é da C10.

##FI01##

Estou preocupada convosco.

##Todos##

Não, não! (mostram bastante interesse em ver a história da C10)

##FI01##

Quem é que foi professora da C10?

##I205##

Eu não fui.

##I204, I206 e I201##
Eu fui.
##I203##
Fui de certeza. Devia ter sido (coloca a mão na testa).
##Restantes##
Não, não foste. É do mestrado.
##I203##
Então não.
(começa a história)
("elenco para integrar" – I201 inclina-se para a frente e literalmente fica de boca aberta)
##I204##
Que giro! Não tive o prazer de conhecer. (Apercebe-se que estava a pensar noutra aluna com o mesmo nome) Estava a fazer confusão. Não tive o privilégio.
##I206##
Ela até é engraçada, a C10.
##I205##
Olha, esta história sim, foi muito reveladora! (I201 continua em "estado de choque")
[conversas paralelas imperceptíveis]
(levantam-se e começam a sair)
##FI01##
Mais uma vez, muito obrigada.
[conversas paralelas imperceptíveis]

Appendix 8

TRANSCRIPTION FOCUS GROUP 3: ORIGINAL

Site: ISCAP, Porto
#Participants: 5 out of 11
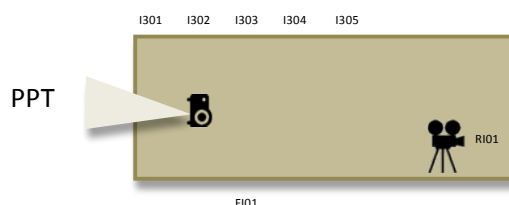**Focus Group Sample**: Teachers who had C1, C3, C4, C6 and C8
Focus Group Interview No. 3
Date of Interview: Wednesday, March 7th 2012
Facilitator ID: FI01
Recorder ID: RI01
Transcriber: Sandra Ribeiro

##FI01##

Vamos então começar. Gostava de começar por agradecer ao RI01 que tem estado a aturar estas tardes (risos). Esteve cá Segunda, ontem e está cá hoje. Ele vai filmar. Não vou mostrar o filme a ninguém (I303 tapa a cara), vou transcrever. E porque não só gravar? Porque a questão do *focus group*, como estamos muitos, cria a dinâmica de grupo que muitas vezes, e mesmo a ver os filmes,... às vezes expressões... estou a recordar-me de ontem. Estávamos a ver um filme e (faz uma expressão facial que não se vê devido à posição da câmara) isto não se diz mas depois são coisas que para mim são importantes. Daí o RI01 estar a gravar.

##I305##

Estou completamente fora de tudo isto, portanto estou a tentar ligar o fio à meada...

##FI01##

Eu vou explicar. Se tiverem dúvidas coloquem.

##I305##

Ok. Então vou aguardar calmamente. Está bem.

##FI01##

Ainda em relação ao RI01, se por acaso quiserem dizer alguma coisa que não queiram que seja registada, por favor digam. Agora, vou explicar rapidamente o que é a minha tese. Estou a trabalhar com *Digital Storytelling*. Ontem também discutimos o que é *Digital Storytelling* qual a tradução. Eu diria narrativas digitais ou histórias digitais. São histórias com suporte digital. Para além disso há determinados elementos... ora convém obedecer a determinados elementos, nomeadamente a voz, tem de haver uma voz gravada, música ou *soundtrack*, o tempo da história é muito importante, quanto mais curta melhor, o ideal será até aos dois minutos. Isto a nível de escrita de história implica muita reflexão porque têm de ser concisos naquilo que dizem, muitas coisas implícitas porque não se consegue transmitir tudo em dois minutos, aliás, dizer tudo em dois minutos. A ideia é conseguir transmitir sem ter propriamente de dizer. Na minha tese o que é que eu vou fazer? Numa primeira parte fiz as histórias com os alunos, e eu deixei-os à vontade para escolherem o tema, pedi só que escolhessem uma história que, de alguma forma refletisse quem eles eram, a identidade deles. Não disse língua, portanto tenho uma em Inglês, as restantes em Português. Depois de recolher as histórias o que se pretende é isto, falar com os professores que tiveram os alunos e ver, primeiro que ideias é que vocês têm dos alunos (I302 sorri e I301 levanta o sobrolho) e depois se as histórias que eles fizeram, se de alguma forma corresponde (I305 acena lentamente que sim) ao aluno que vocês têm em mente.

##I301##

Já foi à tanto tempo...

##FI01##

Mas há coisas que ficam. (I303 acena que sim) E essas se calhar são as coisas interessantes.
##I305##
E nós vemos as imagens dos alunos?
##FI01##
Algumas histórias não têm imagens deles, foram eles que escolheram, mas eu fui buscar as fotografias que estão na secretaria online.
##I305##
Óptimo.
##FI01##
Têm alguma dúvida?
##I303##
Eles estão agora no terceiro ano? Porquê estes?
##FI01##
Porque é que eu escolhi estas histórias? Eu tenho um conjunto de 14 histórias. As que foram escolhidas para hoje foi mesmo por questões práticas, foram as que consegui juntar os professores. Por vezes não são as melhores, no sentido técnico, mas tinha de escolher e foi esse o critério.
##I304##
Então deixa-me esclarecer. Uma história que apareça aqui é de um autor que todos nós tivemos.
##FI01##
Sim, que tiveram ou têm. Segundo a secretaria online. (Risos de todos)
##I305##
E tu pretendes auferir resultados, não nos vais dizer quais são.
##FI01##
A ideia é verificar se as vossas percepções coincidem ou não com a história contada (I302 e I303 acenam que sim). Primeiro se coincide com a história contada,... há eu tenho esta ideia deste aluno, depois vêm a história e será que continuam com a mesma ideia? HA! É exatamente isso, ou não é nada disso, esse surpreendeu-me completamente.
##I305##
Ah, ok.
##FI01##
A ideia é auferir qual o papel das histórias digitais no ensino, no ensino superior, porque quando falamos de histórias no ensino superior há alguma relutância, principalmente quando são de assuntos pessoais.
(I303 e I304 acenam que sim)
##I303##
Pois!
##I302##
Por parte dos alunos, suponho.
##I301##
Por parte de quem faz a história.
(I303 aponta para ela mesma, de forma repetida)
##I303##
E por parte dos professores (Volta a repetir o gesto e acena veemente que sim)
##FI01##
Sim, eu já falei com várias pessoas e temos aqui áreas que não são muito receptivas. Um professor de contabilidade já me disse que histórias fazem sentido, nos estudos de caso das aulas mas histórias pessoais não entram no ensino superior.
(silêncio de alguns segundos enquanto a I303 continua a acenar veemente que sim)
##FI01##

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Não sei se vocês concordam com esta visão ou não, mas também são histórias diferentes.
##I305##
Eu não concordo.... Claro que se for espontâneo, eu não vou censurar.
##FI01##
Se for no sentido de integrar as histórias, será que faz sentido ou não?
##I304##
Eu acho com a psicanálise tem vindo a cobrir todos os estudos desde a década de noventa, dos Estados Unidos para aqui, acho que não podemos ignorar as histórias pessoais porque é impossível que elas não apareçam de uma forma ou de outra, não é? De uma forma ou de outra há sempre um exemplo, talvez não seja uma história formalmente contada, eu acho assim, ou eu sou assado, mas de qualquer forma há sempre uma, uma... uma nota pessoal que por vezes surge numa aula, mesmo a propósito da matéria que se está a abordar.
##I303##
Também depende do uso que se vai fazer dessa informação.
##I304##
Sim, sim.
##I301##
O que eu acho que pode levar a inconsistências é quando o aluno faz a história... e tem conhecimento do uso que vai ser dela...
##I303##
Pois!
##I301##
Vai fazer uma história conforme. É como vamos a uma entrevista. Respondemos de acordo com aquilo que a pessoa quer ouvir e não com aquilo que eu acho (I303 acena veemente que sim). Quando eles fazem a história também é assim. Se é só para a professora ver e é um estudo para o doutoramento, pronto, até faço aqui uma história, mas se eu sei que vou ter lá professores que foram meus e que eu me conhecem de ginjeira, e são capazes de chegar lá e dizer assim, "não fulano não é mesmo assim, não tem nada a ver com isso", ahm.... mm.... vai dar origem a histórias um bocadinho distorcidas.
##FI01##
E se fossem histórias para mostrarem aos colegas? Acham...?
##I301##
Os colegas... eles estão mais à vontade entre eles. Eles estão com os colegas todos os dias.
##I303##
Eu acho que a capacidade de exposição é mais reduzida (junta os dedos indicadores) se... se fosse para mostrar a colegas. (silêncio de alguns segundos) Acho eu. (silêncio)
##FI01##
Eu já fiz histórias em vários contextos, e por acaso é engraçado que as histórias que foram feitas em, por exemplo, Inglês de Negócios para mostrar aos colegas... não... O RI01 está a lembrar-se.... (o RI01 acena que sim por trás da câmara). A título de curiosidade mostrei uma ontem, de uma aluna de marketing, alguém já teve alunos de marketing?
##I301##
Eu já tive os cursos todos aqui.
##FI01##
A *x*, uma aluna...
##I301##
De que ano?
Eu já não me recordo. Provavelmente à dois anos.
##I301##
Se foi à dois anos, já não apanhei marketing, dei a marketing à 3 ou 4 anos, p'ra aí 4.

##FI01##

Pedi aos alunos para fazerem uma história em Inglês, sabendo que têm dificuldade na língua e tudo mais, mas engraçado porque a *x*, ninguém sabia mas é modelo, e as fotografias que utilizou foram dela, fotografias reveladoras. (Risos de todos) Posso dizer que os colegas ficaram...

##I303##

Siderados... Bem, foi o oposto do que eu pensava.

##I302##

Mas ela sabia que ia fazer para colegas, ou...?

##FI01##

Sim, sabia que ia fazer para colegas. Eles sabiam que as histórias iam ser mostradas e eu acho que o tipo de... mesmo a música que escolheram.

##I301##

Eu acho que... não sei...eu acho que eles têm mais abertura se for para os colegas, estão mais à vontade, porque no fundo eles vivem o dia todo com os colegas, do que uma história... "o professor conheceu os meus pontos fortes e os meus pontos fracos, e eu agora vou dizer ah, eu até sou uma menina muito atinadinha, não sei o quê, não sei o quê..." Por acaso há aí um caso que não sei o que vai sair da história (diz a sussurrar mas de uma forma entusiasmada)... estou em pulgas. Como é que essa aluna está aí (I303 ri-se)...porque vou ver a história dela. De certeza que ela não vai... ou me engano muito, ou ela não vai contar a história do que ela é, pelo menos enquanto minha aluna.

##FI01##

Ok, vamos então começar.

##I303##

Queres que feche a porta?

##FI01##

Se calhar é melhor (I301 levanta-se e fecha a porta).

##I302##

Eu comparo estas coisas às redes sociais, *Facebook* e assim. Aí também expõem e revelam tudo e mais alguma coisa. Enquanto é para os chamados amigos (faz gesto de entre aspas) e aí eles aceitam ou não a dita amizade, revelam ou não aquilo que... enfim... é para revelar.

##I303##

Eu tento pôr-me no papel dos alunos e eu acho que... se, se... tivesse de... ou então sou eu.... se tivesse a expor... se tivesse de contar uma história verdadeira a meu respeito, eu acho que muito mais facilmente a contava num ambiente privado, para ser visionada apenas por uma pessoa, ou três ou quatro pessoas, do que para uma turma inteira.

##I301##

Mas aí são três casos. Um só para a professora, a história seria uma. Outra para os colegas, seria muito mais aberta. Ser visionada por professores, porque é assim, a professora tem só uma experiência, para esta professora tem só uma experiência (I303 acena que sim) e aqui vão estar várias pessoas e os comportamentos comigo podem ter sido de uma maneira, como com a celga pode ter sido outra, não é?

##I305##

Isso também depende um pouco... dos sinais que o próprio professor terá transmitido enquanto pessoa... os ambientes são diferentes. Eu penso que, mesmo em relação ao professor, ahm... pode haver mais abertura do que propriamente em relação a colegas, porque trata-se aqui já de pessoas. Obviamente que há aqui... ahm... o I302 falou e bem das, das redes sociais, e portanto, eu não sei movimentar-me ali. Não sei o que é que hei-de dizer. Porque a amálgama (gesticula com as mãos a abrir em círculos), a mistura digamos assim, de, de... ligações afectivas, profissionais, é de tal ordem que depois sinto-me paralisada, sem anda para dizer. Portanto, motiva-me ter algo para dizer a alguém consoante... bem as redes sociais desvirtuam-me, a mim

(aponta para si) esse laço, mas isso é a mim enquanto pessoa, porque já percebi que há muitas pessoas que, que fazem muito bom uso dessa partilha, porque tem necessidade de partilhar coisas e tal... mas tenho a impressão que é um pouco isso, esse vector é capaz de ter em linha de conta, não sei... a questão do professor enquanto pessoa, e do colega enquanto pessoa, enquanto indivíduo.

##FI01##

Um tema muito interessante o das redes sociais, existem vários estudos a serem desenvolvidos precisamente nesse sentido, a estudar isso.

##I305##

Curioso.

##FI01##

Na UA tenho vários colegas que estão a desenvolver estudos sobre as redes sociais e a identidade, as relações estabelecidas nas redes sociais...

##I301##

Sim, já há muitos estudos.

##FI01##

Há um estudo muito interessante no *Second Life* (todos acenam que sim) sobre a identidade da pessoa dentro do *Second Life* e fora.

##I305##

O próprio nome *Second Life* é uma oportunidade para ... se ser *the former*...

##I302##

Second Life ou *double life*.

##I302##

Mas o alunos sabiam de ante mão que nós iríamos visualizar as histórias?

##FI01##

Eu disse, mas se eles interiorizaram ou não já é outra questão (risos de todos). Como foi explicado, foi pedido também... só para terem uma noção... eu fiz isto em três fase, numa primeira fase eu falei com 30 alunos e só apareceram 4 (I305 murmura e levanta o sobrolho). 30 afirmaram que sim, combinámos o dia e depois só apareceram 4. Na segunda tentativa com os alunos, muitas histórias ficaram por acabar. Alguns deram só as imagens, nem texto tinham. Outros tinha texto, sem imagem. Desse grupo de quinze fiquei com pouquíssimas histórias com princípio, meio e fim. Este grupo era um grupo de 15 da turma de interpretação... eu mandei fazer na aula (risos)... mas mesmo assim havia pormenores para finalizar e eu disse que mostravam na aula seguinte. Na aula seguinte só vieram 5 alunos à aula.

[murmúrio na sala]

Eu achei curioso como no dia de mostrar o que tinham feito na aula anterior só apareceram 5.

##I302##

Fazias na aula a seguir a essa.

##I304##

Só uma informação aqui paralela. Eu estou a ver qual a turma a que estás a referir-te, de Assessoria e Tradução do 3º ano... a qual eu atualmente dou interpretação.

##I305##

Ah, eu tive-a antes de vir para aqui.

##I304##

O primeiro pedido... de tarefa de uma aula foi exatamente eles fazerem um discurso cujo título era *I'm special because*... e houve uma que disse, "ai isto parece as histórias digitais da professora FI01" (risos de todos). Eu achei engraçado, agora relacionei os factos e é por isso que estou a trazer esta informação.

##FI01##

Então vamos começar se calhar ao contrário, mas o que é que vocês acham do papel das histórias. Acham que teriam algum... ou conseguiriam encaixar uma história na vossa disciplina, esta tarefa, criar uma história digital na vossa disciplina?
##I301##
Não. Claramente.
##FI01##
Tem a ver com o programa ou outras questões?
##I301##
Tem a ver com disciplina em si, com o âmbito da disciplina.
##I305##
(Vira-se para a I301 e pergunta) Qual é a tua disciplina?
##I301##
Informática.
##I305##
Ah!
(silêncio de alguns segundos)
##I301##
A não ser que fosse ferramentas que fizessem parte do programa.
##I305##
Eu orientei agora uma aluna de mestrado que fez sobre *fan-fiction*. Eu detectei isto na aula de Tradução de Textos Literário por acaso. Ela é autora e portanto fez o trabalho sobre auto-tradução, em que realmente as pessoas escrevem sobre... figuras conhecidas, figuras públicas muitas vezes, e transformam-nas em personagens. E têm mesmo essa necessidade de fazerem em *blog* e noutra língua. Portanto há uma espécie de fuga para outra língua...
##I301##
Eu passo a justificar. A minha resposta tem um fundamento. É que eu quando lhes dei aulas foi no primeiro ano, portanto ele aí ainda andam (gesticula com as mãos gesto de passos devagar).. a ver o que é que isto dá (I303 acena que sim). Portanto, não têm o mínimo de à vontade a tecnologias, não sabem até que ponto podem falar ou não podem falar, principalmente como a disciplina corre no primeiro semestre. (silêncio de alguns segundos) Portanto, aí há logo assim um, um... um constrangimento... portanto... penso que na minha área não faria sentido. Se fosse no segundo ano, eu já acho que faria sentido.
##I305##
Pois, és do primeiro, não é?
##I301##
Sim e eles só têm informática no primeiro ano, portanto não faz sentido. Quer dizer...
##I305##
Devias ter sido uma professora... porque eles entretanto ficaram um virtuosos (I303, I302 e I304 riem-se)...
##I301##
Os alunos de à três anos eram muito queridos. Mas daí tem piorado assim...
##I303##
Drasticamente...
##I301##
E faziam muito trabalho. Queriam muitas coisas que estavam para além do programa. Este ano são piores 10 vezes mais do que o ano passado. O ano passado ainda eram considerados bons. Este ano há um total de desinteresse, fazem um frete que deus me livre. Portanto não tem a ver propriamente com o curso, tem a ver com as gerações.
(murmúrio e cabeças a acenar)

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Se nuns cursos eles estão a vir melhores, à outros que se nota que estão cada vez piores, ao ponto de que... aquilo que eu acho grave, principalmente neste curso, é encontrar alunos que não sabem o português. Que não sabem falar.
##I305##
Sem dúvida.
##I301##
Eu digo-lhes assim, estão a tempo de arranjarem um instituto de português (risos de todos), em vez de irem para o britânico, vão para um instituto que vos ensine Português para estrangeiros.
[conversas paralelas imperceptíveis]
##I301##
Eu costumo perguntar, que livro têm na cabeceira? É o jornal da bola, novelas, não sei o quê, não sei que mais... portanto o que lhes aconselho logo é, vocês comessem a ler uns livrinhos, porque vocês não sabem ler.
##FI01##
Eu compreendo que a nível de programa isto levante questões, porque temos um programa que temos de cumprir (todos acenam que sim), e depois como vamos inserir isto...
##I301##
Exatamente.
##FI01##
E mesmo meios técnicos, portanto é de facto complicado. Se eventualmente fizesse parte de algum programa, vêem alguma mais valia?
##I305 e I301##
Eu acho que sim.
##I301##
Voltando ao tema das tecnologias, eu queria dizer o seguinte, nós temos um programa que é restrito, tem de ser aquilo e aquilo mesmo. Muitas vezes eles pedem, oh professora não podia ser outra coisa? O que eu tento é dar abertura que há outros mundo, ora o que não podemos é... estamos em contexto de aula... Quando chegamos a uma parte da matéria que ninguém gosta, Excel, porque acham que aquilo é horrível e nunca vai ser usado. No fundo é eu encher-lhes todos os dias a cabeça, dizer-lhes vocês não sabem isto não sabem o sentido da vida, pronto. Portanto, quando me perguntou, se encaixaria, não encaixaria, há um programa a cumprir. Agora, infelizmente não temos disciplinas abertas em que nos dêem opção, olhem vocês têm de falar disto, mas pode ser com a ferramenta a, b ou c desde que a finalidade seja a mesma. Não. Nós já temos ferramentas pré-definidas. Tem de ser esta (bate com a mão na palma da outra) e portanto não damos grande abertura. Claro que depois os mais afoites dizem assim, professora eu vou fazer nesta ferramenta porque é obrigatório, mas vou fazer na outra e também quero que a professora a veja. Tive uns alunos que me fizeram isso. Desenvolver um site. A ferramenta que damos é um bocado... trivial, portanto não tem assim tantas funcionalidades como eles queriam, então desenvolveram em duas ferramentas e depois mostraram-me. "O que temos para a disciplina é esta, e o que fiz é isto" (restantes colegas acenam que sim). Claro que a qualidade não tem nada a ver. O que fizeram por fora era muito melhor, mas isso já depende do aluno.
##I305##
Pois!
##I301##
A nós só nos cabe, pelo menos eu vejo o ensino superior como uma coisa, abrir as cabecinhas para aprenderem outras coisas, não é aprender, porque eles não saem daqui com...
##I305##
Hoje ouvi alguém dizer num painel, daqueles megalómanos, os alunos não sabem quem é Brecht...
##I301##

A não ser que eles precisem. Isso aí eu penso de outra forma, eles não devem aprender quem era determinada pessoa ou determinada ferramenta. Mas nós temos de lhes abrir o conhecimento de como é que eles pesquisam, de como eles aprendem a aprender. Então, chegam lá fora e vão ao *Google* ou a outra coisa qualquer e vão procurar.

[conversas imperceptíveis]

Eu tirei o meu curso e aprendi 10 linguagens de programação. Trabalhei em empresas que estavam na áreas dos sistemas de informação durante 12 anos, e nesses 12 anos nunca tive a oportunidade de aplicar um único conhecimento das 10 linguagens que eu aprendi na faculdade. (I305 e I303 acenam que sim) Simplesmente não tive dificuldade nenhuma em trabalhar com as outras, porquê? Porque me abriram a mente... e assim... elas são todas iguais, só que umas mais à direita e outras mais à esquerda. E portanto, eu acho que o ensino superior só pode ser isso, não pode ser outra coisa. Não podemos fechar ideias porque eles chegam lá fora... e até porque as coisas mudam (I303 acena veemente que sim) e eles têm de chegar lá fora e "como é que eu fiz para chegar a alguma coisa, ok, vou seguir os mesmos procedimentos para descobrir", não me importa absolutamente nada que eles não saibam uma coisa... por exemplo, nós damos teoria, teoria dos sistemas de informação, e eu digo assim, sou totalmente contra. No dia que eles precisarem de saber a arquitetura do computador, porque é uma coisa que a maior parte deles numa empresa nunca irá precisar, mas se alguma vez o precisar, compra um bom livro ou vai à internet e cultiva-se sobre aquele assunto e ponto final.

##I305##

Claro.

##I301##

Porque aprendeu como se utiliza determinadas ferramentas e de pesquisar determinados assuntos. Portanto, acho que a nossa função aqui é só abrir mentalidades. E se nos restasse um bocadinho de tempo nos programas que nos dão para nós lhes darmos isso, mas não. Temos agora uma UC que eu acho que o tempo é metade do necessário para dar metade do conteúdo. Ou seja, temos de dar todo porque o programa tem de ser cumprido, só que eles não vão ficar a saber nem muito, nem pouco. Não vão ficar a saber nada.

##I305##

É muito pouco tempo, é.

##FI01##

Então vamos começar com as histórias. A questão que eu vos coloco para irmos refletindo e depois falarmos um bocadinho no fim é qual é o papel destas histórias nas relações interpessoais. Esta e a ideia que vos quero lançar. Vamos começar com um número. (Coloco o n. da C1 e todos se riem) O que é que vocês acham? O que é que isto vos diz?

##I302##

É um aluno do ISCAP.

##I303##

É de 2009.

##I301##

É um número assim escrito e pessoalmente não gosto de ver pessoas tratadas por números.

##FI01##

Alguém reconhece o aluno pelo número?

##I301##

Claro que não! (restantes corroboram esta ideia através de gestos)

##I303##

Nunca na vida!

(Passo para o nome)

##FI01##

E o nome, C1?

(I303 acena veemente que sim)

Todos

Conheço!

(passo para a fotografia)

##FI01##

E está aqui a fotografia que se calhar não corresponde ao que conhecemos.

##I303##

Pois não!

##FI01##

Pois, mas é a fotografia que está-

##I302##

Na Secretaria online.

##FI01##

E que ideias é que vocês têm em relação à C1? Portanto, a C1 já foi vossa aluna, alguns mais recentemente (I304 acena que sim)...

##I303##

Muito trabalhadora, cumpridora. Ahm... (acena veemente que sim) É isso.... e mãe do grupo todo.

##I305##

E mãe na realidade.

##I303##

Sim, ela tem dois filhotes.

##I305##

Lá está. Eu tenho alguns dados biográficos que me chegam espontaneamente.

##I303##

Eu tive-a a Alemão no 1° ano, e a ideia que eu tinha é que ela é muito protetora e, e... e embora fosse um bocadito faladora (I302 sorri), gostava de meter juízo na cabeça dos colegas, tinha essencialmente essa função (ri).

##FI01##

O I302 riu-se...

##I302##

Porque concordo (aponta para I303).

##FI01##

Com faladora?

##I302##

Sim!

(restantes concordam também e dizem que sim)

##I302##

E não só... é uma pessoa com um... um... sentido de humor bastante acentuado, até bastante agradável.

##I303##

Com energia.

##I301##

Eu vou discordar um bocadinho porque acho que ela é uma pessoa.... Concordo com o que foi dito menos com faladora. Nas minhas aulas ela não se mostrou faladora. Falou sempre quando necessário.

##I303##

Faladora, mas no bom sentido. Como foi numa aula de língua... ela participava bastante.

##I301##

Ah, ok. Para mim uma pessoa faladora é aquela que não me deixa dar a aula.

##I303##

Ah, não.
##I302##
Não, não.
##I303##
Eu quero é que eles falem.
##I301##
Então eu diria mais participativa.
##I302##
Elas às vezes eram conversadoras.
##I301##
Mas como vocês são da área de línguas é um bocadinho diferente. Eu gosto mais que falem só quando eu pergunto. Quando falam fora desse âmbito, já estão a ser-
##I305##
Intrusivos.
##I303##
Perturbadores.
##FI01##
E ela como se portava nesse aspecto? A ideia que tenho da C1 é, de facto, que ela conversava MUITO com a colega do lado, a C6.
##I302##
Sim, sim.
(I303 acena que sim)
##I301##
Não lhe conhecia essa faceta. Pelo menos que prejudicasse o andamento das minhas aulas. Podia falar mas de maneira que não (gesticula com as mãos) ... que não impedisse o andamento da aula. Por exemplo, posso dizer que hoje de manhã, quando convidei 3 meninas a calarem-se elas estavam a sussurrar que eu não percebia nada do que elas diziam, mas aquele sussurro estava-me aqui a fazer um nervoso...
##I305##
Sim, são um bocadinho assim, são.
##I302##
Sim, sim.
##I301##
Dela não tenho essa ideia.
##I305##
Mas ela fala assim. Hoje estavam assim, a turma toda estava (gesticula com as mãos a juntar as pontas dos dedos) num sussurro. Eu estava um bocadinho... enfim, estava com dificuldade em, hoje particularmente... também depende muito do que faço. Às vezes faço trabalho de grupo, mas hoje não foi trabalho de grupo, foi sessão plenária, portanto pede-se que ponham o dedo no ar quando quiserem falar... Mas de facto a C1, tenho de ... é super trabalhadora, muito empenhada, zelosa, super zelosa (enquanto vai dizendo, I301, I302 e I303 acenam veemente que sim)... e, e... muito protetora, estava a I303 a dizer.
##I303##
Sim, instinto maternal.
##I305##
E já percebeu que não gosto muito que ela se sobreponha e ela acalma...
##I301##
Eu penso que talvez, porque ela não tem esse comportamento faladora (gesticula entre aspas) na minha aula, é porque eu esclareço na minha aula que quem quiser falar pode sair que não tem

falta e ela nem fala. Principalmente em aulas teóricas. Eu não consigo dar aulas se eles estão com ruído de fundo.

##I305##

Não, mas é muito boa aluna.

##I301##

Estar a explicar conceitos teóricos, algo completamente novo com (faz barulho de murmúrio)...não dá, pronto. E portanto, essa faceta não conhecia na C1. Portanto, nunca impediu o bom andamento da aula.

##I304##

No meu caso, eu só tive duas sessões, portanto dois blocos de 3 horas, mas é engraçado porque já tenho uma espécie de perfile também nesse sentido. Muito responsável e que gosta de saber mais. Por exemplo, no intervalo veio ter comigo (I305 e I303 acenam que sim) e a C1, c6 e eu estivemos a conversar sobre questões da interpretação de conferência. Só a falar sobre isso. De maneira que dá a ideia de que está interessada no assunto, obviamente, mas também que ela própria gosta dar de si e receber um extra. Tem também uma postura mais madura, talvez pela idade, mas um pensamento maduro e isso interessou-me bastante bem.

##I305##

E acrescenta imenso.

##FI01##

Destaca-se no grupo?

##I305##

Sim! (rosa e I302 também acenam que sim)

I303

Eu acho que não é mesmo por causa da idade, é também porque tem experiência profissional e isso acho que ajuda bastante, comparando com os colegas que não têm, penso que nenhum deles terá, se terá é muito pouco... e ela tem essa... hum... vivência, não é?

##FI01##

Então, vou mostrar-vos a história da C1. Não influenciei em nada. Tudo ao critério deles.

(posicionam-se para ver melhor e a história da C1 começa)

("saudade se si próprio..." I305 escreve qualquer coisa no papel)

("fragilidade do seu carácter..." helena tb toma notas)

(história termina e ninguém fala. I303 tem um sorriso nos lábios)

##FI01##

O que é que vocês acham desta história da C1?

(I301 abana lentamente a cabeça de um lado para o outro com uma expressão facial de dúvida)

##I304##

Um bocado simbólica.

##FI01##

Acham que se não soubessem que era dela, que identificavam a história?

##I301##

Não! (tom muito assertivo)

##I303##

Não! (abana a cabeça e I302 tb) Um peixe e a C1, nem por isso (risos de todos).

##I305##

Surpreendeu-me muito, sim.

##I301##

Surpreendeu a todos.

(todos concordam)

##I302##

Se bem que se notam ali alguns traços da sua personalidade (I303 concorda). Destacar-se pela diferença... dos outros.

##I304##

Mas também fragilidade de carácter. Foi a nota que eu tirei aqui.

##I301##

Exatamente. Ela era diferente no sentido que tinha de ser igual aos outros. Se bem que eu acho que isso não é um traço próprio da C1.

(I302 concorda)

##I305##

Esta coisa de ser igual a si própria é uma coisa...!!

##I301##

O que quer dizer que ela é uma boa atriz.

(silêncio de alguns segundos)

##FI01##

Se calhar foi algo anterior?

##I303##

(acena veemente que sim) Eu acho que sim, que deve ter sido algo (gesto com as mãos a enrolar) que era expectável que ela fizesse, ou que tinha de seguir um caminho...

##I301##

Sim, essa história pode ser anterior as nossas vivências com ela, não é?

##I303##

Claro! Eu, eu pensei assim.

##I301##

Se a história pretendia transmitir o que ela é desde que ele entrou aqui na escola, acho que isto não tem nada a ver com ela. Poderá ter a ver com vivências pessoais ou qualquer coisa assim do género...

##I302##

Acho que sim.

##I301##

Enquanto aluna, acho que não tem nada a ver.

##I305##

Acho que não é tão lógico. Acho que pode perfeitamente ter a ver até porque eu não a conheço tão profundamente enquanto pessoa.

##I301##

Em relação àquilo que nos transmitiu.

##I305##

Mas sim. Por outro lado sim, pode perfeitamente ter a ver com ela. Quer dizer, eu não diria se me dissesses de quem é esta história talvez não chegasse lá. Mas... de facto, eu vejo aqui... agora que sei... muito daquilo que ela revelou ser, enfim... em termos de gostos, tendências e interesses. Por vezes faço as minhas marotices e coloco assim um texto mais literário e ela... adora! Adora! Tudo que seja ... a fuga ao comutativo e à ordem. Portanto, esta coisa de... mm... da coragem, acho muito bem, muito bem.

(silêncio)

##FI01##

Vamos passar ao seguinte.

(passo para o aluno seguinte e mosto o número)

##FI01##

Vamos a mais um número.

##I303##

Este é o C3.

[conversas paralelas muito animadas e risos]

##I303##

Oh, oh... (leva as mãos à cabeça num gesto até mais de "transmissão de pensamento")

##FI01##

C3

##I303##

Eu fixava por *xx* (diz o nome do meio)

##FI01##

Pois a questão dos nomes também é interessante, porque mais à frente vamos falar da C4, e levanta questões, de afinal que nome é que ela usa?

##I302##

Eu fixei o C3 porque tenho um amigo que se chamava assim.

##FI01##

Eu vou ser sincera, quando fui à secretaria online e eu então onde está? Ano está aqui e depois duvidei por causa do último nome e questionei se seria assim... Não associei o nome à imagem. (mostro a fotografia)

##I302##

É, é.

(restantes acenam que sim)

##I305##

O nome é curioso, não é comum.

##FI01##

E que ideia têm do C3? O que acham?

##I303##

É muito reservado.

(silêncio de alguns segundos)

##I305##

Sim.

##I303##

Pelo menos à 3 anos atrás... (ri). Não é um excelente aluno. Era um aluno mediano mas, mas... esforçado. Mas MUITO, muito reservado. Acho que nunca lhe ouvi um comentário assim mais,... pessoal. Que falasse um bocadinho mais, normal...

##I305##

Sim, sim. Um bocadinho mais pessoal.

##I303##

Nunca ouvi nada.

##I305##

Eu subscrevo.

##I302##

Sim. Reservado, tímido. Talvez haja ali também uma... alguma falta de confiança, de autoconfiança.

##I303##

Curiosamente, nestes anos... ao passar no corredor é das pessoas que mais me cumprimenta.

##I305##

Ele está mais solto, não é?

##I303##

Sim.

##FI01##

Se calhar a evolução ao longo dos anos.

##I305##

Claro.
##I301##
A ideia que eu tenho do C3 é que ele era um pouco inseguro, ... mas interessado.
##I305##
Sim, sim!
##I301##
Muito interessado e que ... inseguro porque ele era incapaz de colocar uma questão durante a aula. Ele ficava para o fim da aula para perguntar fosse o que fosse, fosse sobre o conteúdo, fosse sobre qualquer coisa... que estava para acontecer... Ele não falava perante os amigos. Se ficavam dois ou três e dizia, falo depois. Era sempre o último a falar e falava sozinho. Só falava comigo sozinho.
##FI01##
Isso foi no primeiro ano?
##I301##
No primeiro ano. MAS era responsável.
##FI01##
(viro-me para a I305) No terceiro, ele continua assim?
##I305##
(alguma hesitação) Já não é e já vai falando, assim levemente... mas muito pouco. Desde o primeiro ano noto que está assim mais solto.
##I301##
Uma coisa que acontecia é que ele faltava... na altura havia ali uma situação, já não me lembro, mas havia ali qualquer coisa familiar, mas ele via-se obrigado a faltar algumas vezes... mas na outra aula vinha logo saber o que é que se tinha passado. Muito interessado e responsável mas notava-se muita insegurança e mesmo por exemplo, eu tinha certeza que ele sabia e ele vinha perguntar se era assim. Era. Muito inseguro. Responsável mas inseguro.
##FI01##
I304 é interessante saber a tua opinião.
##I304##
Eu só tive duas aulas com ele e, ele falou ao microfone e tremia-lhe um pouco a voz. E eu perguntei "então como está o seu ritmo cardíaco" e ele (helena levanta a cabeça e respira fundo), "agora já está melhor".
##I301##
Isso também era uma característica. Se lhe transmitíssemos confiança,... ele (gesticula) reage.
##I304##
Sim, ele reage.
(todos concordam)
##I301##
Se lhe dissesse oh C3, está inseguro mas porquê? Às vezes até em véspera de teste de avaliação ... então ele mudava o comportamento. Ele precisava de sentir que tinha ali uma rede. Se ele sentisse a rede até arriscava fazer. E fazia bem porque ele sabia fazer. MAS se soubesse que estava sem rede, era capaz de não o fazer.
##I304##
Isso é muito boa informação para aquilo que eu vou fazer em termos de estratégia...
[conversas paralelas imperceptíveis]
##I301##
Isso não é justo! (diz a sorrir)
##I304##
Vou utilizar essa estratégia na sala de aula para puxar mais por ele.
##FI01##

460

No fim do terceiro ano, mas a I304 ainda vai a tempo.
##I301##
Então vou propor uma coisa, que fizessem a sua história de vida antes de entrarem, logo na primeira semana (risos de todos)... porque é assim é muito difícil para um aluno que entra no ensino superior... os amigos são diferentes, é tudo diferente e quando eles têm este problemazinhos e nós temos 300 alunos... é difícil de lidar com tantas personalidades... alguns passam-me ao lado. E eu por acaso fiquei muito contente quando vi a lista de alunos, porque eu pensei assim, acho que me lembro dos 5. O que é uma coisa rara. É extremamente difícil decorar nomes, associar nomes a pessoas e estes consegui associar todos, não sei como. Para mim foi excelente. Fiquei satisfeita comigo porque pensei, afinal consegui conhecer alunos. Parece-me que este grupo foi escolhido à medida. Por alguma razão estes alunos chegaram à final.
##I303##
Pois!
##I301##
Por alguma razão... isto para mim foi assim... se agora me diz que, ... que desta turma estes foram os únicos, então percebo perfeitamente porque é que me lembro dos nomes deles.
##I305##
Pois pode, perfeitamente.
##I301##
Mas é que de certeza absoluta. Eu nas aulas pergunto, "olhe, você chama-se?" e passado dois minutos, "disse que se chamava?"
##I305##
É como eu.
##I301##
Eu não consigo. Para conseguir associar um nome à pessoa fiquei muito contente porque é sinal que eles me transmitiram alguma coisa, que fixamos. Alguma coisa de bom ou de mau, não é?
##I303##
Exatamente.
##FI01##
Vou mostrar-vos a história do C3.
(dou início à história)
(ao longo da história, vão acenando que sim e I304, de vez em quando toma notas)
("como pessoa"... I303 expressa espanto e levanta as mão à frente num gesto de parar, ri-se)
(sou teimoso"... todos se riem)
(têm-me em boa conta"... I303 e I301 tentam esconder o riso, I305 escreve)
("longos dois minutos"... I302 ri)
("meus cumprimentos"... I303 acena com a mão)
##I303##
Ficámos sem conhecer o C3. (diz a rir)
##I305##
Extraordinário... incrível.
##FI01##
Portanto diferente, completamente diferente da história da C1. Incrível, porquê?
##I305##
Foi completamente autobiográfico, acho eu (I303 acena que sim).
##FI01##
O que é que isto vos diz?
##I303##
Continua a ser reservado, (gesticula com as mãos a compartimentalizar, a segmentar)
##I301##

Eu acho que não. Se continuasse as ser tão reservado e tão tímido não contava os seus...
##I305##
Marcante de partilha.
##I301##
Exato. Se ele fosse assim tão reservado não mostrava os fracos dele, acho eu.
##I303##
Mas ele não diz nada de extremamente pessoal. (I303 enumera) Fui para a escola, fui para ali, fui para acolá... quer dizer, a única parte que ele fala dele, da parte íntima, foi quando ele "como eu acho que sou" e "como é que os colegas acham que eu sou" e, e... quer dizer foi muito pouquinho... ele não se expos. Eu acho que ele não se expos.
##I305##
Eu percebo o que queres dizer, de facto. É muito autobiográfico, mas é...
##I303##
Aquilo que pões no curriculum.
##I305##
Informativo, documental.
##I303##
Exatamente.
##I305##
Não é literário, nem funciona a nível do símbolo como o da C1.
##I304##
Eu achei engraçado ele levar "a pessoa que sou" (gestos de aspas) e depois tinha fotografias do ISCAP e coisas assim...
##I305##
Ah! (com espanto)
##I304##
Uma espécie de publicidade, "e isto é que é a minha escola e eu sou assim e eu gosto de estar aqui integrado, ouviram?" Só na infância é que ele mostrou duas fotografias. E isso ele não se importou de mostrar, ele como está com a mãe e com a irmã, salvo erro, ou uma outra criança e quando está numa outra foto, mascarado. Com máscara, portanto não se mostra aos outros tal como é, mas sim como ele quer que eles o vejam. Pareceu-me isso.
##I305##
Sim, sem dúvida.
##I304##
E aquela foto idílica da montanha, do lago e do pinhal que é recorrente, é "ok, estamos calmos (risos de todos), mas isto é para vocês verem, não é para eu dizer quem sou". Pareceu-me isto um bocadinho, não sei.
##I302##
Aliás, quando ele referiu um momento que me marcou da vida eu estava à espera de outra coisa.
##I303##
Eu também.
##I302##
Aquela experiência que ele viveu na idade da escola, acho que, a maior parte das pessoas têm essa experiência, portanto, eu estava à espera de alguma coisa diferente.
##I303##
Ele não se expõe. Eu acho que ele não se expõe por isso é que eu disse que continuo a não saber quem é o C3.
##I301##

Eu concordo com o que vocês disseram e retiro um bocado aquilo que disse, mas acho que há aqui um conflito. Quem é reservado, quem é tímido não chega e diz, olha eu sou tímido. Não assume.
##I305##
Sim, ele assume.
##I301##
Ele assume plenamente, eu sou reservado, eu sou tímido.
##I304##
Aliás, se repararam, a posição das mãos, ele tem-nas escondidas atrás de si (coloca as mãos atrás das costas), ele não está a dar-se aos outros. Ele está a reservar-se...
##I301##
Aqui há uma coisa que me despertou a atenção, ele diz assim "o que é que os meus amigos pensam de mim, acho que pensam bem porque eu também faço tudo para que eles pensem bem de mim".
##I305##
Sim! (Aponta e abana o indicador vigorosamente)
##I301##
Ok. Pelo que eu conheci do C3, o C3 entrava depois dos colegas e saia depois dos colegas e não falava com os colegas. (silêncio de alguns segundos) O C3 era tão reservado... não era aquele que fazia para que os colegas gostassem dele. Portanto ele era isolado. Se é que ele é assim, se é que tem amigos... na altura o que eu achava é que o C3... o C3 andava sozinho.
##I305##
Agora não.
##I303##
Não.
##FI01##
Não sei se aperceberam dos passatempos preferidos dele.
##I301##
A natação.
##I302, I304 e I303##
Videojogos.
##I301##
Online. Mas está reservado. Continua a estar reservado. E mesmo a natação é reservada, é isolada.
(Todos acenam que sim)
##FI01##
Sim, é um desporto individual.
##I301##
Sim. Ele não faz nada em grupo. No fundo vem mostrar aquilo que eu conhecia do C3. O C3 andava sozinho. Entrava depois dos colegas e saída depois dos colegas e eu nunca vi o C3, como ele diz agora, a interagir com os colegas para mostrar que é amigo, que no fundo é o que ele diz, que cultiva a amizade porque quer ter amigos. Isso eu não conheci. O C3 era aquela pessoa fechada (faz gesto de círculo). E pelos gostos dele... Videojogos, jogos online é para quem não gosta de se mostrar ao mundo, não é?
##I304##
E ele está de óculos escuros.
##I301##
Não há nada no perfil dele... se ele dissesse gosto de passear com os amigos, gosto de... não, é tudo sozinho.
##FI01##

E as imagens que ele utiliza?

##I303##

As fotografias oficiais. As de turma. O grupo e ali está diluído. Eu não consegui identificar.

##I302##

Engraçado, a ideia que eu tinha da turma é que... são, de alguma forma, unidos. E eu via o C3 como parte integrante do grupo.

(I305 e I303 acenam que sim)

##I301##

Isso foi em que ano?

##I302##

O ano passado.

##I301##

Eu estava a falar do primeiro ano.

##I303##

Eu também o tive no primeiro ano, mas lá está pode ter a ver com as línguas.

##I301##

Pois, eles aí são obrigados a conversar, na minha não. Acabam por fazer trabalho sozinhos.

##I305##

Aquela turma noto.. que eles têm uma preocupação com os outros que eu considero fora do comum. Ele vêm às vezes falar comigo... uma vez por outra... a interceder pelos colegas, preocupados, a mostrarem alguma preocupação com os colegas.

##I301##

Mas isso já vem do primeiro ano. Sim, essa foi uma das poucas turmas que eu senti união entre eles (I303 acena que sim). Super unidos (I302 concorda), tirando um ou outro claro. Agora o C3 é aquela pessoa que está sozinha. Que fica sentado... não se junta a ninguém no computador. Normalmente estão dois a dois. Fica sozinho, isolado e fala só quando está sozinho comigo. Essa é a ideia que tenho do C3 no primeiro ano.

##I305##

Mas ele no terceiro ano já não está assim. Está um bocadinho melhor. Um bocadinho melhor, quer dizer... um bocadinho melhor a interagir.

(Silêncio de alguns segundos)

##FI01##

Vamos então ver o terceiro...

##I303##

##FI01## agora não arrisco.

##FI01##

Estava para organizar por ordem alfabética, mas reparei que o nome da C4 não é como eu a conhecia, mas sim que tem um nome antes. Então, o que é que vocês me dizem da C4?

##I303##

(ri-se) Energia a mais. "Oh professora!" (Agita-se vigorosamente enquanto fala, a imitar a postura da aluna)... (todos se riem) aquilo cansa.

##I301##

É cansativa. É muita energia. Mas é uma pessoa interessada.

(I302 encolhe os ombros)

##FI01##

Concordas I302?

##I302##

Deixa...

##I303##

É. Ele tem uma opinião diferente.

##FI01##

É engraçado, porque eu também tenho uma opinião diferente. (Viro-me para a I304) Também tens às 8h30 da manhã?

##I304##

Sim, sim.

##FI01##

Pois, eu tinha-os às 8h30 da manhã e a C4 às 8h30 da manhã...

##I303##

Já devia estar toda....

##FI01##

Não, não estava.

##I303##

(I303 expressa espanto) Oh, a sério?

##FI01##

Muitas vezes perguntava, "C4, o que é que se passa"? Resposta, "acordei à cinco minutos" (risos). Depois descobri que afinal ela mora aqui, quase dentro da escola e acorda cinco minutos antes, veste-se e vem para o ISCAP sem o pequeno almoço. Houve um dia que ela acordou mais cedo, tomou o pequeno almoço antes de vir para aula e foi aí que eu conheci o C4 (risos de todos).

##I305##

Ah... estava mais...

##I303##

A verdadeira!

##FI01##

Eu estava espantada e os colegas, "oh professora, esta é que é a C4". Não sei se é esta a ideia de todos.

##I301##

Esta semana encontrei-a no bar... ah... ela nunca deixou de me cumprimentar... é uma pessoa extremamente simpática (I303 acena veemente que sim e entra em conversa com o I302) e estava a falar comigo e a caminhar. Eu estava parada mas ela continuou a caminhar (risos de todos). Falava, "oh professora não sei o quê" (movimenta-se de um lado para o outro na cadeira, a gesticular com as mãos e a olhar para todos os lados)... virava-me as costas continuava a fazer o que estava afazer, e a falar... e eu assim, parece que estou aqui... um boneco.

##I303##

Eu uma vez disse-lhe, "de onde vem essa verborreia toda?" e ela (com um tom muito animado e agitado) "ah que engraçado, a professora de... ah, a *X* disse exatamente o mesmo!" Toda contente. (risos de todos)

##I301##

Mas a sério, eu acho que ela é uma pessoa que gosta de se ouvir.

##I303##

Sim, também.

##I301##

Ela gosta muito de se ouvir (I302 sorri).

##I303##

Mas acho que ela é simpática, foi sempre muito cumpridora apesar de ser assim... cabeça-de-vento, não é? Mas comigo sempre foi, todos os trabalhinhos na hora. No segundo semestre eu pedi para fazerem, no segundo semestre... eles tinham de descrever a sua casa de sonho. Podiam fazer da forma que quisessem, maqueta, um vídeo, o que quisessem e ela fez um trabalho (acena que sim) bastante interessante no *MovieMaker*. Fizeram coisas muito giras e ela foi uma das que no dia tinha tudo preparado... e, e... muito boas notas.

##I305##

Sim, muito boa aluna.
##I301##
Comigo, no início isso não aconteceu. Ela era tão despachada, tão aérea e falava de tanta coisa... que não se concentrava no que era importante. Portanto desistiu em avaliação contínua e foi a exame final, pronto. O que não é nada normal.
##I305##
Pois, isso aconteceu-me. Fiquei um tanto surpreendida com a nota que ela teve porque, de facto, ela escreve extraordinariamente bem, em Português... não é normal. Não sei se acham isso ou não.
##I301##
Os nossos alunos não escrevem Português.
##I305##
A C4 escreve. Isso garanto. Tenho um texto que ela fez à minha beira. Fez a tradução e fez o comentário e, e... e não contava porque, e de facto, ela não se deixa conhecer porque está sempre (gesticula as mãos e os braços vigorosamente)... é uma borboleta, não é?
##I303##
Não deixa de ser uma máscara.
##I305##
Ela fala, (continua a gesticular vigorosamente) ta, ta, ta... (risos de todos) e torna-se cansativo, efetivamente.(I303, I301 e I305 acenam que sim) Depois surpreendeu-me um bocadinho o resultado do teste individual. Depois já na segunda prova ele têm de prestar... têm e fazer uma apresentação do trabalho que fazem para avaliar a oralidade e aí já não se destacou tanto como outros se terão destacado.
##I301##
Uma característica que eu acho que ela tem é que ela é muito impulsiva naquilo que diz.
##I303##
Sim. Ela não pensa duas vezes.
##I301##
Ela não pensa naquilo que diz. Ela qualquer coisa... sei lá... uma série de vezes que ralhou comigo a sério , ali a tirar....
##I305##
É. Ela tem....
##I301##
Eu das primeiras vezes pensei, ela vai-me bater!
(I303 ri-se às gargalhadas)
##I305##
Pois é, pois é.
##I301##
A sério. Da primeira vez que ela teve essa reação e pensei assim, ela vai-me bater. Ela vira-se para mim com aqueles gestos (movimenta o tronco e os braços vigorosamente), não estava habituada, nunca tive uma aluna assim... e eu "calma..." Depois quando ela vinha eu dizia assim, "C4 vamos com calma e vamos conversar, ok?" Pronto. Quando ela não fez por avaliação contínua, veio tirar satisfações porque é que não fez por avaliação contínua. Pronto, muito impulsiva (I303 acena que sim), não pensa duas vezes ou nenhuma vez naquilo que vai dizer, mas depois...(movimenta as mãos, uma por baixo da outro repetidamente)
##I303##
Retrata-se.
##I301##
Sim, depois retrata-se e percebe que (I303 acena veemente que sim), percebe que... e "oh professora pois devia ter" ta-ra-ta-ta-ta e pronto.

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##I305##
Desbocada.
##I301##
Exato. Eu costumo dizer que ela tem o coração perto da boca. Eu também tenho, mas de vez em quando temos de por uma trave.
##I305##
Sim, sim.
##I301##
Ela ainda não conseguiu encontrar. É muito nova, não é? Ah... pronto... mas uma pessoa responsável, ahm...mas... responsável em DETERMINADAS coisas.
##I303##
Sim, talvez.
##I301##
Noutras, deixa-se ir com os outros (gesticula com dedos as esvoaçar). O que eu me lembro é que ela estava sentada no meio de um grupo totalmente desinteressado, e essa foi a razão porque ela não fez em avaliação contínua, porque se deixou levar.
##FI01##
I302?
##I302##
A ideia que eu tenho da C4 é assim um bocadinho (leva o dedo indicador acima e a baixo) aos altos e aos baixos, porque... eu sei que ela, portanto, revelava responsabilidade, maturidade natural e depois há momentos, houve momentos em que revelava precisamente o contrário. Eu não sabia muito bem como... (gesto de incerteza)... portanto houve ali, de certa forma, um choque...
##I305 e I301##
Sim, sim.
##I302##
Talvez...não sei. Há ali.... (alguma hesitação notória) um bocadinho de... ahm... falta de formação pessoal mesmo.
##I301##
É. Eu acho que ela ainda não tem o seu carácter bem formado. Ela não sabe muito bem se quer ser extrovertida e brincalhona, ou se quer ser uma pessoa responsável. Eu acho que ela gosta de ser as duas coisas mas não sabe lidar com tudo ao mesmo tempo (I303 acena veemente que sim)
##I305##
Sim. Isso é interessante.
##I301##
Portanto, uns dias está virada para um lado (todos se riem), outros dias convive-se perfeitamente com ela. Há uns dias que deus me livre... portanto acho que, não sei... estou a falar de à dois anos e acho que a personalidade dela ainda estava em construção, o que devia ter acontecido uns anos atrás. Eu considerava a C4 infantil porque a C4 ainda estava na construção da sua personalidade (I303 acena que sim). O que é que eu quero ser, como quero ser, como vou reagir... foi o que reparei na C4, que ainda estava a construir-se. Aquilo que as miúdas fazem nos 14, 15 anos...
##I305##
Isso estamos todos, não é?
(Todos se riem)
[conversas paralelas imperceptíveis]
##I301##
Ela não sabia muito bem para que lado... que tipo de pessoa queria ser.
##I305##
Compreendo. E sim.

##I301##

Acho que havia momento que dizia assim, isto é um exemplo de dupla personalidade. Eu não sei o que vou encontrar hoje. Isso não era só comigo. Com os colegas ao lado, ela tanto disparatava-

##I303##

Sim, Sim!

##I301##

Como colaborava perfeitamente com os amigos. Se disparatava, disparatava com toda a gente. Não sei como ela está agora.

##I302##

Por exemplo, ainda... ela deixou de ser minha aluna, obviamente. Assim em contexto fora, fora sala de aula, ahm.. quer dizer... eu hoje passo por ela no corredor.. e ela cumprimenta-me.... assim como no outro dia passo por ela e ela faz de conta que não me vê.

(I303 acena que sim)

##I305##

É assim. Ela é assim.

##I301##

Eu acho que ela é distraída. Ou inconstante. Será mais o inconstante.

##I305##

(concorda) Inconstante.

##I301##

Eu acho que ela ainda não chegou ao ponto.

##I302##

Sim. Acho que ela ainda se está a construir.

##I305 e I303##

É!

##FI01##

Eu acho que ter a C4 as 8h30 da manhã pode ter alguma influência na perspectiva.

##I304##

Sim, sim.

[conversas paralelas imperceptíveis]

##FI01##

Os colegas diziam-me, "a C4 não é assim". Mas a ideia que eu tinha dela não é esta. I304, que ideia tens dela?

##I304##

Muito vaga ainda. Não sei se estaria adormecida na altura (todos se riem)... pedi por favor apresentem-se.. o nome, etc... e algumas palavras sobre vocês só para conhecer-vos e ela disse, eu sou, e o seu nome completo, ... e eu perguntei, então por que nome gosta de ser conhecida e ela C4 (refere segundo nome) com (soletra as letras do nome) (todos se riem), e eu ok, pronto. Não consegui fazer o *I am special because* e estou curiosa por saber qual será a reação dela quando fizer esse exercício. Vamos ver o que vai dar.

##FI01##

Ok, eu vou mostrar-vos a história da C4. Vou ter de vos mostrar a história... e depois no fim vou ter de vos mostrar outra coisa para vocês tentarem perceber a história. Vamos ver.

(começa a história e participantes começam a abanar a cabeça, e a franzir o sobrolho uma vez que não se percebe o que a C4 diz)

##FI01##

Eu deixei passar assim porque esta foi a história que a C4 me entregou. Agora vamos tentar perceber o que é que disse (todos se riem). Engraçado que todos disseram que ela é assim ti-ti-ti-ti (muito rápido a falar) e

##I303##

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A música é calma.
##FI01##
A forma como ela se expressa é rápida e não se percebe rigorosamente nada. NA aula eu disse, eu vou passar outra vez e a C4 vai contar a história, e ela contou, mas também contou ti-ti-ti-ti... Pedi-lhe o texto e agora vou mostrar-vos o texto.
##I305##
É ela que está a desenhar?
##FI01##
Não. Vou mostrar o texto porque a I305 falou na escrita, e de facto, ela tem uma escrita...
(silêncio enquanto lêem o texto)
(I304 e I305 sorriem e suspiram quando terminam. I305 acena veemente que sim e gesticula com a mão para cima e para baixo "fogo")
##I301##
Coisas MUITO contraditórias.
##I302##
Discurso descontrolado.
##FI01##
Lembrei-me da borboleta.
##I303##
O passarinho que vai (aponta para vários pontos consecutivamente)
##I304##
O que há lá fora? O que há lá fora? (empolgada)
##I305##
Isso mesmo. O que não quer dizer que a escrita dela seja má.
##I302##
Não. Pelo contrário!
##I305##
Uma escrita esquizofrénica.
##I301##
O que eu entendi que ela pretendi a transmitir... ela entra em contradição. Mais uma vez, quanto a mim, ela ainda não tem a personalidade formada.
##I301##
(começa a ler o texto em voz alta) "Não queria ser..." não acho que isso tenha a ver com ela. Isso não me transmite a personalidade da C4. Acho que ela quer ser qualquer coisa, mas ainda não sabe o que quer. (continua a ler) "ver e ouvir..."
##I305##
Isso é importantíssimo.
##I301##
"prestar atenção a outras vidas..." não é essa a ideia que tenho da C4. Ela gosta de se ouvir, a ela não os outros.
##I305##
É um personagem que está a falar...
##I303##
Exato. E lá está, a personalidade dela é uma máscara.
##I305##
Isto é revelador. Não sei se é homodiegético ou heterodiegético.
##FI01##
Ficaram surpreendidos com a história?
##I302##
Não! Porque também não sei o que... não sei o que pensar disto.

##I303##
Isto não diz nada, não é?
##I301##
Como ainda não compreendi a C4, não compreendi a história acho que uma coisa une-se à outra.
##I302##
Para mim, não sei o que é.
##I303##
Pergunta não respondida.
##I305##
Para mim isto é uma história sobre a busca.
##FI01##
A busca. Por acaso entendi como precisamente a história da busca (I305 acena veemente que sim). Para mim fez todo o sentido aquilo que diziam, ainda se procura, não sabe quem é, está naquela fase... não sei, foi interpretação minha.
##I305##
Sim.
##FI01##
A propósito dela escrever bem. Perguntei se estavam interessados em seguir o mestrado e uma coisa interessante que a C4 disse é que não quer seguir o mestrado cá, quer ir para a Faculdade de Letras.
##I305##
Pois! É natural.
##FI01##
Ela quer seguir as literaturas.
##I301##
Eu falei com ela na segunda feira. E perguntei, então está a acabar e ela disse "estou e vou fazer o mestrado já de seguida". Mas assim tudo de rajada ela disse "porque acho que o mestrado não tem de ser na mesma escola", e eu disse assim, "concordo plenamente..." mas depois disse "para onde eu vou não tenho saída". Então eu disse, "oh C4, espere lá, e então esta área onde está?" "Esta área onde estou tem mais saída mas eu não vou fazer mestrado numa área que já tenho a licenciatura. Portanto vou fazer mestrado em"... já não sei em que é que ela disse, mas sei que não tem saída.
##I305##
A mim não me disse nada.
##I301##
Eu perguntei, "então porque não repensa?" Concordo que seja noutra escola, concordo que seja noutra área... ela disse "eu de tradução já sei"...
##I305##
(sopra...) Não, não sabe.
##I301##
De tradução já tem a licenciatura portanto agora quer conhecer outros mundos, embora saiba que o mestrado que quer fazer não tem saída nenhuma, tradução terá mais. Então eu disse "acho que devia repensar o que quer fazer antes de se inscrever". Pronto esta foi a nossa conversa ali no bar da esquina (risos de todos).
##I305##
É curioso. Isto, isto é uma coisa que... bem... no fundo é compensador também porque acabamos por (junta as mãos)... por.... e a FI01 está a proporcionar-nos isto. Pelo menos a mim, acaba por mostrar que há concomitâncias, concomitâncias fortes. Eles têm de traduzir um texto, grandinho de Alemão para Português, e o Português ela escreve MUITO bem.
##I301##

Eu acho que a C4 é muito inteligente. Não aproveita essa inteligência que tem.
##I305##
A forma de expressão dela não é propriamente linear.
##I303##
Pois, porque ela aí perde-se.
##I305##
Por isso é que tu realmente foste brilhante em... não se percebia nada, estava tudo atrapalhado...
##I301##
Ela não sabe falar, não é não sabe o que dizer, é não tem dicção... não consegue. As palavras saem com maior velocidade do que o processador dela. (risos de todos)
##I303##
Ela debita.
##I301##
Exato.
##FI01##
Vamos continuar?
##I301##
Isto, isto... (olha para o relógio)...
##FI01##
Vocês falam e eu ouço. Aquilo que vocês estão a dizer é enriquecedor para mim.
##I305##
Tudo depende de nós (Risos de todos).
##FI01##
Faltam mais dois. Temos então a C6.
##I301##
Amiga da C1, certo?
(passo para o nome e, logo a seguir mostro a imagem da C6)
##FI01##
Que ideia é que têm da C6?
##I302##
Igualmente conversadora, como a C1. Nunca foi assim algo que perturbasse o andamento da aula (I303 acena que sim). É aquela conversa entre duas colegas a meio da aula, mas não prejudica assim...
##I305##
Sim.
##I302##
É uma pessoa extremamente delicada. Inteligente também, responsável, ahm... bem formada... essa é a ideia que tenho da C6.
(silêncio de alguns segundos)
##I305##
Eu também. Concordo.
##I301##
Faço minhas as palavras do I302.
##I303##
Mas não conheço muito sobre ela. Só conheço a parte da aluna.
##I302 e I301##
Sim!
##I303##
O lado pessoal não conheço.
##I305##

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Conheço uma parte pessoal porque ela me revelou, mas sei que é muito novinha, muito novinha e EXTREMAMENTE preocupada. E é tão preocupada que aquilo (gesticula com as mãos para si)... acaba por lhe fazer mal, não é?
##I303##
(expressa espanto) Oh!
##I305##
Ela é TÃO preocupada com ela e com os colegas que, por exemplo, no primeiro mini teste faltou, porque.... telefonou... "oh professora não consigo sair de casa"... Estava com uma crise de saúde complicadíssima. Portanto, aquilo atinge proporções assim muito... pronto... também não sei muito mais... ahm, de facto, acho que ela... faz todos os trabalhos (I303 acena veemente que sim), eu tenho os ficheiros dos trabalhos que vou pondo, que eles me vão mandando, e de facto faz tudo tudo tudo tudo! E é realmente de uma preocupação... ela pesquisa à exaustão um assunto, um termo, e é, de facto muito preciosista, preocupada... e às vezes penso que ela devia ser um bocadinho MENOS preocupada porque é muito novinha.
##I301##
Isso também depende do contexto. Acho que ela é bastante mais adulta do que a C4. Quando nós falamos aqui a C1 e a C6 que falam durante a aula e que não perturbam, a C4 só diz um ai ou olha para o lado e já perturba. E sozinha.
(Todos concordam)
##FI01##
I304, que ideia é que tens da C6?
##I304##
A C6 deu muito de si naquele exercício, naquele discurso *I'm special because* porque ela falou do acordar de manhã, "eu não sei o que sinto, mas de facto quando acordo de manhã estou viva" e isso... deu muito de si, digamos, muito pessoal que normalmente as pessoas não gostam de partilhar muito ou assim, e então ela falou muito de si. Depois no intervalo veio falar com a C1, também sobre questões de interpretação, técnicas e tudo mais. Mostra bastante maturidade, mesmo a nível científico e académico, e naquela situação concreta.
##I303##
É. Eu lembro-me que perdia os intervalos por causa da C1 e da C6 (todos se riem e acenam que sim)
##I301##
Eu tinha uma turma a seguir e nunca conseguia sair, até me esquecia de marcar o ponto porque não vinha à porta.
##FI01##
Só uma questão porque vocês falam de maturidade da C6 e, de facto, a C6 tem uma idade muito diferente da C1.
##I303##
Sim. Ela é nova, muito nova.
##FI01##
Mas elas dão-se MUITO bem.
(Todos concordam)
##I301##
Mas maturidade e idade não tem nada a ver.
##I303##
Exato.
##FI01##
Estou a questionar porque a C6 é mais da idade da C4.
Todos
Sim, sim!

##I301##

Isso tem muito a ver com a personalidade da pessoa, e com a educação que a pessoa tem em casa. Isso começa-se a ver já de criancinha. Temos crianças de 6 anos, uma que são já crianças maduras e outras que são uns bebés.

##FI01##

Vou mostrar-vos então a história da C6.

(Coloco a história)

(Risos quando surgem as imagens da ALDO, carro, disco, praxe)

("E agora"... todos acenam que sim com um sorriso nos lábios)

##FI01##

O que é que acharam da história da C6?

(silêncio de alguns segundos)

##I303##

Adorei!

##I304##

A mim o que me marcou mais foi na camisola do bonequinho a dizer *Nerd Inside* (todos se riem) e no fundo quando dizia Finalmente mas tinha vozes de crianças. (I305 aponta o dedo e abana vigorosamente à I304) Ou seja, ela não dispensa a sua faceta de "sou jovem e assumo que sou criança e gosto de ser criança quando posso mas também tenho que estudar porque sou um *Nerd Inside*". É muito engraçado.

##I301##

A mim revelou um bocadinho daquilo que não conhecia da C6. A C6 para mim parecia aquela menina responsável que acabamos de dizer, mas que não tinha esta vertente lúdica que ela mostra aqui.

##I304 e I305##

Com humor.

##I301##

Um sentido de humor que não transmite nas aulas, portanto ela sabe o que pode segurar. Quando está cá fora, está cá fora, quando está nas aulas, está nas aulas.

Todos

Exatamente.

##I301##

Isto mostra, mais uma vez, a parte adulta que ela tem...

##I302##

Sim, sim. Concordo.

##I303##

Mas também não se expõe.

##I305##

Não.

##I303##

Lá está, nestes quatro anos fiz, isto, aquilo e aquilo (gesticula com mão), mas quem é que eu sou?

##FI01##

Sim, ela não se expõe.

(silêncio de alguns segundos)

##I301##

Mas é suposto ela mostrar a parte pessoal dela, pergunto eu? Tudo depende dos pressupostos com que partiram ao interpretarem.

(I303, I304 e I305 acenam que sim)

Porque é assim, uns podem ser os que foram dados outros o que interpretaram. Eu vou contar a minha história aqui no ISCAP enquanto estudante, ou eu vou contar quem eu sou na realidade ou quem eu sou no ISCAP.

##I303##

Mas provavelmente foi ela que definiu os últimos quatro anos, isso não era...

##FI01##

Sim, foi ela que escolheu.

##I301##

Mas ela pode ter escolhido falar de si, porque ela até fala um bocado de si... Ela começa por dizer que gostava de viajar mas para viajar precisa de trabalhar, para trabalhar precisa de tirar um curso mas entretanto, enquanto estava a preparar o exame de aferição até foi a Paris. No segundo foi a Londres. Já está a interiorizar o desejo que tinha de viajar, para o qual tinha de tirar um curso, ainda está no curso e já viaja.

##I303##

Mas não introspectiva.

##I301##

Não, não é.

##I303##

Enquanto que o primeiro exemplo é mais...

##I301##

É. É mais.

##FI01##

É muito interessante o que estavam a dizer do lado lúdico, porque quando a C6 mostrou a história... portanto mostraram as histórias na aula e os colegas ficaram todos assim (olhar espantado) a olhar para ela. Eu pedi à C6 ara fazer um comentário porque eles ficaram mesmo espantados a olhar para ela... eu perguntei porque é que ela escolheu esta história e ela respondeu exatamente isso, ela tinha um lado divertido.

##I303##

Pois!

##FI01##

Só que ninguém conhecia esse lado divertido-

##I301##

Exatamente. Ela deve ser uma pessoa...

##FI01##

Porque no ISCAP era .. tinha responsabilidade de estudar.

##I303##

Era profissional.

##FI01##

A C6 sentiu a necessidade de mostrar que tinha um outro lado (I301, I303 e I305 concordam) mais divertido.

##I301##

Mas eu só tinha interpretado isto de uma maneira: aqui dentro do ISCAP ela tinha... porque é assim, eu desconhecia que os colegas desconheciam a parte lúdica...

##I303##

Pois...

##I301##

Então eu interpretei que na sala de aula era uma coisa e fora da sala de aula é outra, mas afinal não, não. Ela vai mais longe. Ela enquanto ESCOLA ela é aquela menina direitinha, certinha, estudante. Quando está lá fora na rua ela tem a parte de menina, de brincadeira, de divertida...

##FI01##

Pelo menos foi isto que ela disse. Ela justificou. Disse mesmo que queria mostrar que não era só a C6 enfiada nos estudos, nos livros, que os colegas tinham essa ideia dela.
##I305##
Quer dizer, esta matriz que... que temos vindo a construir, esta matriz que está a dar provas... eu acho que já está a ser espelhada em algumas pessoas de uma forma gritante. À bocadinho falei em situações, que ela está mesmo com sintomatologias de.. de... que não são próprias para a idade dela e que impedem até de desenvolver este lado lúdico,...ahm... e eu penso que... havia que fazer mais coisas, do género... pelos vistos já está tudo a fazer (aponta para mim e para a I304)... a FI01 e a I304 que também fez aquele *I'm special because*... acho, acho... fantástico e dar-lhes oportunidade para eles se expressarem um bocadinho mais ainda que os nossos programas sejam muito inflexíveis... porque esta matriz, o que é que vamos fazer com ela?
##I301##
Mas repare, eu vou corroborar tudo aquilo que disse porque sempre começa... que eu tenho contacto com uma nova turma, eu dedicava a primeira aula a tentar conhecê-los. À muitos anos atrás até fazíamos um inquérito com os conhecimentos que eles tinham, com os passatempos, etc para ficarmos a conhecer um bocado. Neste momento, com os programas apertados como estão (restantes colegas acenam que sim), eu torcigo-me toda para conseguir, eu nem sequer lhes consigo perguntar se eles têm computador em casa ou não. Nem quero saber disso para nada. Que arranjem, ponto final. Pronto, cada vez é menos possível... seria mais desejável que nós tentássemos conhecer com quem lidamos, não é? Porque eu acho importante... eu acho que para se ser professor é preciso lidar com várias personalidades e depende também do número de horas que temos com eles... se nós não tivermos um conhecimento... porque é que ele reage assim, está a ser mal educada comigo porque não gosta de mim? Está-me a agredir? Porque foi o que pensei da C4 quando ela se virou a primeira vez para mim, pensei vou levar aqui um estalo... Depois percebi que afinal aquilo era feitio, não era defeito, era feitio. Portanto, o que acho que falta é nós termos um tempo para conhecermos os nossos alunos. Que não temos.
##I305##
Nem nos conhecemos a nós próprios, se calhar.
(risos de todos)
##I301##
Isso já é outra coisa.
##I305##
Não, não é. Eu quando falo da matriz, não estou a falar de nós professores, eu estou a falar desta coisa enorme (gesticula círculo grande), que eu não sei muito bem... que é uma abstração. Posso dizer? Esta *maltinha* vai para onde, agora?
##I301##
Não vai.
##I303##
Pois não. Infelizmente não vai.
##I301##
Daí a C4 ter razão. Está no fim de uma licenciatura, que até é capaz de arranjar emprego, e agora vai fazer o mestrado e logo a seguir não sabe, aliás sabe que não tem saída, mas enquanto faz e não faz, qualquer que seja o mestrado, pode também já ter lugar naquilo que ela sabe da licenciatura. Portanto entre não ter lugar numa coisa e não ter lugar na outra tem dois saberes. Agora, é assim, o futuro é este nossos alunos estarem a estudar para quê? Para nada.
##I303##
Exatamente (com ar resignado)
##I305##
Eu não é nada. Eu isso também não... mas é, pensamos nisso.
##I301##

Há momento que eu acho que é isso. Quando eu vejo, vejo pessoas... que não é por serem licenciadas que são mais do que os outros, mas eu dou um exemplo, um exemplo prático e que eu conheço muito bem.... que tem uma licenciatura, é engenheiro e anda a tirar ervinhas na rua. E no entanto foi uma pessoa que fez muito sacrifício para tirar um curso... uma pessoa já com alguma idade, fez um esforço grande para fazer um curso... já tem o curso à dois anos e continua de picareta e de costas ao sol no verão tórrido, com uma picareta a tirar ervinhas. (todos acenam que sim) Quando eu tenho uma colega que vive em Lisboa, que a empregada doméstica dela ganha... ganha... menos, muito menos do que o salário mínimo... é uma pessoa de leste e é médica, pediatra e empregada doméstica a tempo inteiro, educadora de três filhos que ela tem, e ganha 300 Euros.

##I305##

Pois, quer dizer... eu estou a falar na, na... no sentido mais lato possível. E quando me refiro à C6 nesse sentido é um bocadinho... enfim... se calhar...

##I303##

É mais aflitivo.

##I305##

Sim, é. É mais aflitivo. Por outro lado talvez devia ser mais entubado aquele lado dela de se ... o tal lado lúdico, não é? Que ela tende a espremer ali para um canto porque primeiro estão os estudos, e... e... e nós sabemos, portanto que os de medicina para tirar os 19,8 se prevê e que haja já um gravíssimo problema relacional, ou gravíssimos problemas relacionais porque eles não estão a fazer mais nada, socializarem e isso, se não estudar e como é que vão tratar pessoas?

##I303##

Por isso quando vamos a um consultório somos tratados da maneira que somos.

##I301##

A colega fala na matriz que estamos a viver agora e eu vou mais longe... e permitam-me dar uma caso, um exemplo que tenho lá em casa. Tenho uma menina de 10 anos que está no 5º ano e vinha habituada aos 100%... (I305 gesticula no sentido de sim, percebo perfeitamente – nota a I305 tem uma filha da mesma idade) no 5º ano não chega lá... Quando tira um 85 fica uma semana de febre em casa.

##I305##

Pois, eu sei.

##I301##

Depois é assim, "mãe eu com estas notas nunca vou ser veterinária. Diz-me qual é o curso que vai ter emprego quando eu me formar porque com estas notas eu já não vou para a faculdade". E tem 10 anos...

##I303##

Isto é muito grave.

##I302##

Muito grave!

##I305##

Pois, é que eu estou a dizer... é a matriz.

##I301##

E digo, tenho imensa pena porque a minha filha não brinca um minuto por semana. Ela sai do colégio, chega a casa, mete-se no quarto, escritório e estuda até a hora de tomar banho, vai jantar deita-se e no dia seguinte levanta-se e escola. No Sábado tem meio Sábado para ir à catequese e à missa e não sei o quê e no Domingo, eu já não sei o que é ter um Domingo porque todas as semanas ela me diz, "mãe tenho de estudar porque tenho não sei quantos testes"...

##I305##

Não, não. Eu ponho um travão a isso. Tenho vindo a desmontar isso aos poucos. Tira 95 ou 97 e é uma tragédia e eu disse, "olha vais acabar com isso porque vai-te convencer que um dia vais ter um 30"...
##I301##
Eu também digo isso e ela diz-me, "mãe não digas isso que nesse dia não venho para casa". (I303 e I304 riem)
##I305##
A minha diz, "a forma como tu falas é diferente dos pais das minhas colegas"...
##FI01##
Se calhar no caso da C6 é não ter ninguém em casa que lhe diga...
##I301##
Pois no caso dela devem dizer, tu estás lá para seres a melhor e ela é novinha demais para isso.
##FI01##
Sim, ela pode sentir essa pressão.
##I301##
Exato. De certeza que sente.
##I305##
Não pode ser. Quer dizer, esta energia das nossas crianças...
##I301##
Eu digo muitas vezes, era pobre, não tinha brinquedos mas brinquei que me fartei, inventava com que brincar. A minha filha tem o quarto cheio de brinquedos e não sabe o que é brincar.
##I303##
Não tem tempo.
##I305##
Pois, lá está, tem-se de brincar.
##I301##
Quer ver, eu perguntei-lha assim, o que queres de prenda de anos? Desatou a chorar e disse-me mãe, não quero nada eu tenho tudo, só não tenho tempo para usar o que tenho. Eu estive ali horas a tentar mudar aquela cabeça. Porque ela a chorara lavada em lágrimas, a dizer eu não quero nada. Ainda foi mais longe... eu acho é que vou ao meu quarto e vou dar a quem tem tempo para brincar.
##I305##
Incrível!
##I301##
Isto uma criança, portanto os nossos alunos que estão em risco de sair para o mercado, de sair fora da porta do ISCAP, como é que eles hão-de pensar? Eu tenho medo da minha filha daqui a 5 anos. Se agora com 10 anos tem um discurso destes...
##I305##
Nós temos de ir fazendo um desmonte disto e ir agindo em consonância, porque nós próprios também trabalhamos muito à frente deles. Pronto! Eu fico-me por aqui.
##FI01##
Às vezes seguem o nosso exemplo, não é?
(todos acenam que sim)
##I301##
É verdade, a minha filha começou a estudar ao Domingo quando eu disse, hoje não vamos sair porque tenho de trabalhar para o Doutoramento. Então ela decidiu que em vez de brincar ou ver televisão ia estudar também.
##I305##
Pois é...
##I303##

Vamos ao último?

##I305##

Sim, vamos ao C8? ... Oh FI01, tu ainda vais desencadear aqui um motim!

##I303##

Sim, vamos organizar! (dia z rir)

(I302 e I304 sorriem)

##FI01##

Mas porquê?

##I305##

Estou a dizer isto com o maior apreço.

##FI01##

Então, o que é que me dizem do C8?

##I304##

Eu acho que não conheço. Ou não foi às minhas aulas ainda, ou esteve no congresso de sinologia. Aliás, eu tenho ideia da cara dele, mas....

##I305##

Ele está a estagiar com a *XX*.

##I304##

Ah, então é por isso que ele não veio ainda às minhas aulas. Não tenho nem grande nem pequena ideia sobre ele.

##I302##

Engraçado, o C8 o ano passado, eu penso que foi no congresso de... estudos interculturais, que ele realizou também parte do estágio, surpreendeu-me pela positiva. Que... ahm.. (silêncio de alguns segundos)... mostrou-se responsável, portanto naquilo em que estava inserido, e eu não tinha essa ideia dele nas aulas.

##I303##

É. Ele no primeiro ano era... um bocadinho... pronto, baldas. MAS notava-se que era um bocadinho diferente dos outros baldas (risos de todos). Era um baldas mais.... simpático.

[conversas paralelas imperceptíveis]

##I305##

Diferente.

##I301##

Eu acho que ele sabia levar a vida... sem grandes responsabilidade, mas as coisas iam.

##I303##

"Oh professora não fiz, mas posso tentar"... é essa atitude.

##I305##

Muito educado, é, é.

##I301##

Eu acho que ele levava a vida como ela deve ser levada.

##I303##

Exato!

##I302##

Vamos com calma... (ri-se) não é para se fazer, é para se ir fazendo.

##I301##

No entanto, isso para se ir fazendo, atenção, não é como alguns que eu tenho que andam 3 anos a fazer o mesmo ano.

##I302##

Ah, sim!

##I303##

Não, não!

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##I301##
É para fazer direitinho mas sem cá grandes constrangimentos porque eu tenho de viver a vida.
##I303##
 O oposto da C6.
##I305##
Sim.
##FI01##
O oposto da C6 mas não no sentido negativo.
##I303##
Não, não. É a atitude perante a vida.
##I305##
De maneira nenhuma!
##I301##
Eu acho que ele tem uma atitude mais positiva. Isto vai-se fazendo, mas temos de viver.
##I303##
Exato!
##I301##
Não vai ser só meter o nariz no meio das coisas...
##I303##
Ele devia ter tido um 10 ou 11 ou coisa assim.
##I301##
Sim, não era coisa de se preocupar.
##I303##
Que desse para passar.
##I302##
Sei que no ano passado ele tiveram... houve aquela junção das turmas, portanto no horário da tarde, ... e ahm... o C8 avisou-me logo, no início do 2º semestre que não podia vir a todas as aulas porque trabalhava.
##I305##
Sim, já estavam muitos a trabalhar, já.
##I302##
Sim, sim.
##I301##
Eu penso que nesta turma, já no primeiro ano, grande parte da turma tinha *part-times*. Em lojinhas de roupa, eles não diziam, mas houve um dia que eu fui ali aquele *shopping* do... à beira do Dragão,...
##I303##
Dolce Vita
##I301##
Sim, eu acho que fui lá duas vezes e andava à procura de uma peça qualquer para uma festa da minha filha e tive de percorrer as casas todas e então, naquela manhã encontrei 4 alunos.
##I303##
Uau!
(I302 sorri)
##I301##
Eu até disse, caramba, estou no ISCAP ou saí do ISCAP? Eu encontrei lá 4 alunos deste curso.
##I305##
E de dia?
##I301##

Sim, de dia. Portanto, eu nem sequer tinha conhecimento, porque eles às vezes comentam e dizem não posso vir às aulas e não sei o quê, mas eles tentavam conjugar as coisas e... e portanto aquilo era um *part-time*.
##I305##
No primeiro ano já se nota que há muita gente a ter...ahm... quando eles fazem aquela apresentação a falar da profissão, estava à espera que fossem estudantes porque quase todos têm 17 anos e alguns são repositores de stocks no Continente e noutros sítios. (silêncio de alguns segundos) Isso não tem mal nenhum.
##I302##
Não, não!
##I301##
Absolutamente!
##FI01##
Pois, mas isso muda o perfil dos alunos que estamos habituados a receber, digo eu.
##I305##
Muito diferente!
##FI01##
O aluno que trabalha à partida é mais responsável.
##I303 e I301##
Exatamente!
##I301##
Eu comecei cá a dar aulas noturnas, e quando tive de passar para de dia, quase morria.
(Risos de todos)
##I305##
É, é!
[conversas paralelas imperceptíveis]
##FI01##
Todos estes alunos, estes aqui são todos trabalhadores... portanto, trabalham. O C8 trabalha, a C6 também não sei se faz ao mesmo tempo, mas pelo menos já trabalhou, a C1 também, a C4... não sei.
##I301##
A C4 eu acho que não.
##I303##
Mas a C4 tinha qualquer coisa na terra dela, que ela pertencia a uma organização qualquer...
##I302##
Só lhes faz bem ter uma atividade...
(Todos concordam)
##I301##
O perfil de um aluno que trabalha é muito mais receptivo (I302 e I303 acenam que sim) do que aquele aluno que vem do secundário (senta-se para trás na cadeira com a cabeça levantada)... faculdade é para andar com calma.
##I303##
E o meu pai paga, não é?
(Todos concordam)
##FI01##
Ok, vou-vos então mostrar a história do C8. A última.
(coloco a história a dar)
("evolução sócio-humana" todos acenam que sim)
("pagar os meus estudos" todos acenam que sim)
("porque eu também não"... risos e gargalhadas de todos)

##I301##
É o C8.
##I305##
É.
##I302##
Então este fim, *that's all folks*, é... ahm... é aquela criança que ainda há nele. Criança, no bom sentido, obviamente.
##I301##
Que devemos ter.
##I302##
Sim, que devemos ter. Mas ao mesmo tempo, portanto... lá está... portanto aquela imagem que eu tinha dele durante as aulas, assim... pronto... não me vou esforçar muito, isto é para levar com calma, ahmm... essa imagem (gesticula com mão "troca") portanto... mudou. Mudou quando o vi inserido no congresso, naquela atividade onde se revelou extremamente responsável, prestável, ah... atento às suas tarefas. Portanto isto, de alguma forma também se revelou aqui (I305 acena veemente que sim) nesta história que o C8 nos conta.
##I301##
Mostra a responsabilidade dele, o ter trabalhado antes, o ter de trabalhar agora... e às vezes aquela perspectiva que dizemos assim, ah, ele vai estar aqui... vai fazendo e tal, essa mensagem nos seja transmitida, depois, principalmente depois de ter visto este filme, nos seja transmitido por aquele ar brincalhão que ele tem (I303 concorda), aquele ar de feliz, de felicidade, que não é aquele ar de um aluno preocupado, de tenho de fazer o trabalho... e não sei o quê... no fundo aquilo que começou muito cedo com a responsabilidade de trabalhar e sabe gerir as duas coisas (I302 acena que sim), e o seu ar bem disposto, ar de boa disposição ultrapassa as preocupações que ele possa ter de trabalho e de estudo. No fundo fiquei com a ideia de que ele é capaz de ser MAIS responsável do que a ideia que eu tinha já do primeiro ano...
(I303, I302 e I305 acenam que sim)
##I305##
Sim, ele é bastante responsável.
##I301##
Sim, ele é capaz de ser mais responsável do que aquilo que mostra. Ele mostra, pá isto vai tudo na boa, mas no fundo vai fazer um sacrifício muito maior para conciliar o trabalho e depois conseguir levar direitinho estes 3 anos.
##I304##
Dá a ideia que ele tem digamos aquela história da vida paralela. Ou seja, a vida a sério é o trabalho, e aqui (suspira) aqui é para eu usufruir do conhecimento e da ambiência toda académica e social, porque ele falou exatamente da evolução sócio-humana...
Todos
Exatamente!
##I304##
Foi uma coisa que eu anotei... e um futuro promissor. Foi uma coisa que me marcou. E no fim, no 3º ano viu-se o micro e os auscultadores, que isso é muito bom...
[Risos e conversas paralelas imperceptíveis]
##I304##
Portanto, dá ideia que está focado naquela questão e mais nada.
##I305##
That's all folks!
(Risos de todos)
##I305##

Ele gosta, mas lá está, se for possível ser de uma forma (gesticula com as mãos a enrolar de forma repetida e lentamente)...

##I303##

Exato!

##I301##

Sem muito esforço. Vejamos, esforço já tem ele no trabalho, portanto...

(Risos de todos)

##FI01##

Agora só uma última questão que eu gostava de vos colocar. Já são 4h05 (I303 finge que está a chorar), mas uma última questão: até que ponto é que estas histórias, depois de as verem, se calhar a I304 pode... enfim como ela vai os ter... nós já tivemos, mas a I304 vai ter. Até que ponto é que estas histórias transformam, ou não, as relações interpessoais que temos com estes alunos? Qual é a vossa opinião?

##I301##

É assim, eu acho que depende muito da história, por acaso não vi aqui nenhuma história que me cheirasse (gesto entre aspas) a mentira. A uma produção fictícia para criar outra imagem de mim que eu não sou. A da C4 foi a que eu gostei menos, pronto. Mas a C4 é aquela pessoa, pronto... Agora, eu acho que é preciso muito cuidado com estas histórias porque era aquilo que eu dizia no início, se eu sei que o objectivo é mostrar que sou uma pessoa alegre, não sei o quê, então vou fazer aqui uma história... portanto é preciso ter muito cuidado. As histórias podem nos ajudar no ponto em que foi feito no 3º ano, já estão a acabar. Se é no 1º ano, "ei, vou mostrar que sou aqui uma pessoa responsável para ver se o professor e tal e se há um melhor relacionamento"... tem de se ver o contexto. O contexto e o *timing* que a história tem.

##I302##

Eu concordo com a I301. E...ahm... eu acho que... eu não gostaria muito de me deixar influenciar por isto (I303 acena veemente que sim)... portanto, enquanto professor, gosto de... do processo natural, tradicional, chamemos-lhe assim, portanto ir conhecendo com quem estou a lidar...

##I301##

Na prática, não é?

##I302##

É isso. Exatamente. Do que deixar-me influenciar por... (aponta para ecrã)...

##FI01##

Acham que as histórias podem influenciar?

(I302 abana a cabeça indeciso, com sobrolho franzido, I303 acena que sim)

##I302##

Talvez sim.

##I301##

Eu acho que sim. E principalmente se for naquela perspectiva que eu disse, que é aquela história feita para agradar.

##I302##

Exato. Sim, sim!

##I301##

Se eu tenho de fazer histórias para cinco professores, que têm personalidades diferentes, maneiras de estar diferentes, e eu tenho garantias de que nenhum vai conhecer a história do outro, eu para cada um vou fazer uma história diferente.

##I303##

Aliás, diariamente construímos histórias diferentes para cada público.

##I301##

Eu vejo por mim. Eu tenho 3 turmas seguidas de manhã, da mesma UC, os alunos são os mesmos depois o horário é que varia, a sala é a mesma, o ambiente é o mesmo, e eu não sou a mesma

pessoa na turma das 8h30, das 10h nem das 11h30. Eles são diferentes, eu tenho de... Eu gosto muito de brincar, e gosto de dar as aulas a brincar, não gosto de estar para engolirem matéria, pronto. Há uns que acham que isso é um desperdício de tempo, ora isso vejo da primeira vez. Depois nesta turma põe-se cara de mau, vomita a matéria e vamos embora (I302 ri)...

##I303##

Exatamente.

##I301##

Portanto, todos nós construímos um filme.

##FI01##

(olho para a I304 e I305) E vocês, o que acham das relações interpessoais? Vocês ainda têm este semestre.

##I304 e I305##

Sim.

##FI01##

Qual é a vossa perspectiva? A perspectiva de eu agora vou ter com eles...

##I304##

Eu agora com, com um bocadinho de medo... interrogo-me será que lhes hei-de dizer que sei isto sobre eles ou não? (risos de todos) Porque eles depois vão ter uma postura diferente em relação a isso e não só em relação a isso, mas em relação à disciplina e às técnicas que vão utilizar a falar no microfone e tudo mais. De maneira que neste momento estou um bocadinho a interrogar-me. Não sei se tens instruções, entre aspas, para me dares uma resposta. Será que eles devem saber ou não que eu vi estes filmes?

##I304##

Eu acho que é uma opção tua. Há vantagens e desvantagens, não é?

##I304##

Lá está!

##I301##

Se lhe disser que conhece a história vão ficar de pé a trás, a final esta não é uma professora nova que eu posso levar de uma outra maneira.

##I304##

Pois. É um bocado como tirar-lhes o tapete debaixo dos pés. Por isso estou um pouco indecisa.

##I303##

De certa forma funciona como aquela informação não oficial que nós trocamos entre nós, não é? Também não dizemos, a professora x disse isto e aquilo.

##I304##

Exato.

##I303##

Eu acho que isto enriquece-nos e pode ajudar na prática educativa, mas não temos necessariamente de dizer.

##I304##

Pois, pois.

##FI01##

Como professora, as histórias trazem vantagens ou não?

##I304##

Eu acho que talvez me desse vantagens na altura da avaliação porque isso ia confirmar ou não o estereótipo que eu vim a formar ao longo do tempo. (I301 faz careta durante o tempo todo que I304 explica) Isto pode parecer muito maquiavélico, mas no fundo ele está a dar-nos uma informação que quer que eu tenha e nesse aspecto está a dizer mais sobre si próprio do que um teste. Isto no fundo funciona como teste (faz gesto de entre aspas) à sua personalidade e não ao seu desempenho académico-científico.

##I303##
O que é que nós estamos a testar?
##I304##
Pois, eu estou a testar competências, personalidade, a testar conhecimentos científicos?... pois é uma questão que se deve colocar, não é?
##I305##
Eu penso que estas histórias são têm o maior interesse, para mim.... eu por acaso estou no meio. Tive um semestre com eles e estou a ter outro. Portanto é curioso esta amostragem tão diversificada e tão exemplificativa das circunstâncias. Mas para mim tem um maior a ver porque considero que... sempre achei... sempre achei a partir de determinada altura, considero que os curricula escolares estão muito virados para, para... eu não sei o que estás a fazer FI01, eu estou a falar em relação às histórias... estão muito virados para o hemisfério esquerdo, pronto da dedução... portanto o direito está muito pouco privilegiado e nós depois andamos todos desequilibrados (tomba para o lado direito) (risos de todos)...
[conversas paralelas imperceptíveis]
##I305##
Eu falo por mim, sou um bocado desequilibrada, não sei... Agora eu penso que não tem mal nenhum... eu prefiro correr este risco do que correr outros, do género de ter ¡a minha frente, sistematicamente, ... enfim... protótipos, que estão, no fundo, sempre a comunicar com outros, porque não é só a falar que se comunica... é das roupas, dos gestos, etc. De maneira que eu só vejo vantagens nisto e, e... francamente...estando eu a meio caminho com eles, não me...acho que não me vai vincular, ACHO! Tanto quanto sei de mim própria. Mas vejo toda a vantagem neste tipo de intervenções.
##I301##
Mas o importante aí é ou se tem de todos os alunos ou não se tem de ninguém. Seja qual grupo for, uns estão em vantagem, outros em desvantagem. A vantagem pode ter o filme ou não ter o filme, mas eles não estão em igualdade de circunstâncias.
(todos concordam)
##I301##
E neste momento, quer queira quer não, a colega tem um dilema na sua cabeça... eles não estão em igualdade de circunstâncias.
[conversas paralelas imperceptíveis]
##FI01##
Seria interessante falar convosco mais tarde, no final do ano lectivo, para saber até que ponto influenciou ou não. Porque realmente temos dois grupos, os que conhecem através das histórias e os que não conhecem.
##I303##
Mas conhecemos outras histórias.
##I301##
Estes filmes trouxeram, ainda que pouquinho, algo que nós não conhecíamos da pessoa, ou pelo aspecto positivo, ou pelo aspecto negativo (todos concordam)... nós obrigatoriamente estamos a ver estes cinco alunos de uma maneira diferente, ainda que pequenina, uns mais outros menos, uma maneira diferente do que víamos à duas horas antes.
Todos
Sim, sim!
##I305##
Tiveram mais mediatismo, não é?
(Risos de todos)
##I301##
Numa coisa já têm vantagem, foram os únicos 5 que se mostraram capazes de mostrar...

##I303 e I305##
Sim. Exatamente.
##I301##
O lado mau ou lado bom, mas pelo menos de fazer alguma coisa e ir até ao fim com uma tarefa. Os outros não fizeram. Aí, eles já têm um valor a mais.
##I305##
Muito bem. Eu só queria terminar dizendo que odiaria que a minha prestação académica fosse, por exemplo... julgada por exemplo em cima de um palco. Por exemplo, é uma coisa que me deixa completamente... não tenho jeito nenhum para aquilo, acho eu. Adoro ver teatro, adoro ver dança, etc, mas não tenho jeito para fazer aquilo, e portanto, o que eu acho é que tem de se privilegiar as diversas formas de expressão,... cada qual terá mais jeito para alguma coisa, e acho que nessa medida acrescenta imenso, estas... *digital storytelling*.
##FI01##
Resta-me agradecer a vossa presença. Muito obrigada a todos. Agradeço profundamente o tempo que tiraram para estar cá.
##I301##
Eu agradeço esta experiência.
##I302##
Gostei muito.
[conversas paralelas imperceptíveis]

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Appendix 9

FOCUS GROUP PARTICIPANTS

	DS-C1	DS-C3	DS-C8	DS-C6	DS-C4	DS-10	DS-C2	DS-C5	DS-C7	DS-V2	DS-V3	DS-V1	DS-V4	DS-C9
Teacher 1						√			√	√				√
Teacher 2							√	√	√					√
Teacher 3	√	√	√	√	√							√	√	
Teacher 4	√	√	√	√	√									
Teacher 5							√		√					√
Teacher 6												√	√	
Teacher 7	√	√	√	√	√									
Teacher 8										√				
Teacher 9	√		√	√	√	√	√	√	√					√
Teacher 10	√	√												
Teacher 11	√	√	√	√	√		√	√	√	√	√			√
Teacher 12	√		√	√	√		√		√					√
Teacher 13							√							
Teacher 14	√	√	√	√	√					√	√	√	√	
Teacher 15	√							√				√	√	√
Teacher 16			√	√	√		√		√					√
Teacher 17						√	√	√	√					√
Teacher 18	√	√	√	√	√		√			√				
Teacher 19	√	√	√	√	√									
Teacher 20									√					√
Teacher 21	√	√	√	√	√		√		√	√	√	√	√	√
Teacher 22	√	√	√	√	√		√			√	√	√	√	
Teacher 23									√					√
Teacher 24										√	√	√	√	
Teacher 25	√	√	√	√	√		√	√	√	√		√	√	√
Teacher 26	√	√	√	√	√					√	√			
Teacher 27							√			√		√	√	
Teacher 28	√	√	√	√	√			√	√			√	√	√
Teacher 29										√				
Teacher 30			√	√	√		√	√	√		√	√	√	√
Teacher 31											√	√	√	
Teacher 32						√	√		√					√
Teacher 33			√	√	√	√	√	√	√		√	√	√	√
Teacher 34	√	√	√	√	√	√	√		√	√			√	√
Teacher 35	√	√	√	√	√	√		√		√	√		√	
Teacher 36							√		√					√
Teacher 37							√		√	√				√
Teacher 38									√			√		√
Teacher 39							√			√				
Teacher 40	√		√	√	√		√		√	√				√
Teacher 41										√	√	√	√	
Teacher 42										√				
Teacher 43												√		
Teacher 44								√						
Teacher 45											√	√	√	
Teacher 46	√	√								√				
Teacher 47	√								√	√	√	√	√	√
Teacher 48											√	√	√	
Teacher 49												√	√	
Teacher 50	√	√	√	√	√		√		√	√	√	√	√	√
Teacher 51	√	√	√	√	√		√			√				
Teacher 52	√	√								√				
Teacher 53								√						
Teacher 54											√	√	√	
Teacher 55	√	√	√	√	√		√		√	√		√	√	√
Teacher 56						√	√	√	√					√
Teacher 57							√		√					√
Teacher 58	√	√	√	√	√									
Teacher 59	√	√	√	√	√		√		√	√	√	√	√	√

Scientific area

Languages	Management	Communication	Law	no longer at
Marketing	ICT	Social Sciences	Accounting	

Final Potential Focus Group Participants:

Focus Group 1	Focus Group 2	Focus Group 3
Teacher 14	Teacher 2	Teacher 3
Teacher 21	Teacher 9	Teacher 4
Teacher 23	Teacher 11	Teacher 7
Teacher 24	Teacher 17	Teacher 18
Teacher 41	Teacher 25	Teacher 19
Teacher 45	Teacher 30	Teacher 26
Teacher 47	Teacher 33	Teacher 28
Teacher 50	Teacher 56	Teacher 34
Teacher 59		Teacher 35
		Teacher 51
		Teacher 55
		Teacher 58

Appendix 10

STUDENTS' PERSONAL REFLECTIONS: ORIGINAL

PR-V1

COMO TUDO COMEÇOU

Quando a Professora Sandra Ribeiro propôs à turma a participação neste projecto eu não hesitei e aceitei de imediato o desafio. Nunca tinha pensado fazer uma história digital, nem tão pouco sabia que ferramentas utilizar para a fazer, mas rapidamente percebi o conceito e aprendi a trabalhar com as ferramentas que me viriam a auxiliar no processo. Depois da aula de esclarecimento era tempo de reflectir sobre o tema e concentrar-me na história.

CRIAÇÃO DO GUIÃO

Não foi difícil escrever o guião, soube desde o início o que queria incluir na minha história e portanto foi só passar para o papel aquilo que me ia no coração e na mente. Optei por fazer uma breve exposição dos motivos que me levaram a ingressar no ensino superior, depois abordei ao de leve a minha experiencia enquanto aluna e acabei por rematar a história com um episódio que me marcou.

PRODUÇÃO

Depois do texto pronto comecei por procurar imagens que de certa forma combinassem com aquilo que ia dizendo. Não foi difícil encontrar imagens, o mais complicado foi escolher entre as que fui seleccionando aquelas que realmente iriam fazer parte da História. O mesmo aconteceu com a música de *background.* Acabei por escolher uma música que não é muito marcante, mas que acho que encaixa na perfeição pela sua simplicidade. Entretanto procedi à montagem das fotografias e da música, faltava, agora, gravar a narração. Aqui as coisas complicaram-se, porque não estava a conseguir fazê-lo. Solicitei ajuda à professora e com a preciosa ajuda que me deu lá consegui terminar o projecto, que considero que foi bem conseguido.

CONCLUSÃO

O processo de criação da História não foi complicado, não exigiu grande esforço nem foi muito moroso, não me custou fazê-lo, aliás diverti-me muito. Deu-me muito prazer entrar neste projecto. Todo este processo ajudou-me a reflectir no meu percurso enquanto aluna e enquanto pessoa. Sei que estou prestes a concluir esta aventura, a tão desejada licenciatura está quase terminada, mas depois de visualizar o filme apercebi-me que o fim deste percurso está mesmo ali ao virar da esquina, ainda mais perto do que eu pensava. Os sentimentos misturam-se, é um turbilhão de emoções, estou feliz porque o fim está perto, ao mesmo tempo já me sinto nostálgica. Agora estou curiosíssima com a reacção dos outros.

Boa tarde Cara Professora, em anexo passo a escrever a minha reflexão:

Eu decidi fazer parte deste projecto, primeiro pelo grande apreço que tenho pela Dra Sandra Ribeiro e segundo porque eu gosto de participar em coisas novas, inovadoras para mim.

A história por mim escolhida foi a que me marcou mais na minha vida até hoje com os meus 24 anos, foi por esse motivo que a escolhi para este projecto.

Todo o decorrer de imagens foram retiradas da Internet e que tudo têm a ver com o meu estado de espírito a cada fase da história. Desde a alegria de ter entrado no Iscap, a tristeza de ter descoberto a doença e a coragem e a força que a minha mãe me pedia para ter nesta altura.

A música foi escolhida porque simboliza tudo que tenho que fazer, não desistir, quando estou em baixo ouço-a sempre e a mesma faz-me reflectir em tudo, e que principalmente: eu não estou sozinha!

Quero transmitir com a minha história que temos de lutar contra os obstáculos que a vida nos coloca à frente e tentar sempre sair vitoriosos.

A criação desta história para mim foi magnífica, todos os detalhes, todas as imagens e a música encaixam perfeitamente no sentimento que tinha ao relatar o sucedido comigo.

-- Cumprimentos

XXXX

PR-V3

A convite da docente, aceitei participar neste projecto. A minha aceitação deveu-se ao facto de assim efectuar uma introdução às tecnologias que permitem executar uma storytelling, cuja área me era basicamente desconhecida e a qual tinha curiosidade de explorar. Numa sociedade onde as tecnologias estão cada vez mais presentes, a possibilidade de por exemplo, enviar um vídeo de apresentação em currículo, tornou-se agora mais fácil, depois dos conhecimentos auferidos.

O tema "Eu" no Ensino Superior é abordado, mas não numa perspectiva bastante marcante. No meu curso tivemos disciplinas como Relações Humanas, Ética e Deontologia Profissionais e Estudos Interculturais que nos permitem entrar na dimensão do "Eu", na forma de questionar o nosso comportamento e pensamento e reflectir sobre a nossa interacção com os outros. A feitura da storytelling permite, porventura, mostrar um lado que nem sempre é transparente ou acessível à primeira vista, visto sermos aquilo que pensamos ser, sermos aquilo que os outros pensam e sermos aquilo que pensamos que os outros pensam. Uma visão nossa elaborada por nós permite-nos entrar nos outros, porventura abrir-lhes portas e reflexões que de outro modo poderiam não ocorrer, talvez consigamos fazer os outros perspectivar-nos de outra forma. Mas a importância que damos ao que os outros pensam ou acham também parte muito de cada um. Aquilo que os professores acham dos alunos depende de muitos factores, tais como a empatia criada e a personalidade de cada um. Nós somos de formas diferentes com as diferentes pessoas, mediante o feedback que recebemos delas, de modo que aquilo que os outros pensam de mim deve ser diverso, assim como aquilo que penso dessas mesmas pessoas. Embora o ISCAP seja um relativo bom trampolim para a formação superior, um dos problemas graves do instituto são mesmo os professores (e a opinião sobre esse assunto é geral, sendo que as opiniões dividem-se entre a falta de profissionalismo para a docência ou a "perseguição" aos alunos, fruto do feitio dos professores). Contudo, assim como existem pessoas boas e más, analogamente também existem bons professores, com os quais sentimos boa empatia e os conhecimentos que nos transmitem assimilamos melhor (tal como qualquer trabalhador, um aluno motivado aprende mais e tem mais vontade de trabalhar em determinada disciplina). E essas experiências e o feedback que recebemos são os momentos que nos marcam no nosso percurso académico.

No vídeo escolhi o tema de uma banda que gosto bastante, os Sigur Rós, porque a música deles me faz sentir bem, me faz pensar e porque o tema tem uma tonalidade épica, e a nossa jornada pela vida é também épica, quer nos bons momentos quer nos momentos maus que servem de aprendizagem para fomentarem momentos bons.

As imagens escolhidas espelham a quem assistir sítios onde estive por fotografias tiradas por mim, um conjunto de imagens com álbuns de música, filmes e pintura que servem para exemplificar o que do exterior me influenciou ou moldou na construção do meu "Eu" e por fim, algumas fotos que me demonstram com diferentes visuais, reforçando a noção de constante mutação não somente interior, mas também exterior.

O texto que usei para o vídeo abre uma perspectiva sobre mim, deixando através das imagens e da música que cada um tire as suas ilações, até porque por muito que queiramos, podemos mudarmos a nós mas não conseguimos com toda a certeza mudar os outros. A citação de Fernando Pessoa espelha o lado mais intimista de mim numa perspectiva de sonhador optimista, e por fim deixa-se no final do texto a ideia que a cada dia novo somos os mesmos mas sempre um pouco diferentes, porque aquilo que somos é o resultado das nossas experiências e a cada dia que passa temos de fazer mentalmente a gestão do nosso interior, de forma a fruirmos o máximo possível a nossa existência neste mundo.

Quando vi a história final gostei do resultado, é uma boa introdução a mim, embora continue a desgostar de ouvir a minha voz, mas isso é comum a muitas outras pessoas. Considero esta exp

Estou a fazer parte deste projecto com a docente de ICS I, que me pediu colaboração para um projecto que está a desenvolver e para mim foi a primeira experiência pois nunca tinha feito nada deste género. E mais uma vez, apesar de ser extracurricular, já aprendi algo de novo.

O tema é muito interessante, apesar de ser sempre difícil falar de mim, pela simples razão de que não gosto de expor os meus desejos, os meus medos, as minhas ambições, a minha auto-estima, etc

O ISCAP está a ser um meio para atingir o meu objectivo de obter uma licenciatura, escolhi este estabelecimento de ensino porque tinha o curso de Assessoria e Tradução, e uma vez que trabalho na área de Assessoria, achei que era o local ideal para estudar.

Considero que sou muito "transparente" a demonstrar quem sou, não sei se revelo a minha maneira de ser aos docentes mas penso que os colegas me conhecem bem.

No início do 1º ano sei que ninguém gostava de mim, pois as pessoas rotulam sempre as pessoas tímidas como antipáticas. Eu sou tímida e a primeira impressão que provoco nas pessoas é que sou antipática, que tenho a mania que sou superior, mas pela simples razão que de início não me consigo "abrir" com as pessoas. Mas acho que agora já ninguém pensa isso de mim, já falei com alguns colegas que me disseram que realmente foi essa a sua primeira impressão, mas que agora mudaram de ideia.

Também nunca fui competitiva, estou sempre disponível para fornecer apontamentos, dar explicações e há muitos como eu que partilham aquilo que sabem e isso é muito gratificante – saber que ajudamos mas que também nos ajudam.

Fazendo uma análise destes três anos, acho que conheci pessoas fantásticas, amigas e que estão sempre prontas a ajudar. Sinceramente gosto muito da minha turma, e apesar de, provavelmente, nunca mais ver alguns, sei que vou guardar com muito carinho algumas pessoas na memória. Claro que também existem 2 ou 3 pessoas que gostava de nunca ter conhecido, mas há que tirar o melhor partido das pessoas que nos fazem mal – ensinam-nos a não cometer os meus erros.

Tenho de confessar que não tive oportunidade de trabalhar muito neste projecto dada a falta de tempo com os trabalhos para as outras disciplinas. A música que escolhi faz parte da banda sonora de um dos meus filmes favoritos "Gladiador" e chama-se "Now we are free". É uma música que me transmite muita calma, muita paz de espírito e que me faz reflectir. Em relação às imagens optei por colocar também imagens de praia e do pôr-do-sol que me transmitem serenidade.

PR-C1

Fui um processo de criação bastante interessante porque ao princípio não sabia o que havia de fazer. A história foi-me relativamente fácil de fazer, o problema foi utilizar todas as ferramentas electrónicas para o vídeo. Não estava habituada a fazer este tipo de trabalho. A minha idade já não tem esta flexibilidade mas encarei isto como um desafio. O que é facto, é que no Domingo à noite fiz um texto em sensivelmente 5 minutos e deitei-me às 3 da manhã a fazer o vídeo. Entusiasmei-me e fiquei bastante satisfeita com o resultado. A única coisa que não consegui por razões técnicas foi colocar a narração, no entanto a professora indicou-me outro programa e já consegui. Estou bastante satisfeita com o resultado que para mim foi um desafio que nunca tinha mexido nestas ferramentas electrónicas.

Optei por esta história em particular porque é, de facto, a história mais simples e mais marcante porque tem a ver com o meu crescimento, crescimento pessoal, o meu crescimento enquanto ser humano, enquanto mãe, enquanto pessoa. Achei que era uma história simples que podia contra sem grandes pormenores.

Mostra efectivamente quem sou, o meu trajecto, o meu percurso até aqui. A resolução. Ainda considero que sou um projecto em curso e que estou a trabalhar em mim. Não tenho mais do que uma identidade. Aquilo que sou aqui no ISCAP sou em casa, sou no meu emprego, com excepção de algumas adaptações, como é evidente, inclusive o discurso. Não tenho o mesmo discurso com os meus filhos, por exemplo.

No processo de criação o mais fácil foi realmente a história. Foi aquilo que não tive dificuldade nenhuma até porque foi uma espécie de metáfora que escolhi e por isso foi fácil. O mais difícil foi a gravação da minha voz. Tenho de ultrapassar o complexo de ouvir a minha voz gravada.

Eu acho que sou uma pessoa bastante eficaz. Que aceita os desafios, que vai até ao fim; teimosa. Acho que tenho perseverança. Sou uma pessoa que não desisto ao primeiro obstáculo e acho que os colegas e professores vêem isso em mim. Tento lutar e aceito os desafios que me são colocados.

No fundo fiquei bastante orgulhosa do que fiz, do que foi capaz. Fiquei surpreendida comigo. Acho que este tipo de exercícios são fundamentais para abrir outro tipo de perspectivas. Isto abre portas.

Quando fiz a minha história digital fiquei com medo de a apresentar por pensar que talvez mostrasse ao público mais do que aquilo que deveria mostrar. Infelizmente o ser humano tem muitas vezes vergonha de dizer o que sente com medo de passar uma imagem pouco profissional e lamechas. No entanto após reflectir sobre isto, achei que não havia motivos para ter medo ou vergonha de compartilhar com as pessoas o que significou para mim, a entrada na faculdade, que por si só foi tardia, e a conclusão do curso que se deu numa altura em que a minha vida já tinha outras responsabilidades (familiares) que também pedem a minha atenção, algo que torna tudo mais difícil e traz outro tipo de dificuldades.

Resta-me acrescentar que fazer esta história digital foi uma experiencia gratificante, porque me permitiu primeiro, recordar o percurso até o dia de hoje e os obstáculos que tive de superar e em segundo ter consciência de que apesar de ter tomado a decisão de investir em mim própria tardiamente, esta foi das decisões mais acertadas da minha vida. No fundo sinto que foi uma realização pessoal e um exemplo de vida para mais tarde o poder apresentar à minha filha.

 Não existe melhores motivos do que estes para aceitar compartilhar esta história com a restante turma.

PR-C3

Posso dizer que gostei muito de fazer a narrativa. Ao princípio foi um bocadinho complicado porque não estava a acertar nos programas; não estava a conseguir fazer com o Movie Maker. Por fim consegui e acho que o resultado ficou satisfatório para mim.

Gostei muito de fazer a narrativa. Falei um pouco sobre mim próprio. Contei uma história que se passou na minha vida, que me marcou bastante. Optei por essa história porque achei que me marcou bastante. Foi o primeiro dia que fui para a escola primária e foi um dia que me marcou bastante. Eu lembro-me de não querer ir para a escola e portanto, chorava e tudo. Depois lembro-me de adorar.

Penso que sou uma pessoa reservada. Não mostro muito os meus sentimentos assim às pessoas que não conheço muito bem. Acho que os outros me têm em boa conta. Cada pessoa quer sempre mais e melhor.

Senti-me bem fazer a história. Acho que é bom para desenvolvermos as nossas capacidades para lidar com as ovas tecnologias.

As imagens recordam a minha vida, desde a escola secundária. Faz-me lembrar coisas boas, a minha infância, que gostei muito.

A música achei uma boa melodia. Gostei como ficava no background. Na letra é falado sobre nós próprios e acho que se adequava ao vídeo em questão.

Queria dar-me a conhecer. Espero que gostem do meu vídeo, que não seja uma seca porque deu-me imenso gozo estar a faze-lo.

Para mim foi um processo bastante interessante uma vez que tivemos de utilizar vários recursos para a construção do projecto: o som a voz e a imagem, combinados desencadearam interesse na realização desta tarefa. Gostei especialmente de redigir o texto e o processo de escolha da música também foi um processo interessante.

Apercebi-me que tinha de ser uma história particular (que não foi a minha história inicial), nem que fosse uma metáfora da nossa vida.

Não considero que a história que escolhi mostre realmente o que eu sou. Contudo, no momento em que estava a redigi-la, surgiu uma inspiração e concentrei-me talvez mais na vida de um passarinho ou numa outra vida do que realmente talvez na minha.

No processo de criação o mais fácil foi redigir o texto, encontrar a música, também foi um processo mais divertido. Escolher as imagens também não foi difícil porque já tinha realizado mentalmente o processo que haveria de ser. O Mais difícil foi a montagem. Tive algumas dificuldades com a montagem dos componentes. Aliás não consegui baixar o som da música de fundo para realçar a voz.

Acho que o projecto não ficou como eu esperava precisamente pelas dificuldades que encontrei nomeadamente da voz e da música ao mesmo tempo.

Eu acho que sou não tanto como o passarinho que descrevi, mas em alguma medida assemelho-me a ele. Não sei, não tão aventureiro. Os outros vêem-me como uma pessoa muto divertida e responsável, também interessada e muito faladora. Gostaria que me vissem desta maneira, realmente não para alem do que eu sou. Considero que os professores e meus colegas têm uma imagem correcta de mim.

Ao criar a história senti-me um bocadinho melancólica, uma vez que optei pela via mais melancólica.

Acho que estas histórias fazem sentido no Ensino Superior porque têm um fim, um objectivo. O tipo de história realmente não é o mais importante, mas sim o processo que envolveu a criação da mesma.

As imagens são a construção das asas de um passarinho, porque creio estão relacionadas com a história e a sua evolução.

A música que escolhi foi esta precisamente por ser melancólica uma vez que tem o mesmo cariz do texto. No fundo quero transmitir uma história bonita. Creio que está mais ou menos bom.

PR-C6

O que mais me marcou no processo foi o facto de ter de contar uma história pessoal uma vez que é mais intimidante do que contar uma história que não nos diz respeito. Também foi difícil escolher uma história, um episódio porque só podia ter 2 minutos. Foi difícil escolher algo que dissesse algo de mim e no entanto fosse tão conciso e também fosse importante. Nunca queria escolher uma história que não tivesse muita relevância para mim.

Optei por a história que escolhi porque acho diz mais de mim, foi mais pensado. A história mostra realmente quem eu sou, de uma forma mais divertida. É uma brincadeira mas mostra quem sou. Uma parte da minha identidade, digamos assim, porque fora do ISCAP não tenho exactamente a mesma identidade que tenho cá dentro. O que mostro no ISCAP não é exactamente o que mostro, por exemplo em casa ou ao meu namorado, porque esse meu lado é um lado mais pateta, mais divertido e no ISCAP convém ser um bocadinho mais contida, pelo menos nas aulas e mostrar mais algumas qualidades do que alguns defeitozinhos.

A historia que escolhi mostra o que sou no ISCAP e em casa.

No processo de criação foi tudo difícil. Não foi fácil escolher a história. Queria fazer algo diferente do que seria de esperar . Uma coisa mais pessoal e que mostrasse realmente aquilo que sou. Isso foi bastante difícil. O processo de utilizar as tecnologias também não foi muito fácil uma vez que nunca tinha feito trabalhos do género.

Acho que sou uma pessoa bastante interessada naquilo que faço, bastante aplicada e que pode mostrar às vezes que é um bocadinho stressada. Se calhar agitada é a melhor palavra. Sou um bocadinho faladora, bom BASTANTE faladora, mas muitas pessoas podem ver-me como stressada. Os professores vêem-me talvez como uma pessoa agitada mas espero e gostaria que me vissem como uma pessoa realmente aplicada e que se interessa pelo que faz e que tem capacidades porque isso é uma parte de mim que eu quero evidenciar.

Ao criar esta história eu senti que pude aplicar essas partes todas que me compõem. Tentei fazer algo que mostrasse aquilo que sou. Sou uma pessoa perfeccionista e quis ter cuidado com aquilo que ia mostrar.

Acho que esta história, este tipo de trabalhos (contar histórias) faz sentido no ensino superior porque nós temos mesmo de saber CONTAR HISTÓRIAS, temos de saber demonstrar aos outros e exteriorizar muitos conceitos, muito do que somos. É importante que também consigamos articular aquilo que queremos dizer, que às vezes está na nossa cabeça e não temos a oportunidade de dizer.

A música e as imagens que escolhi, tudo que escolhi para o meu vídeo, as transições, foi tudo algo que me foi parecendo bastante natural no contexto da minha história. Divertido.

Quero transmitir que sou uma pessoa que pode ter várias facetas.

PR-C7

Optei por esta história porque, vejo o ISCAP como um lugar de aprendizagem e não de diversão, foi com muito sacrifício que frequentei a faculdade. Daí não ter histórias como as minhas colegas sobre a praxe, uma vez que nunca frequentei a praxe.

Acho que os professores nunca ficam a me conhecer muito bem porque sou uma pessoa reservada, tímida, dai não aparecer imagens minhas na história digital mas sim imagens de números, de locais, enfim imagens impessoais.

Acho que o objectivo de fazer as histórias digitais sobre o Ensino Superior e como nos vemos nele é muito interessante. Porque mesmo se não fizermos uma história digital muito pessoal, tal como a minha, acabamos sempre por reflectir sobre quem éramos quando começamos e quem somos agora que acabamos e o papel que o ISCAP desempenhou nesse crescimento.

PR-C10

Escolhi esta história porque foi um dos acontecimentos mais marcantes da minha vida. Preferia que esta história não fosse partilhada por muita gente porque acho que é uma coisa pessoal que não escolho contar a muita gente. Estas imagens foram escolhidas porque retratam esta história e as pessoas que dela fazem parte. Ajudaram-me, sobretudo, a lembrar-me da emoção que senti nessa altura da minha vida em que todas as emoções estavam, pela primeira vez, constantemente á flor da pele. Agora vivo essa mesma emoção cada vez que subo a um palco!

Aprendi que não é fácil trabalhar com os computadores do ISCAP, mais ainda do que trabalhar com o Movie Maker!