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Roberta Maierhofer (eds.)

MEDIATING SOCIAL CHALLENGES

Art, Storytelling, and Critical Pedagogies

[transcript] Pedagogy

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Introduction

Eva Bauer, Nicole Haring and Roberta Maierhofer

In the face of social inequalities, digital divides, hegemonic power relations, capitalist conflicts of interests, climate change, asymmetric gender relations and international border and migration regimes, educational and social actions are becoming more and more challenging. Mediating these social challenges demands new methods and approaches to address the complexities of the issues while at the same time acknowledging the individual dimensions of each of these challenges to be able to put them into context; historically, culturally, and socially. Art, storytelling and critical pedagogical practices may provide the necessary tools to follow what bell hooks already demanded in the 1990s: *teaching to transgress*. Cultural representations and storytelling may offer the possibilities to juxtapose the individual diverse livelihoods with the collective social understandings of our societal challenges and may thus be ideal terrains for educational considerations.

Hence, the Erasmus+ project "Lit. Up Your Phones: A Digital Toolkit for the ESL/EFL Classroom to Combat Social Inequalities of Times of Covid19 Crises (2021–2023) (DigLit)" under the lead of the University of Graz (Austria) with its coordinator Prof. Roberta Maierhofer, was inspired by these grand challenges which were furthered by the global pandemic during the time. Together with university and school partners in Austria, Hungary, and Italy, the two-year educational project developed a digital toolkit where contemporary Young Adult Literature and Digital Storytelling were combined to develop a new methodology to address issues of diversity and equality. The methodology relies on the use of smartphones as a more affordable and widely used information technology among secondary students to provide educators with useful materials that do not need sophisticated technological equipment. As a result, the project developed a number of open-access materials for the English classroom to work with contemporary Young Adult Literature and digital storytelling to negotiate an intersectional understanding of growing-up in our ever-changing world.

Hence, the project aligns with paradigms of *Global Citizenship Educatio*n introduced by UNESCO in 2015 and relegates also with the *Global Educational Guidelines,* currently in its third edition by the Council of Europe. Both papers emphasize an interdisciplinary approach of addressing global issues such as migration, digitalization, climate change, social justice, and human rights across curricula within the classrooms. DigLit contributed to these developments by not only being based on approaches from critical pedagogies going back to Paulo Freire, bell hooks and Henry Giroux, but also by fostering multiliteracy skills to prepare educators and students how to mediate these issues in their classrooms.

Following the DigLit project, an international conference was organized in May 2023 at the University of Graz (Austria) as a final outcome of this two-year project where the scope was expanded to invite scholars, practitioners, and educators from various disciplines to have a fruitful dialogue on how to navigate and further contribute to the development of skills, materials, actions, and thoughts from an interdisciplinary perspective useful for educational practices. Within the three-day conference, education was negotiated as an intrinsic part of society which can be understood as an institution of power, which is permanently located on the nexus of reproduction and resistance. Tapping into these tensions of how to mediate social challenges within such institutions, the conference provided an array of approaches, theories, methods, and materials which are resulting in this edited volume. As the project as well as the conference aimed specifically at methods from the arts, literature, and storytelling as means of engaging with cultural representations to understand the individual lived realities in juxtaposition to collective and systemic structures, this publication focuses on reflecting on these specific terrains, where storytelling is viewed as the common thread throughout all chapters.

Well-aware of its tradition in Indigenous cultures and the colonial appropriation of such in many contexts, this publication does not intend to propose storytelling as a new or innovative method to transfer and create knowledge, but rather proposes to see it as an intrinsic human quality that can contribute significantly to educational practices relying on critical pedagogies to acknowledge its origin. Moreover, the developments due to capitalist and neoliberal interests on the individual as the center of production and progress may also provide the opportunity to critically reflect on the very method of storytelling and its individualism. Thus, placing these individual narratives within greater structures and systems is the goal of this publication. Showing how this can

be done effectively in education remains a process not yet finished, but where these texts aim to contribute on different levels and from different disciplines.

As a result, the publication critically reflects on art, literature, storytelling, and digital methods as means to mediate social challenges in teaching practices and to challenge normative perceptions of identity, while also promoting students' multiliteracy skills. Moving between conceptualizing critical pedagogies, addressing social inequalities along the popular matrix of race, class, and gender, and presenting studies of formal and informal education using storytelling practices, this edited volume combines an array of insights into how social challenges may be mediated and discussed within educational institutions. As an interdisciplinary project, this publication brings together scholars from the field of education with literary and cultural studies experts, applied linguists, sociologists, as well as translation studies scholars. Moreover, the publication incorporates insights from the European context but also extends its premises to the Americas and Asia, thus, contributing a global lens to navigating the similarities and differences of our current social challenges.

To do so, the volume is divided into five sections: (1) Critical Pedagogies; (2) Higher Education; (3) Art, Museum, and Storytelling; (4) Digital Storytelling, and (5) Reading Practices.

The edited volume begins with an engagement of critical feminist pedagogies, where Adelina Sánchez Espinosa showcases results from distinct international gender projects that use feminist pedagogies to unravel gender inequalities. Drawing on film and cultural studies, the chapter engages with a critical investigation of gendered representation in films and how these can function as fruitful tools for a feminist classroom practice to discuss power dynamics.

Engaging with dynamic socio-political landscapes, Jorge Chaparro examines the 2021 protests in Colombia and their broader implications within Latin America's widespread social unrest. Highlighting the protestors' use of non-academic educational practices to disseminate political knowledge and resistance narratives within urban contexts, the emergence of "urban pedagogy" as a glocal strategy is emphasized.

Shifting attention to the complex dynamic of class and classism in higher education, Iris Mendel and Lisa Scheer bring in autobiographical, autoethnographic and psychoanalytic narratives to advocate storytelling as a means to reflect on class privileges, disadvantages, and social inequalities in the educational context, drawing from their research project "Habitus.Macht.Bildung".

Yasemin Besen-Cassino, Nina Cheung, Matthew Murray, Elizabeth Emery, Brian Johnson, Nina M. Goodey, and Amy R. Tuininga examine the impact of

gender inequality on sustainability internships within STEM fields, revealing differing effects on women and men, and the potential of internships to mitigate systemic gender disparities. Providing a specific US-American perspective, their case study amplifies the persistent gendered dimension of educational practices resulting in career discrepancies.

Moving from the higher educational context to informal educational settings, Claudia Meneghetti and Fabiana Fazzi's exploration of plurilingual podcasting underscores its transformative potential in promoting linguistic diversity and social inclusion, particularly within the context of classroom and museum settings, enhancing critical language awareness and agency among participants.

Adding to the section on art pedagogies, Vanessa S. Troiano expands on John Dewey's idea that democracy requires continual renewal, emphasizing the pivotal role of innovative art and collaborative pedagogies in shaping general education to foster diversity. By challenging stereotypes and promoting accessibility and inclusivity, art education is highlighted as a holistic experience and approach for democratic functioning.

Evolving the discussion on digital storytelling, Vicky Macleroy draws from the Critical Connections global research project to investigate the use of multilingual digital storytelling by young people as a means to develop as global ethical thinkers. Through the lens of intercultural responsibility and an ethics of care within three different educational contexts (India, Malaysia, UK), the research transcends borders and embraces a decolonial critical stance toward local and global partnerships.

Stefan Baumgarten and Claus Michael Hutterer examine the intersection of translation pedagogy and digital storytelling, emphasizing its alignment with liberationist transgressive pedagogies. By exploring the challenges in training intercultural and transcultural communication experts and considering the role of digital storytelling in developing multiliterate skills, the experiential learning provided by digital stories in today's educational landscape is emphasized.

Julia Baier highlights the evolving role of museums to move beyond monocultural narratives by integrating diverse digital storytelling approaches and thereby overcoming the historical tendency to silence marginalized voices. Drawing on the power of digital storytelling, the chapter lays a foundation for understanding the potential of digital stories in reshaping the narratives and experiences offered by history museums.

Shifting the focus to reading practices in English as a Foreign Language education, Sofia Guzzon engages in her chapter with the integration of Digital Social Reading as a prevalent practice, advocating for the incorporation of digital literacy into the EFL teaching environment by highlighting the potential benefits of Digital Social Reading, such as its flexibility, cost-effectiveness, and facilitation of structured interactions.

Finally, Gabriella Daróczi and Emőke Varga bring in an exploration of the integration of interactive books in classroom settings as an innovative opportunity to foster literary interests of young learners, cultivate their digital literacy, and enhance their reading comprehension skills.

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Researching Pedagogically for Social Intervention

Mediating Social Challenges Through the "Gender Response-Able Literary and Visual Labs (Reslab)" Experience

Adelina Sanchez Espinosa

Abstract *In this chapter, I present an Andalusian R&D project of excellence: "Gender Response-able Lecturing Labs: Interfacing cultural and visual cultures as agents for social intervention" (ResLab). The objective of ResLab (2020–2023) was to implement literature, visual cultures and their various interfaces as methodological tools in specific labs to generate response-able transgressive teaching and research (hooks, 1994; Buikema et al., 2011; Revelles and González, 2017). One of its most defining features is our strong belief on transnational, transdisciplinary and transgenerational collaborations not only within the ResLab group of researchers but also congenially interwoven with the participants in other international teaching and research projects such as the Erasmus Mundus GEMMA, the MSCA GRACE and EUTERPE and the CHANSE DIGISCREENS which we either lead or are PIs in them. The chapter illustrates three of the moments in the project (inside the undergraduate classroom, at master's level and with extra-academic audiences) and their respective labs. Specific attention is paid to ImaGenLab which becomes our case study to analyze the long genealogies of the research and teaching practices in it. One interesting finding from our experiences in the labs is the need to queer our failure and accept and share our vulnerabilities inside the classroom so as to create authentically "safer" spaces. The other is that from feminist response-able perspectives we can, and should, be activist researchers and teachers who, ultimately, help mediate our most immediate social challenges by disseminating beyond academic spaces the knowledges created in academia.*

Keywords *Feminist Research Convergences; Affective Genealogies; Gender Responsible Labs; Queer Failure; Transgenerational Alliances*

Introduction

This contribution presents an Andalusian R&D project of excellence: "Gender Responsible Lecturing Labs: Interfacing cultural and visual cultures as agents for social intervention" (funded by Junta de Andalucía (P20_00337. 2021–2023) as an example of researching pedagogically for social intervention. What follows reviews and comments on the achievements on the main project goals of social intervention, with specific examples from two of these labs. It finishes with a detailed illustration with one case study: ImaGenLab, the lab presented within the Mediating Social Challenges conference at Graz, in May 2023.

What was ResLab?

The objective of this research project has been to implement literature, visual cultures and their various interfaces as methodological tools to enhance feminist "transgressive teaching" (hooks) and, in turn, end up generating ways of thinking and researching differently (Braidotti and Griffin; Buikema et al.). We chose to depart from two standpoints which represented the common denominator to the members of the ResLab research group: Feminist Close Reading and New Materialist methodologies, two frames which allowed us to concentrate on our own positionality and relationality and on how we could move from a study of discourses as representations onto our common search for performative practices of social intervention. Could our pedagogical practices inside classrooms have a political effect in the frame of our most pressing current social challenges, particularly those which represent a threat to the hard-earned conquests of feminism? We collectively looked for answers to this question within the interdisciplinarity of our own UGR research team composition (with members from fields as diverse as Literature, Visual Studies, Material cultures, Legal Medicine, Sociology, Literature, Art Therapy and Pedagogy). At a later stage our international research team collaborators Literatures at the universities of Coventry, Goldsmiths College and Central European University also joined us in this search bringing forward their expertise in fields such as political theory, sociology, anthropology and Transnational literatures.

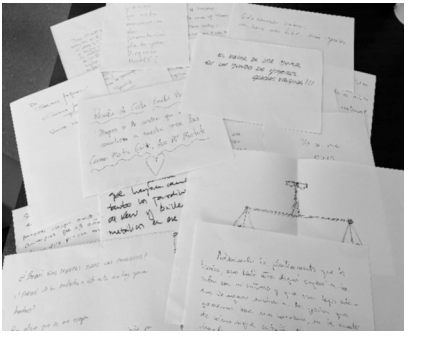
The project duration was three years (2021–2023) which we divided accordingly into three different stages, each corresponding to one of the years. We thought we should start by exploring labs within our most immediate environment, our ordinary teaching with our daily under and post graduate students

at the UGR, and then move out and into extra-academic spaces. That way we would transfer the knowledges obtained on that first phase beyond the university: first, on a second stage, to social agents such as NGOs and local administrative bodies and activist groups, and then, on the third stage to the public in general, i.e., audiences from the Granada/Andalusian citizenship. We also intended to culminate the project by organizing a think tank abroad with our international collaborators.[1]

Fig. 1: "My name is Virginia Woolf" Performance

Fig. 2: "My name is Virginia Woolf" Performance and Affective Feedback in the Form of Art

Fig. 3: "My name is Virginia Woolf" Performance and Affective Feedback in the Form of Art



As with most good intentions, though, they are often not fulfilled in their totality. And that's exactly what happened to our, apparently, perfectly planned

periodization. To begin with there were technical problems of project execution: the Andalusian government took longer to activate the funding than we expected and, hence, we could not start executing our activities until almost a year into the original span of the project. This, obviously, meant having to adjust the time structure to not three but two phases. But then there was also the availability of the other actors who collaborated in the project: The Organization of the Dissident Masculinities Lab with the "Hombres por la Igualdad Association" had to take place in the first semester of 2022 and the activities with the regional council at Granada needed to take place around the 25th November, the day for the prevention of gender violence. This change, nevertheless, was productive since we could take some of the findings of these activities back to the dialogue with UGR students who then became even more motivated to get involved in our activities. In fact, five of those students became official collaborators in the project, designing their own activities (the "My name is Virginia Woolf" Lab, for instance)[2] or even contributing to the internationalization of ResLab with ARQUS universities such as Graz[3]. All five of them are now doing doctoral research with us.

The Labs in the UGR Classrooms

Pilot Lab (Undergraduate Level): from Literature to Experience to Song Answering Song. Time as Trap and the Suspension of the Present

The first case study lab was conducted from September 2021 to December 2021 at the Faculty of Translation with Third Language English, Level 1, 1st years students in the degree of translation and interpreting. It was intended as pilot lab to set the bases for the labs which followed. In it one of the research team members, Beatriz Revelles-Benavente, used Margaret Atwood's *The Handmaid's Tale* in order to activate debates around the concepts of gender violence and memory. The choice of this novel was actually very timely since a few days before an ultraconservative association had started a case against a feminist teacher who had taught Margaret Atwood's novels in her classes. She was accused of prompting rebellion in class and of instigating hatred against men. Fortunately, the case was filed by the judge and did not progress any further. However, its being considered so transgressive benefitted our purposes.

The methodology followed for this lab consisted of collective reading of two chapters a day and taking turns to explain them to the rest of the class commenting on how they illustrated the social problems they encountered in their

immediate surroundings. The intention was to emphasize the capability of the novel to mediate as a social artifact, "blurring the lines between the classroom and their own context" as Revelles Benavente and Lorente Acosta (14) put it. Afterwards, quotes were selected by each student on those passages which they found most illuminating. These were then explained by using other media such as "role plays" or popular songs. The idea was to actually choose media with which these younger students were more familiar so that they could understand that the concepts under discussion were actually part of their daily experiences. Students finally prepared presentations on the issues in the novel which they found had most to do with their daily experiences. Some of these were: gender violence, memory and trauma, environmental crisis, and homelessness in the city of Granada.

The pilot lab included a session with the ResLab research team joining the student group as audience and offering feedback on the presentations. It was to be followed by an internal post-session reflection on how to take the baton from the pilot onto the next lab which could, so to speak, "replicate" the good practices. However, what happened in the session took us all by surprise and made us replicate sooner than we expected. The students chose to represent the affects generated by the reading via a song which, in their opinion, could comment explicitly about the main social problem which affected them all, "precarity". The song chosen was Manic Street Preachers's "If you tolerate this, your children will be next" (1998)[4] from which they highlighted lines such as "The future teaches you to be alone/ The present to be afraid and cold". In their interpretation the precedent generations were responsible for the terrible precarious future they envisaged for themselves. They believed that before their feeling of loneliness and hopelessness they could only change that situation by reinforcing their individual search for their own ideals. In that way, the research group discovered the devastating truth plainly exposed by the "your children will be next" allusion in the title of the chosen song: the motor for the fight for improvement was not the search for the collective good but for the defense of what they considered their own.

One of the research team members attending the presentations, Miguel Lorente, decided then to act on this, to "replicate" and answer with another song. We, therefore, all met again a week later with the students and Lorente played the official video of another song: "The Future is Now", published in 2012 by The Offspring.[5] This served him to wonder about the meaning of the concept of "future" and he asked whether the division between past, past, present and future was a neoliberal practice which could end up reinforcing the capi-

talist hegemonies of our liquid times (Bauman). As Lorente suggested, this is "the new regime in which individuals need to adapt themselves and become resilient subjects" (16). He finally coined the term "passenture" to refer to "an androcentric figuration that demonstrates how history does not repeat itself, indeed what happens is that it remains the same" (Ibid) and suspends the present so that this finally results in a "dyschronopia", that is an asynchrony between actuality and reality which prevents people from taking action right here and now. Before this our feminist practices gain force since, as Revelles and Lorente conclude, they "interfere in that suspension of the present and allow feminist politics to produce interferences in those structural inequalities that permeate our cultural discourses" (20).

ArtherapyLab (Master level): Queer Failure and Horizontal Learning

Our plan of action also took place within the first-year Master's Degree course "Feminist Research: Case Studies I" for the Erasmus Mundus GEMMA master in Women's and Gender Studies, a course coordinated by one of the research team members, Gerardo Rodríguez-Salas, during the 2021–22 academic year.

The laboratory consisted of the reading by the group of Rodríguez-Salas's short story collection *Hijas de un sueño* (2017) and its theatrical adaptation *Vulanicos* (2021), two texts which deal with women's oral memory set in a small rural village in Andalusia. The lab was conducted by Rodríguez Salas and Angie Harris, another one of the team members and had as its original intention to create a "safer" space[6] for the participants to reflect and debate on postmemory family narratives. Postmemory, as Harris and Rodríguez Salas state was understood after Marianne Hirsh's 2008 definition as: "the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they 'remember' only by means of the stories, images, and behaviors among which they grew up" (Hirsh quot. in Harris and Rodríguez-Salas, 25).

As with the previous labs, this one also intended to use affect theory (Ahmed) from our conviction that artworks, as Aby Warburg puts it (Olick and Robins, 106), can serve as repositories of history and collective memory. Hence, students were invited to submit stories, poems, collages, cartoons, photographs, film or any sort of visual-culture material, which made them affectively committed and could help them communicate about that postmemory. Among such material was a documentary film about a great-grandmother which employed family photos and testimonies by other members of

the family; creative writing about a great-grandmother based on the testimonies of two great-aunts; a piece of writing where the grandmother's recipes trigger the reconstruction of the family genealogy; a cartoon of a silenced great-grandmother with heroine-like attributes or a critical memoir on the idea of family as kinship which replaced the grandmother by a roommate.

Besides, Angie Harris's experience as art therapist gave us the idea of resorting to feminist art therapy techniques to help the group share their vulnerabilities (Rogowska) and generate a "safer space" for the lab. The choice of art therapy was itself an exercise of response-able pedagogy since, as Harris-Sánchez and Rodríguez-Salas put it in their narration of the experience for our joint volume: "Artherapy moves away from traditional aesthetics, and resignifies art outside naturalised senses of beauty and representation that are dependent on exercises of power [. . .] [it brings] affect back to art" (26).

Harris and Rodríguez had also decided to explore the experience from the frame of queer failure (Halberstam), which they found was very much related to the methodological tools provided by art therapy. Surprisingly, queer failure took protagonism as the activity progressed and those unexpected and unplanned reactions produced during the activity, both on the part of the students participating and the coordinators of the activity, became precious when reflected upon them in retrospect. It was such failure that actually managed to break the vertical inequality of the different degrees of power (students vs teachers) situation and to create horizontal relations between both groups.

As part of the art therapy methodology, the facilitators chose the form of the spiral. This simple form, based upon the moving in and out of a simple geometrical shape, would not generate high expectations and hence anxiety and could help participants open up. It would facilitate the intended "safer space", assisting in the production of emotions via language or gestures which could be difficult to express in the normal sitting distribution of the classroom (with long rows of rigid benches). Harris and Rodríguez anticipated that the technique would actually work as originally tested in other art therapeutic group practices by Angie Harris: towards the inside there would brainstorm words which, as they put it "would serve as a moment of meditative pause within the accelerated rhythm of the academic space" (28). This first movement would then naturally drift towards a second stage, the gradual outing of the spiral, a more conscious move on articulating their narratives before the group.

The experience, nevertheless, soon became a challenge to the instructors because of what all this planning had taken for granted. One of the most challenging moments of the experience, as Harris and Rodríguez reflect on, was the

discovery that postmemory family narratives could also be negative, as proven by the narrative which replaced the grandmother by a roommate, dearer to the narrator than the former. This traumatic narrative actually generated violent reactions of uncomfortable animosity and ended up in tears.[7] The instructors started feeling out of their depths:

> After several minutes explaining the scheme of the session, we started sensing we were losing control in ways neither of us had experienced before in academic activities we had coordinated. The faces around us were unclear and we could sense the insecurities in the group, including ourselves [...] [W]e both looked at each other and decided simultaneously that we had to become part of those generated spirals. After speaking about horizontality, the deconstruction of the "academic wall" and more response-able practices of knowledge, our privilege as teachers was still there. Although we had entered the classroom with the idea of this alternative pedagogy in mind, we had to deal with a sense of vulnerability in our own bodies that was unplanned (Ibid).

The most interesting finding of the lab for the two instructors was precisely the need to become involved in sharing their own vulnerability (Rogowska) as they felt it at the time. The mingling of the personal and the collective through this sharing is actually what transformed the space into a horizontal lab rather than an average class. As Harris and Rodríguez put it: "In these unexpected moves of radical failure, there were unexpected outcomes (29). And as such the lab was open-ended, as it prolongued beyond the space and time of the session. As they both conclude their contribution:

> Without expecting that our own reflections would be part of the outcomes of the session, we have come to an understanding of our limits as professors. Through the planned and unplanned theoretical and methodological bases of counter-narratives, storytelling, artherapy and autoethnography, we have realised that these foundations became independent tools in an activity that surpassed our expectations. In this willful loss of control, failure, low theory, vulnerability, fictions and prosaic narratives appeared as affective conductors to guide us as facilitators of the activity throughout the collective memory labyrinth (32).

ImaGenLab (General Public) as a Case Study

We finish with a case study which exemplifies the bridging between a university course and a dissemination activity for the general public: ImaGenLab. In the second stage I decided to put into play the methodologies explored throughout the first stage taking on board the feminist cinema-forum practice undertaken throughout the last 15 years. My objective was to devise a lab which could be presented in a workshop open to people interested in the connections between film and gender but not necessarily form the university community. The pilot experience was my plenary at the Languaging Diversity Association Conference on Discourse and Persuasion 3.0 (2019) The opportunity presented itself with the celebration of the FilmingLab conference in May 2022, within the 1st GenderMedia Conference, followed by my plenary for the conference on Mediating Social Challenges: Art, Storytelling, Social Practices in Graz a year later, in May 2023.

Genealogy

The story of this ImaGenLab is long, since it collected and summarized many years of teaching and research. To begin with my 20 years of teaching USA students within a cinema course called: "Images of Women in Mediterranean Cinema"[8] and just as many years of teaching two postgrad courses within two different master programmes: the English Literature and Language Master Programme run from the English Department and the Gender, Art and Literature course within the Erasmus Mundus GEMMA master (Gender and Cultures of Equality in Europe) run by the Women's Studies Center. It also encapsulated my research experience since it incorporated the results of an MSCA Research Doctoral Network, GRACE, Gender and cultures of Equality in Europe where I had had the fortune of coordinating Work Package 4 on "Textual and Artistic cultures of gender equality" which explored in what ways the performative practices and artefacts of the humanities figured in the production and contestation of gender cultures of equality. It was thanks to this that I supervised Orianna Calderón, the ESR in that package. The Lab also encompassed the practices on "Feminist Close Reading" (Lukic and Sánchez), the research methodological frame we have put into practice since we first published our contribution almost 15 years ago.

Let us, therefore, start with the teaching and how research has been filtering in it throughout the years in order to finally produce the ResLab outcomes and the ImagenLab we are using as case study in particular. Images of Women in Med Cinema course is organised into 10 4-hour sessions which over the gender analysis of recent Spanish films, touching on their filmic representation of the major issues in the Spanish feminist agenda. Alfred Hitchcock's *Psycho* (1960) serve as an introduction to Laura Mulvey's theories of the gaze and scopophilia (1978); motherhood and women's affective alliances are studied in Pedro Almodóvar's *All about my Mother* (*Todo sobre mi madre*, 1999) and Benito Zambrano's *Solas* (1999); Iciar Bollain's Take my Eyes (*Te doy mis ojos*, 2003) is used to discuss gender based violence while Fernando León de Aranoa's *Princesses* (*Princesas*, 2006) and Dunia Ayaso and Felix Sabroso's The Naked Years (*Los años desnudos*, 2008) serve to deepen into sex work, forced prostitution and women's rights over their own bodies. Each session covers a brief introduction of the film and presentation of a viewing card prepared by me as instructor, followed by film viewing and small student group discussion of the questions and prompts in the viewing. It finishes with a "cinema forum", ie, an open debate of the whole group on the main ideas which came out of the previous discussions and is followed-up by selected readings (selected by the teacher from a pool which has been collected over the years).

This "cinema forum" experience has also been adapted to the format of the two master course groups above mentioned. On the one hand, the group of students taking the "Feminisms, silences and absences" course I teach within the 1-year Master's in English Studies and, on the other, the group taking my "Gender, art and Literature" course within the 2-year GEMMA Erasmus Master in Women's Studies and Gender. While the former is encountering Gender Studies for the first time at postgraduate level, the latter is in their second year and already familiar with gender theories, methodologies and practices. I change the methodology slightly so that the introductory session consists on viewing the first part of *Psycho* after reading Annete Kuhn and feminist film theory by Anneke Smelik and Mulvey[9] and then acting on a viewing card containing questions on the gaze and the agency of the main characters, so as to promote group discussion on common grounds (see figure 4). It is at this stage that I introduce the importance of feminist close reading of the selected scenes (Lukic and Sánchez-Espinosa) paying very close attention to our own situated position before the text.[10]

Fig. 4: Example of a Viewing Card for Feminist Close Viewing of the Films

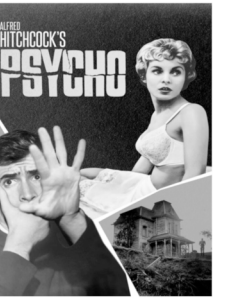
Viewing Card: Alfred Hitchcock, *Psycho* (1960)

A) Briefly summarise the plot of the film: what do you think will come next (after the famous shower scene)?

B) The three gazes:
1. Director (camera travelling, zooming, entering intimate spaces, angles and inclinations of the camera, sequence of shots, scopophilia, fetishism, power issue)
2. Characters (can they all gaze actively? issue of agency and power.)
3. Spectators (do we feel comfortable as women gazers?)

C) Images:
1. Passivity/activity: is Marion active? Can she actually look/ act? Is Marion to be gazed-at? Are male characters active? Can they look/act actively? Are they to be gazed-at? (pay attention to the use of mirrors, shades and symbols)
2. To what extent does the film reproduce patriarchal stereotypes?
3. Is women's agency/power punished or rewarded?

D) Conclusion: Empowerment and Feminism.
Following the previous questions: Do you think *Psycho* is a feminist film?



This is then followed by individual tutorial sessions in which each student works with me on a viewing card for their chosen film or tv show. Finally, the last three open sessions are devoted to their presentations of clips of the chosen visual product and discussion with the whole group prompted by the student viewing cards, after each student's presentation of the clips. Debates are coordinated by the students presenting. Among the films and shows chosen in recent years are: Sally Potter's *Orlando*, Josefina Molina's *Evening Performance,* Pedro Almodóvar's *The Skin I live in,* Greta Gerwig's *Little Women,* Celine Sciamma's *Tomboy* and *Portrait of a lady on fire* or Netflix VOD platform *Squid Game.* The final step is an individual post-viewing written reflection on the lessons learned during the presentation, particularly on how the group reacted to their communication skills. Alumni of the courses have now been invited to contribute these reflections together with their viewing cards for a publication which is now ongoing.

It was in 2019 that I first encountered the opportunity to utilize all these methodologies to comprise them into one lab which could be open to people who did not necessarily come from the university community. I was invited to do the plenary at the Languaging Diversity: Discourse and Persuasion 3.0 Conference at University of Zaragoza, Teruel. I decided to approach the central topic, persuasion, by talking about "Resisting cultures of inequality through countervisuality practices in recent Spanish fiction and non-fiction cinema."[11] For this I revised those passages from the used films which had, over the years, promoted the highest amount of discussion in the corresponding cinema forums. My thesis was that "persuasion" could be understood as manipulation, the way that audiences are persuaded into patriarchal systems by the repre-

sentations of mainstream media and their scopophilic gazing practices. This approach could also help me reach the conference audience which was not so familiarized with gender theories. Given also that I had recently finished the supervision of a PhD thesis on visualities and countervisualities in documentary film (Calderón-Sandoval), I decided that, perhaps, "resisting viewing" (after resisting reading by Judith Fetterley) and countervisuality (Mirzoeff) could be a nice, easy to grasp approach.[12]

I asked the audience in which ways the scenes presented could exemplify authorial strategies to resist oppressive gazes over the embodiment of the women represented. The open discussion on the clips was amazing and the feedback which came out was extremely productive since it made me reflect on my own choices of those specific clips. I realised that I had actually chosen those specific clips because they exemplified gender dissidence by different narrative techniques: open performance in two of the cases, parallelism in another one, and the transformation of a dialogue between two people into a role play. All of them called attention both to the position of those gazed up and of those who gazed.

All this was the background which I decided to use when coming to the devising of the ImaGenLab activity within the FilmingLab conference at UGR in May 2022. I invited one of the members of the research team, Orianna Calderón, a frequent collaborator in my publications, to share the seminar with me.[13] We chose to concentrate on four countervisuality narrative strategies found in the films: gazing back, narrative parallelism and counterpointing, role play/performativity, intertextuality (see figure 5).

We collected the scenes selected for watching into a short film which displayed the scenes one after the other. The selection started with Agrado's famous monologue in Almodóvar's *All about my mother*, followed by two scenes from Benito Zambrano's *Solas*, two from Iciar Bollain's *Take my Eyes* and finished with the opening scene to Dunia Ayaso and Felix Sabroso's *The Naked Years*. Putting them together allowed the participants to get a sense of progression in the issues for discussion and how they represented a certain activist dissidence. We divided the group in several smaller sub-groups and asked them to look for the four different countervisuality strategies. Calderón and I circulated listening to their discussion and offering tips and clues to some of the aspects we thought deserved commenting upon. We finally opened the discussion to the whole group.

Fig. 5: Counter-Visuality Techniques for the Close-Reading/Viewing of the four Films

People commented on how, for the first clip, Agrado's monologue was actually placed as performer on a stage from which she was gazed up by the audience, but she could counter-gaze dissidently.[14] Agrado, played by cis standup comedian Antonia San Juan, is a trans person in the film who makes a last minute stage performance when Huma Rojo, the great actress is involved in an incident which prevents her from getting to the theatre in time for her own performance. Agrado improvises a monologue about the story of her life, her transformations and her femininity. Sensually, nonchalantly and confidently she unbuttons her cardigan to display a perfectly modelled neck while she goes over the narration of all the plastic surgery she has undertaken. Her daring performance creates scandal with some older members of the audience who were there for Huma but are not ready to take Agrado's cheeky provocation. "My apologies to those who decide to leave. You will get your ticket money refunded. But for those who stay, I promise to make you have a good time" she says. Indeed, those who stay gaze at Agrado in admiration and the camera is respectful of this reaction, moving from Agrado to the audience as if to transmit the cooperation and equality of the gaze exchange. Once we finish this discussion, we, as instructors, add content which the lab participants may not get from simply watching this clip. We call their attention to Almodóvar's intended intertextuality as a countervisuality strategy, as indicated from the title of the film, a play on Joseph Mankievich's *All about Eve* (1950) and by the characters and scenes which serve as counternarrative of that film. Whereas Eve in the

latter fulfills the stereotype of the femme fatale in classical movies, the sinner who acts evil on those around her, Almodóvar's main female protagonists, Agrado, Manuela and Sister Rosa, are motherly carers who, as Agrado states in her monologue "They call me Agrado because I have always tried to make people's lives agreeable", the actual improvised performance being a counterscene of the intentional stealing of the show by Eve Carrington in *All about Eve*.

With the two scenes from Zambrano's *Solas* they all commented on the obviously intended parallelism between them. The first scene deals with Rosa, the mother, looking after her husband in a Seville hospital. Bedridden as he is, he still enforces his toxic masculine tyranny on his wife in several ways. He asks his wife: "have I been a good man?", "Yes… you did hit me sometimes", she replies, "but have I BEHAVE like a good man!!!???" he insists, "We always had food on our plates", she replies. "But a man, a GOOD man?!!!", he shouts angrily before her baffled expression, "You stupid old woman, you never understand anything", he finally concludes.[15] A very similar scene takes place when, with the husband out of hospital, Rosa must return to the village. On that occasion daughter Maria's old neighbour, who has cultivated a friendship with Rosa, is seeing her down the stairs to say goodbye. Rosa comments "you are a good man" and he replies "no, not really, I have lots of flaws", to which she retorts: "but did you ever hit your wife" to his immediate reaction "of course not!". "Then you are a good man", she concludes.[16] The group is quick to realise that the parallelism is an excellent way to highlight the meaning of being "a good man". While to traditional toxic masculinity a man is "good" if he acts as provider, regardless of whether he cares for his family or even perpetrates GBV, there are alternatives to this and the neighbour, who is the same age as the husband and could have been an excellent understanding partner to Rosa, exemplifies that. The following events in the film, with the neighbour becoming a surrogate dad and grandad to the daughter and granddaughter respectively, prove that such alternative can, indeed, be possible.

In Bollain's *Take my Eyes* (*Te doy mis ojos*, "I give you my eyes", in Spanish) countervisuality plays an essential role since the film is about the capacity to "see", its main thesis being that the women who undergo the experience of GBV are deprived of such capacity. The film is articulated around visual art, with Pilar, the protagonist gradually opening her eyes as she analyses art masterpieces in museum tours. The first scene watched uses role play as a strategy for both Pilar and the spectators to understand the cycle of GBV. Thanks to her new job, Pilar is making new friends, one of which has just broken up with her boyfriend. The group of friends are all sitting at a table in a nearby bar when

her friend's boyfriend knocks on the window begging her to come out. Those inside the bar can see the scene taking place outside but cannot hear what the couple is actually saying. Nevertheless, two of them improvise a conversation playing the roles of the friend and the boyfriend: "why did you do that to me?" says the one, "I didn't mean it, please forgive me" retorts the other, adding "I love you, you are my sun, you are my life, I cannot live without you". The two kiss and the friend waves goodbye and shrugs as if to say she cannot help it. As they disappear from their view, the role players comment "There she is, just where he wanted her". "Yes. Until next time". The camera then focuses on Pilar whose smiley face has now become somber. She realises how natural that conversation was and how familiar she is with it. Indeed, as the film has shown spectators before, her husband, Antonio, has also used similar words to get her to forgive him and she has actually fallen for them many times before. The role play does the trick and both Pilar and us understand the gender violence cycle immediately.[17] The following scene serves us to conclude the discussion. In it we see Pilar feeling happy and at ease as she explains Tiziano's "Danae receiving the golden rain" to an audience. Being gazed by the audience but totally in control of the discussion, she responds to some of the provocative questions with an admirable sense of humor which her husband, hidden within the audience, finds disconcertingly threatening to him. She has talked about how the painting was censored and kept hidden from public view for centuries but how, in the end, they could not hide it any longer "and here it is, for all of us to see", she concludes as the camera focuses on her superimposed figure over that of Danae just behind her. Their parallel positions and similar inclinations of their heads seem to indicate that she, too, will eventually succeed in coming out in the open and break free from the violence she is suffering in the domestic realm.

The final passage watched in the selection is taken from the opening of *the Naked Years*. Here the critical counter visual comment is, as the lab participants rightly spot, the intertextuality with the famous monologue of *Doña Rosita la soltera* (Doña Rosita the spinster, 1935) by Federico García Lorca. Sandra, played by Candela Peña, is auditioning for a role in a film in the late 1970s. As the scene progresses, with the camera becoming subjective and adopting the gaze of the man conducting the audition, we realise that the film is actually a porno film. It will be one of the S-rated films which marked those years in the Spanish transition just after the death of Franco and the lifting of the severe censorship of his dictatorship regime. The thesis of the film is that those were, indeed, very naked years for both women and men: women fighting for their lost rights trying to follow the dimly remembered model of the pre-Franco 1930s liberties;

men desperately holding onto the supreme powers that the patriarchal dictatorship had endowed them with. Even at such pathetic situation, Sandra is resolute she wants to be an actress, and she insists on reciting although she knows far well that those listening will not understand. She chooses to perform Lorca's denouncing words in the mouth of Doña Rosita, that famous monologue now being played by Sandra:

> And what should I talk of? There are things that can't be said because there are no words in which to say them; and if there were, no one would understand their meaning. You would understand if I asked for bread or water or even a kiss, but no one can understand or remove this dark hand, that freezes or burns my heart, I don't know which, whenever I'm alone [...] It's a never-ending tale. I know my eyes will stay young always, while my back will curve more each day. After all what has happened to me happens to thousands of women. (Pause) But why am I speaking of it? [...] I don't like being looked at that way. This gaze like a faithful dog's annoys me. (0:00:17-0:02:58)

Such intertextuality works very well as a devastating comment on the situation. It comes at the right moment, with Sandra in the nude, having undressed slowly, shyly, uncomfortably and as if aware of what she was getting into but still reluctant to comply, keeping her shades on until the very last minute after she has removed her clothes, as a final self-protection gesture, as if to protect her vulnerable inner self from those devouring gazes and as the camera closes up on her, and you, as spectator can feel her extreme disgust as if physically pressed by the action of the camera. And we understand it all when Lorca's words make the comment: it is about gazes, oppressive and abusive gazes. Neither Sandra nor Lina and Eva, the two other female protagonists who also end up working in soft porno films are unique in their experiences. Their rebellious dissidence against the Francoist moral constrictions which are still very present in the post-Franco transition years was also the story of those other women in Lorca's trilogy: from Doña Rosita to the Bride in *Blood Wedding*, to Yerma or Adela in *The House of Bernarda Alba*, in those Republican transition years in the 1930s. Those earlier women were claiming for their rights in similar ways as their predecessors who take their feminist baton 40 years later in order to keep on with the interrupted fight. They are all fighting those who ignore their legitimate aspirations to control their own bodies and who objectify them into mere flesh for male consumption. Doña Rosita la Soltera, single and alone as her name indicates, is also the precedent for those women who must

now tackle the directions of their lives alone, bravely facing those naked years which are still dominated by the ultraconservative society constructed by the dictator over forty years. It is a society which needs to change in order to be able to find space for their feminist claims. As Rafa, the trans performer says to Sandra "The men who can match women like you have not been born yet" (1:02:27-1:02:30).

Conclusions or Refusal to Conclude. Staying with the Trouble[18]

Perhaps the first conclusion from our project is a "still to be continued". Indeed, the most response-able way to close it is actually to leave it open, to dissidently state our purpose to, as Donna Haraway would put it, "stay with the trouble". We have decided to "stay with the trouble" of the experiences lived in our labs and to call on various sorts of response-abilities in order to disseminate the lessons learnt. Our first response-ability is to keep cultivating the transnational alliances we started planting over 30 years ago. We have consciously done so from the affective convergences (Sánchez-Espinosa and Méndez de la Brena) with other feminists all over the world and we have developed embodied infrastructures (Clisby and Sánchez Espinosa) and teaching and research alliances which will help us continue the good practices learned in ResLab. Athena, GEMMA, EDGES, GRACE, EUTERPE, DIGISCREENS, ATGENDER, are simply some of the acronyms which synthetize our response-able transnational endevours. ResLab or this forum created by University of Graz, are two others adding themselves to the affective genealogy signified by those names. The second response-able take ResLab project is our continuation of Response-able transgenerational collaboration. The affective convergences we have generated during the span of the project between senior and junior researchers are to be continued with synergic intergenerational projects and actions such as the one undertaken between the Universities of Graz and Granada in the frame of the ARQUS alliance.[19] Last but not least, we have learnt from our failed plans. As we reflect in the introduction to *Feminist Literary and Filmic Cultures for Social Action*:

> Perhaps, we need to state that even if the original intention of our research was finding solutions and strategies, we have finally discovered more questions than answers in order to continue identifying patterns and movements in our classrooms. (Revelles and Sánchez, 3)

We have, finally, learned that searching for "safer spaces" for our students also involves accepting and sharing our own vulnerabilities. To queer our failure is, indeed, the most response-ably powerful tool to mediate inside and outside our academic spaces.

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Urban Pedagogy

Counterstrategies of Protesters against State Repression in the National Strike of 2021 in Colombia

Jorge Chaparro

Abstract *Widespread social unrest erupted across Latin America in 2021, fueled by public anger over government policies, the socioeconomic crisis, and the handling of the COVID-19 pandemic. In Colombia, these protests exposed a legitimacy crisis for President Duque's government from 2019 to 2021. His administration responded with repression and attempted to silence dissent by labeling national strike participants as terrorists or vandals (Bringel 265; Valencia 94). While the protests subsided somewhat after June 2021, some protesters faced persecution and legal accusations of terrorism and torture in late 2021 and early 2022 (Montes 46). In response, protesters developed counterstrategies to resist silencing and state repression. Their goal was to gain public support and legitimize their cause. This article examines a field study conducted in Bogotá between January and February 2022. The study involved nine video interviews with citizens who participated in the 2021 protests. Thirty-one excerpts were analyzed using critical discourse analysis (CDA) (van Dijk 153) and Extractive Qualitative Content Analysis (ECQA) (Gläser and Laudel 4). This analysis revealed a glocal strategy called "urban pedagogy," which highlights the non-academic educational practices protesters used to spread political knowledge and resistance narratives. Inspired by Freire's concept of Pedagogy of the Oppressed, urban pedagogy emphasizes informal learning that takes place in everyday urban contexts. The article argues for the importance of recognizing these alternative educational settings, often invisible in academic circles, and their connection to narratives within protest movements, also the dialogical as a means of resistance. Nine examples of protesters discourses are analyzed.*

Keywords *Counterstrategies; Urban Pedagogy; Pedagogy of the Oppressed; Narratives*

This article explores *Urban Pedagogy*, a concept that expands our perception of learning beyond the traditional classrooms. It argues that everyday spaces and activities can be educational, and people outside of schools can be teachers. The importance of informal learning is undeniable. In Latin America, for example, protests have become crucial sites for social and political education. Faced with these situations, people on the streets take on the role of educators, teaching others the skills and knowledge necessary to resist. My analysis explores how this process of informal education unfolds within such protest movements.

Fueled by years of discontent rooted in neoliberal policies (Niño 127), the 2021 Colombian protests extended beyond the initial demand to withdraw proposed reforms. As Díaz Guevara (622) highlights, protesters craved inclusion in decision-making, echoing demands from the 2019 *national strike*. This desire, according to Pachón (401), posed a threat to the established power structure. Colombian elites accustomed to wielding exclusive control saw these diverse voices as a challenge. Their response, Pachón argues, was a resort to violence. Max Weber, a famous thinker, said that when governments are allowed to use force (like the police or army) in a fair and legal way, it makes the government stronger. It does not make it weaker. The Colombian government, under ex-president Duque (2018–2022), aimed to legitimize police and military using violence and force. However, these actions backfired, eroding trust in institutions and raising doubts about the legitimacy of violence. Citizens, witnessing their quality of life deteriorate, became more receptive to the voices of protesters. The crisis, therefore, was not a sudden eruption, but the culmination of long-simmering tensions.

Beyond physical attacks, protesters faced a war of words. Official narratives reflected in media and television smeared them as vandals or terrorists (Rojas Osorio 48; Valencia 94). To counter this, protesters employed violent reactions, but as well non-violent methods like the ones proposed by Paulo Freire's educational *emancipation* (20). This paper focuses on those peaceful-dialogical strategies, particularly how they challenged negative media portrayals and disseminated their resistance message. The analysis prioritizes the lived experiences and lessons shared by these young protesters through discourses that in my opinion represent a nonviolent action of resistance as they created their subjective versions of reality. The discourse is a medium to teach how to resist here.

Freire in his *Pedagogy of the Oppressed* contended that literacy empowers the oppressed (6). By acquiring it, they access knowledge often concealed by unfair systems. Literacy becomes a tool for liberation, fostering critical reflection on

social realities and driving transformative change. While Freire saw education institutions as crucial, his framework does not fully capture alternative educational spaces; Freire's model of *education of the oppressed* focused on emerging schools, however not much is said about the practices of citizens when they get together to resist. This paper explores *urban pedagogy*, a form of popular education outside traditional settings. Urban pedagogy lacks a formal definition in this context, but its essence emerges from the streets themselves. It refers to the educational potential found within everyday city life. This concept draws inspiration from historical and contemporary movements of civil resistance. It reminds us of Emerson, Gandhi, the Arab Spring and Extinction Rebellion; these movements utilized the urban environment as a space for learning, protest, and social change. These events, while not constituting a defined pedagogy, suggest the existence of a powerful, informal educational practice within the very fabric of our cities. In this paper, Urban Pedagogy is described by several of the protesters as: "means of dialogue", "communal dialogue", "urban pedagogies", "urban schools", or "local pedagogies". The emphasis on this strategy is due to its potential for organization, agency, and its emancipatory potential through peaceful means and support gain during the protest.

This research delves into how Colombian protesters, through interviews, perceived everyday actions such as using public transport as spaces for learning and resistance. The analysis employs two frameworks: Extractive Qualitative Content Analysis (ECQA) and Critical Discourse Analysis (CDA). ECQA's content comparison method (Gläser and Laudel 4) helps identify core themes. CDA, focusing on power dynamics in discourse (van Dijk 155), proves crucial in revealing how protesters countered state repression and silencing tactics. Analyzing thirty-one excerpts exposes Duque's government's systematic use of repression and silencing. The interviews denounced supposed facts like the state profiling through camera and drone surveillance, undercover individuals photographing and questioning civilians (often leading to false charges or paramilitary threats like kidnappings and disappearances). Protesters also described psychological intimidation through death threats targeting them and their loved ones. These insights illuminate the situation from the protesters' own perspectives.

The protesters wanted to show their *Barrios* or neighborhoods that were before invisible. Inspired by protests in Hong Kong and Chile, leaders of the mobilization at *Portal de la Resistencia* and *Portal de Suba* (Main bus stations in Bogotá) used helmets, hoods, shields, and improvised armors to ensure their own safety in case of confrontations with the ESMAD, the Colombian riot po-

lice. Protesters also engaged in collective cooking in the streets, urban gardening activities, and gatherings for planning future protests. They acknowledged the role of *cacerolazos* (pot banging), *ollas comunitarias* (communal meal gatherings), urban gardens, and street art forms like theater, dance performances, or *batucadas* as spaces for learning and cultural expression.

The interviewed participants emphasized the importance of group organization that fostered not only practical survival skills in urban protests but also political engagement and critical thinking. They saw their fellow protesters as educators, facilitators, and advisors, all collaborating to craft a persuasive narrative to win public support. However, between July 2021 and February 2022, they witnessed a decline in protests due to effective repression. This shift led them to adapt their tactics. They devised alternative commuting routes to avoid surveillance, essentially weaving self-preservation strategies into their ongoing efforts to connect with the public.

While the term urban pedagogy already exists in other contexts, particularly within architectural and design planning and creative arts like in Natarajan and Short, the Colombian protesters independently developed and applied it to their movement. This approach, as they envisioned it, involved sharing information and persuasive arguments through a reflective process. There are many coincidences with Freire's concept of "cultural synthesis", where citizens are exposed to contrasting viewpoints (thesis and antithesis) to critically analyze a situation (101). This fosters emancipation by raising awareness among the public. Urban pedagogy, as practiced by the protesters, unfolds in everyday settings like family gatherings, conversations with neighbors, or cultural events, offering anonymity from authorities. The base is dialogical because through informal conversations they develop processes of community awareness. Just by talking, they interact and somehow teach other people not only about evasion strategies but also about political stands. The following extracts are result of my own interactions and observations with the protesters, names were changed for security reasons:

Urban Pedagogy comes alive when witnessing protesters like Socorrista (Spanish for first-aid volunteer in action). Socorrista, a 23-year-old philosophy student with experience aiding injured protesters on the frontlines, transformed a routine bus ride into a microcosm of urban pedagogy. He assumed a leadership role, challenging passengers' perspectives. He argued that the Colombian government and media had manipulated the passengers with a narrative of "normality", a stark contrast to the reality they were experiencing.

His intervention exemplifies how urban pedagogy utilizes everyday situations, in this case, a bus ride, to spark critical reflection among citizens.

Excerpt 1

> Socorrista: "Hold on, hold on, you might say, if I am free to express my opinion, I can say that we are under the oppression of a paramilitary nation. Do you think it is reasonable that potatoes are 100, 110 pesos more expensive? Do you think it is reasonable that yuca/manioc is now 3000 pesos while Duque claims it is solely due to the pandemic and they are not to blame? Do they think that if they say everything is fine and normal on RCN (radio and television network), people will not say anything? They may preach about freedom, but they want you to conform to their mindset, to exploit you and render you docile like a lamb. If you think price increases are normal and everything is fine, well, pardon, but I must laugh…" (personal communication, January 28, 2022).[20]

Socorrista's intervention focused on a critical point: the government's narrative downplaying the economic hardship, particularly the surge in essential food prices. By mentioning these everyday items, he aimed to connect with the passengers' experiences and validate his argument. He even targeted a specific national media outlet, implying its alignment with the government's agenda, potentially sowing seeds of doubt in their minds. Finally, Socorrista employed sarcasm, comparing those accepting the status quo to sheep, to challenge their passivity and evoke indignation. His overall goal was to raise awareness and ignite critical reflection among the passengers. Non-verbal cues suggested some passengers resonated with the protester's opposing viewpoint (antithesis) to the government's narrative (thesis), potentially leading to a "cultural synthesis" – a space for critical analysis according to Freire (165). This intervention exemplifies urban pedagogy, where Socorrista, through dialogue prompted self-reflection among the passengers. While some might remain unconvinced, others might find his message aligning with their own concerns and be drawn to the protest movement.

Despite lacking formal training in sociology or political science, Socorrista assumed the role of a *street educator*. His discourse weaved together economic, political, and social issues, offering the passengers an alternative perspective on the complexities shaping their community, grounded in the reality of rising

prices. This intervention showcases urban pedagogy, but similar reflective processes can emerge from other dialogical interactions. Street plays, community gardening projects, or even online videos can spark critical reflection. The interviews with other protesters provide more examples of public interventions. The following excerpts will explore how other protesters integrated explanations of the protests from their own perspectives, forming the content they would use to "educate" new recruits. They are pure dialogical.

A second example is taken from a conversation with Lola, who is twenty-six years old and works as a DJ. She denounces the ex-president Uribe Velez as responsible for the persecutions.

Excerpt 2: Uribe is Responsible

> Lola: "One also stops going out because there have been persecutions even to one's home or taking pictures by civilians. Well, we already know that it is the "unnamed common paramilitary". So, this is also a way to lower it a bit when there is so much persecution, and that is why other participants also step aside a bit from the protest" (Personal communication, January 31, 2022).[21]

Lola told me that she felt watched by unnamed civilians, a chilling form of personal surveillance that stifled her urge to protest. Her experience exemplifies the silencing effect such tactics have on protesters. By using terms like "unnamed common paramilitary", Lola suggests a connection between this surveillance and former President Álvaro Uribe. Hoyos (70) reinforces this connection, highlighting how Uribe's inflammatory statements on Twitter (Now X) fuel Colombia's political polarization. This aligns with Lola's perspective, demonstrating how political figures can shape public opinion – either aligning with the government or its opposition. On one extreme stands Uribe advocating violence against protesters. On the other, current Colombian President Petro stands with the protesters on the streets. This digital war of words, intertwined with online profiling of protesters, served to legitimize Duque's government by demonizing the protesters as vandals and terrorists. Lola's narrative becomes a powerful act of denouncement. By speaking out against the persecution of young protesters, she sheds light on a hidden reality, one that might otherwise go unnoticed. She might than *educate* the citizens that are listening

to her while telling them a subjective version of the events that is different from the official one.

A third example is taken from Ximena, a 22-year-old language student at a public university in Bogotá. While juggling her studies with a call center job, she actively participated in the 2021 National Strike. She has been teaching music lessons and participating in street theater since 2020. Her work has not gone unnoticed and she has been threatened by unknown individuals for her activism. Twice, she found herself facing off with the police during peaceful demonstrations. Her story goes beyond Colombia's borders. She highlights the connections between the Colombian protests and those that erupted in Chile, showcasing a spirit of global solidarity among those fighting for social change.

Excerpt 3: The Chilean and Hong Kong First Lines as Influences in Colombia

> Ximena: "Before the pandemic, there was a lot of social movement, not just in Colombia but also in the Chilean first line. Colombia began to adopt a similar approach. In China, there was so much social unrest that many people began to think the pandemic was intentional" (personal communication, January 26, 2022).[22]

Ximena's perspective on the protests reveals a fascinating connection. It seems Colombian protesters, like her, were closely following developments in Chile and Hong Kong. This aligns with González's analysis in his article on Colombian societal representation (210). He argues that social unrest in these nations has inspired Colombian protesters, leading to similar protest tactics and a lack of centralized leadership. Distance is no barrier in today's world. Through online content sharing, protesters across continents can learn from each other's experiences. This "empirical pedagogy", as González (212) terms it, involves virtual discussions on countering military repression. Protesters exchange strategies, like adapting everyday objects for protection or establishing blockades.

A fourth example is the one stated by María, twenty-five years old, who is a journalism student at a public university. When asked about the causes of the protest, she highlights the social gap in the country and refers to Duque's government as paramilitary. She talks about the censorship through outages in a Colombian city.

Excerpt 4: Power Outages in Cali and the Use of Apps

> María: "(...) and in Cali, people were left without power during the most critical moments of the protest. At that time, I was participating with an independent radio station, and we had to use alternative programs... *Telegram*. *WhatsApp* [referring to *Meta*] blocked us on *Instagram*. *Orbot* was a spectacular tool for blocking all kinds of publications" (personal communication January 31, 2022).[23]

During the 2021 Colombian protests, a troubling incident occurred. A group affiliated with the country's military (including the Ministry of Defense and various branches of the armed forces) used the hashtag #ColombiaEsMiVerdad (#ThisIsMyTruthInColombia) to fabricate a cyberattack on their websites (Prensa Colombia). This ploy served as a pretext for the *Police Cyber Center* (CCP) to monitor hundreds of social media profiles critical of the police, labeling their online activity as "digital terrorism". This Colombian example highlights the potential for abuse by authorities in the digital age. However, social media can also be a powerful tool for protesters. In 2019, Hong Kong protesters created *HK Map Live*, a real-time information sharing platform about protests and police confrontations. Similarly, Catalan pro-democracy activists developed an app in the same year to coordinate peaceful demonstrations (Solano). These tools, often funded through crowdfunding and independent of big tech companies, are born from the capacity of adaptability of social movements. Interestingly, Solano argues that similar protest apps have not yet emerged in Latin America. This suggests an opportunity for tech-savvy Latin American activists to learn from these global examples.

A fifth example is the one from Bruno, twenty-nine years old and an IT professor who developed the RPG game *Bakatá Online*, based on Bogotá's reality. According to the creator who I interviewed, the game has three objectives: to reconstruct the memory of assassinated or disappeared social leaders, offer a digital copy of iconic city places for participants to develop geospatial awareness, and provide bilingual Spanish-English training. It is aimed at people living in Bogotá, intending to enable the player to critically view their immediate reality. The game features antagonistic characters such as corrupt politicians and police officers, but it is noted that any resemblance to reality is purely coincidental. Here, Bruno mentions that his game can potentially serve as a memory construction instrument. This protester used technology and created a space to teach through al online environment.

Excerpt 5: Anonymity and Memory Construction

> Bruno: "One of the intentions of this game is to rescue memory, to rescue historical memory regarding the people who have died, those who have fought. The intention of this video game is to vindicate those characters. That is one of the objectives, to vindicate the history of those characters and show that certain types of problems are experienced here, and all from a humorous perspective, and we can emphasize that any resemblance to reality is purely coincidental. This is to avoid certain legal problems or persecution. We also hide our identities for the same reason because we are dealing with a very serious political issue that is heavily persecuted in this country" (personal communication January 27, 2022).[24]

Bruno is on a mission. He is creating a role-playing game (RPG) that recreates Bogotá's reality, aiming to keep the memory of assassinated social leaders alive. This effort aligns with Berón's thoughts on memory and the 2021 Colombian protests (426). Berón argues that time does not erase the impact of past struggles – past victims can become powerful symbols in present movements. Bruno's game design reflects this idea. By featuring slain social leaders as in-game statues, Bruno allows players to discover their stories. This demonstrates Bruno's awareness of the potential risks associated with discussing sensitive social issues in Colombia. To mitigate these risks, Bruno has implemented a two-way anonymity system. The development team remains anonymous during promotion, and players can choose usernames to protect their identities.

A sixth example comes from Alessa, a twenty-six-year-old trans woman who protests through dance, specifically *Vogue* in Bogotá's Ballroom culture. In her interview, she provides a historical account of *Ballroom* in New York and its impact on Colombia during the protest. She specifically talks about the *vogueras* (group of trans women who dance) in Plaza de Bolívar and how the performance is a way to protest heteronormativity.

Excerpt 6: Between Ballroom and Fear

> Alessa: "Well, regarding the protests, honestly, I used to participate much more before, but that has changed due to fear. I have had many encounters with the police where I felt my life was in danger. I have felt that at any moment, they could make me disappear, and no one would know anything

> about me. So, that fear has repressed me so much that I no longer want to attend all the events or protests because I feel that each one is an opportunity for them to harm me. The *Ballroom* community, which I don't know if you are familiar with... the Ballroom started in New York in the late 80s, almost 90s, a community created by trans, Black, Latina, LGBTIQ+ people, but mainly trans women, because these were groups of people who were not well regarded by society. Well, we still aren't much, and even less so back then, you couldn't even have a space in a bar or a movie theater, not even a job like cleaning a house. Generally, they were prostitutes and very marginalized, so they created their space in the Ballroom. The *Ballroom* is also a symbol of protest, a symbol of resistance against the imposition of the patriarchy or heteronormativity. So, last year and in the last three years, the Ballroom has gained a lot of strength in Colombia. I don't know if you saw the video of the *Vogueras* in Plaza de Bolívar. They always want to paint us as if it's just vandalism, and well, yes, but there's also always art, there's always performances, there's music, acting, there's everything we can think of to make our voices heard" (personal communication, January 28, 2022).[25]

Alessa's story sheds light on the intersectional challenges faced by Bogotá's LGBTQ+ community. Police repression disproportionately targets transgender people, making her fearful of protesting. Her words echo the struggles against a conservative society dominated by heteronormative ideals. She finds solace and a powerful form of expression in *Ballroom* culture, a symbolic resistance against the patriarchy. For her, Vogue dancing is a platform to be heard and challenge the government's narrative that portrays protests solely as vandalism, silencing peaceful artistic expression. *Queer Pedagogy*, a concept developed by Luhmann (123) based on Freire's critical pedagogy (9), offers a framework to understand Alessa's perspective. It centers on dismantling patriarchal structures of knowledge creation and promoting liberation from heteronormative power dynamics. This aligns with Alessa's fight for self-expression and dismantling societal biases. Alessa mentions the performance by Bogotá's *Vogueras*, a vibrant expression of Ballroom culture. Their dance to *guaracha music*, a Colombian genre, directly confronts the ESMAD riot police. Despite fear, they stand their ground. The applause and support from bystanders in Plaza de Bolívar (main square of Bogotá) highlight the collective power of their message. This artistic form of contestation reflects the critique offered by Roth et al. (29) on the *glocal* intersectional gendered issues. Duque's government's conservative rhetoric of gender equality fails to address the

harsh reality faced by Colombia's transgender community. Through art, the *Vogueras* expose the struggles against social prejudice, violence, and hatred.

Their actions resonate with the Urban Pedagogy proposed in this paper. Freire's emphasis on critical reflection and Luhmann's ideas of deconstructing binaries, are evident through this process of conscientization (critical awareness) within the urban context.

A seventh example comes from Carlos who is a twenty-four-year-old man and an artist in a street music group that plays *Batucada*, which is a percussive music style originating in Brazil. Due to the economic situation and the pandemic, he had to leave his studies at the public university and now works informally as a bike courier for a food delivery app. He was directly involved in violent clashes with ESMAD (large-scale public disturbances police unit) as a member of the first line at the Portal de la Resistencia.

Extract 7: Points of Resistance

> Carlos: "In the face of repression, we had to adopt resistance alternatives… Against the gases, the stun grenades, the shots. We also had to provide support from a human rights perspective, as well as from the perspective of neutralizing the gases, having something to protect us from the gas, you know? … From these ESMAD agents who ultimately just wanted to attack people. Also, in the so-called *Portal de la Resistencia*, which encompassed other localities in the south of the city like Ciudad Bolívar and Kennedy. It was a point of resistance, and a humanitarian space, where collectively, mothers, young people, many people came together not only to create such space, but also to provide a community pot, to feed the communities, the people in general, a space for sharing. Community gardens were created, and resistance was carried out from there, with many educational workshops too; so, accompanying those processes a lot. The *batucada* was also called upon in other processes, in other parts of the city, where we were also present and were also victims of repression."[26]

Carlos shares his experience from the 2021 protests. Facing brutal repression from the ESMAD riot police, protesters devised creative ways to shield themselves from tear gas and stun grenades. Yet, even amidst the violence, Carlos remembers the powerful acts of community learning. These acts took the form of communal kitchens, community gardens, and lively *Batucada* performances – spontaneous spaces that fostered participation and local connection.

This is not a new concept. Freire's work in the 1960s sparked a movement in Latin America called "Popular Education". This approach emphasizes the importance of including everyone from Indigenous peoples to workers and students. Knowledge is shared through dialogue, fostering a more horizontal relationship between teacher and student. Freire famously argued that there is no more political social practice than the educational practice (118). These educational practices can lead to a more empowered political stance through critical reflection. For Freire, effective political pedagogy must involve critical thinking and dialogue to enable people to analyze and confront social injustices. Carlos' perspective aligns with this pedagogical approach. He recognizes the self-organizing power of these protest spaces and the significance of shared meals. He highlights the stark contrast between these acts of community building and the violent tactics used by the ESMAD to dismantle street blockades.

An eighth example comes from an extract from Fredy. He is twenty-three years old and a student of Social Sciences at a public university in Bogotá. He was part of the *Primera Linea* (first line) at the Portal de la Resistencia, which aimed to protect protesters from ESMAD attacks. He talks about the use of masks to secure anonymity.

Extract 8: The Faceless Youth

> Fredy: "I think there are ways to evade for the moment because you don't know when it might come. Still, I think that to avoid that kind of persecution, at least stay anonymous. Always, since universities, since the social outbreak, people cover their faces because they are obviously afraid that any police officer might chase them in their neighborhood, that any paramilitary might kill them, right? Also, there are much more organized ways, obviously... Like people who start to go underground as a form of struggle, keeping their life separate so it doesn't affect them precisely because one of the forms of psychological torture used by paramilitaries or the police is to go after one's family."[27]

This article examines how protesters, regardless of ideology, can craft messages that resonate with citizens. Protesters can develop strategies to engage in dialogue with potential supporters, those who might back a different cause, or even those on the opposing side. This dialogic approach aims to impact not just people's perceptions of oppression, but also their emotions.

By confronting well-constructed arguments, the audience is placed in a state of discomfort, which can lead them to either support or reject the cause. This example serves as a springboard to explore how contemporary protest movements craft narratives. It sheds light on how protesters garner support and amplify messages by appealing to emotions (imagine being and feeling cornered). Within this research, these practices are viewed as a form of pedagogical intervention. The explanation about ways of being anonymous not only a way of showing strategies to escape but also to denounce a situation of danger through emotional ignition of a persecution. Here, pedagogy extends beyond formal education. It encompasses the broader concept of transmitting information through persuasion within the context of social movements that are persecuted. Ultimately, these interventions aim to impact citizens' knowledge, values, and emotions, fostering critical political reflection by reflecting why young people would have to hide their faces.

The last extract comes from Juan. Juan is twenty-seven years old and a drug dealer in his locality. He says that there are difficulties for young people to advance because they are in an economic environment that limits their possibilities, forcing them to find ways to survive.

Extract 9: Surviving Day by Day

> Juan: "People have indeed lost that sense of patriotism, that self-love, because the social uprising no longer feels the same. The guarantees that we demanded at the beginning of the strike are not being met, and our voice is not being heard because maybe it went viral. Yes, I'm protesting, and I want people to see me, but it goes beyond that; it's about the people's feeling. It's feeling that they are taking us and making us survive. Survival in Colombia is day by day. Here, you cannot live in peace. You cannot easily thrive. Thriving in Colombia is becoming increasingly difficult. They may raise the minimum wage, but if the cost of living goes up, you become poorer" (personal communication, January 31, 2022).[28]

This section explores the Colombian social unrest through multiple lenses. First, we hear from Juan, a drug dealer, offering a glimpse into the lives of those most affected by the country's economic hardship. Juan's perspective aligns with the analysis by González and Monsalve, who argue that the government downplayed the severity of the economic crisis, attributing it solely to the pan-

demic (58). Juan's words also highlight the effectiveness of the government's strategy, as he observes citizens becoming desensitized to the ongoing issues. The meager minimum wage increase (announced at the turn of 2021–2022) further underscores the governments disconnect from the reality faced by many Colombians like Juan.

Learning extends beyond classrooms. Norton and Toohey explain how informal settings, like shape individual identities and perceptions of reality (430). Within these spaces, discussions on social issues (gender, race, class) influence how people see themselves and the world. Protest movements as informal spaces can foster critical thinking, ultimately impacting societal norms. Informal education emerges during protests. The traditional teacher-student dynamic is replaced by protesters acting as educators, inspiring others to become more involved. Socorrista's example in the bus highlights this. Protesters engage in dialogues, fostering spaces for new ideas and critical reflection. Ideology seems less relevant than the shared goal of mobilizing citizens.

Colombia in 2024 reflects this dynamic. President Petro faces demands from both those harmed by the previous administration and those fearing a loss of privilege under his leadership. Examining social unrest through various perspectives reveals the importance of informal settings. While progressive political and protest movements have addressed issues like validation for marginalized groups, criticizing neoliberal policies and climate change, emergent new right-wing protest groups also utilize informal education tactics, albeit potentially employing elements like hate speech to sway emotions. These new far-right movements, however, use narratives focused on anti-immigration, conservative values, family structures, and anti-abortion stances. Citizens need critical thinking skills to navigate these potentially manipulative narratives. Researchers and educators play a vital role in deconstructing such narratives and fostering critical viewpoints. Traditionally, the classroom has been viewed as a physical space within a school building. However, critical pedagogies argue for a broader understanding. The classroom can be seen as a set of practices that extend beyond the physical walls. These practices involve not just rote learning of pre-determined knowledge, but rather, a space for critical thinking, dialogue, and the development of agency. This expanded definition of the classroom allows it to become a site for everyday learning, where people engage with and analyze the world around them. Notably, this framework can be applied to protest movements. Protest spaces can be seen as classrooms where individuals collectively learn about social issues,

develop strategies for change, and practice skills like communication and public speaking. By recognizing the classroom as a set of practices, not just a physical space, we see its potential to empower individuals not only within the school walls, but also in the act of shaping a fairer society. The themes of Urban Pedagogy that the interviewed protesters expose encompass anti-dialogical actions or government actions such as police abuse, surveillance and profiling, digital censorship, state corruption, economic issues such as the rise in prices of basic food basket products, the injustices of the health system and speeches about the vandal-terrorist ideology. On the other hand, they also include dialogical actions based on the speeches of legitimation of social protest, communal construction actions, peaceful protest and resistance spaces such as workshops, events, gardens and community pots or speeches that demarcate the protester from the vandal-terrorist classification.

In this research, Urban Pedagogy could be evidenced from art as in the case of the protesters who raises awareness through street theater or the trans woman who uses *Ballroom* and *Vogue* against heteronormativity. In digital media, there are publications for the purpose of collective reflection such as the case of the developers who designed the *Bakatá Online* video game to promote political reflection and the construction of memory of murdered or disappeared social leaders. This innovative counterstrategy is projected as the basis of a revolution that starts from peaceful collective actions and that through creativity, critical thinking and community political organization from the neighborhoods aims to strengthen local ties to face the challenges caused by neoliberal policies.

The discovery of Urban Pedagogy in this specific context in Colombia, evident in everyday practices, offers a new perspective on informal education. It helps explain the surge in social mobilization across Latin America. This article is a call to action, urging educators and academics to acknowledge these often-overlooked forms of knowledge. By recognizing the value of informal practices, educators can incorporate them into formal settings. Ultimately, validating glocal emerging concepts like Urban Pedagogy can empower citizens to critically analyze information and resist manipulation. This broadened view shows that teaching and learning extend far beyond schools. Educators are not solely defined by degrees; and classrooms are not limited to institutions. Everyday interactions, even outside formal education, hold immense potential for teaching, including political awareness. Open spaces can be transformed into classrooms, fostering a more inclusive and critical learning landscape.

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Shame, Fear, and the Feeling of Not-Belonging

Learning About Class and Classism Through Storytelling

Iris Mendel and Lisa Scheer

Abstract *In times of increasing social inequality and child poverty, issues of class and classism play a crucial role in pedagogy and teacher training. However, class and classism seem to be very difficult topics to address. Classism is often articulated indirectly through feelings of fear and shame. It often remains invisible because it is strongly supported by the hegemonic bourgeois norms, values and – in particular educational – institutions and thus seems "normal", almost "natural" (Kemper and Weinbach; hooks; Seeck). Drawing on results from our research project "Habitus.Macht.Bildung" (University of Graz, 2019–2021) and teaching experiences, we will present three approaches of storytelling to reflect on class and classism in the university classroom. A first approach of addressing social inequalities and hegemonic power relations is through assignments in which students apply storytelling. We show an example from a massive open online course (MOOC), in which students were asked to write scripts for explanatory videos. The students were very creative in telling stories about classism in education (institutions) and habitus reflexivity and were able to show their deep understanding of classism. Secondly, we discuss the use of songs to explore classism in educational settings. Specifically, the song "2 Liter Eistee" ("2-Liter Iced Tea")" by Voodoo Jürgens is used to initiate discussions about classism and apply some of Bourdieu's theoretical concepts. A third way to break up the taboo of class in the university classroom is through working with auto- or socioanalytical narratives of others (most famously Eribon). We draw on a collection of portraits of "class passengers" that illustrate the intersectionality of class, gender and race (Aumair and Theißl). Storytelling, we argue, may enable becoming aware of class privilege or disadvantage, irritate common classist conceptions and move beyond deficit perspectives on poor and working-class people.*

Keywords *Classism; Narratives; Open Educational Resources; Higher Education*

We begin our engagement with storytelling and classism with a quote from a novel, specifically from the second book of Elena Ferrante's famous *Neapolitan Quartet* about the mixed friendship between Elena and Lila in a poor neighborhood in Naples. The second book particularly addresses education and social inequality. Elena, the narrator of the story, has moved from Naples to study in Pisa and experiences what is typically called educational "upward" mobility.

> My first impression, that of finding myself part of a fearless battle, passed. The trepidation at every exam and the joy of passing it with the highest marks had faded. Gone was the pleasure of re-educating my voice, my gestures, my way of dressing and walking, as if I were competing for the prize of best disguise, the mask worn so well that it was almost a face.
> Suddenly I was aware of that almost. Had I made it? Almost. Had I torn myself away from Naples, the neighborhood? Almost. Did I have new friends, male and female, who came from cultured backgrounds, often more cultured than the one that Professor Galiani and her children belonged to? Almost. From one exam to the next, had I become a student who was well received by the solemn professors who questioned me? Almost. Behind the almost I seemed to see how things stood. I was afraid. I was afraid as I had been the day I arrived in Pisa. I was scared of anyone who had that culture without the almost, with casual confidence. (Ferrante 402–403)

This quote says a lot about how class and classism work: the feeling of not-belonging when experiencing class mobility, the enormous and obvious effort put into this mobility, the importance of culture as means of class distinction contained in the "almost", the casual confidence of class privilege; the role of the body as "social memory" and hence the centrality of feelings of fear (and shame). A lot of Pierre Bourdieu's theory of social inequality can be found in this quote.

In this chapter we will take up these topics as well as Bourdieu's theory to introduce a pedagogical approach to deal with class and classism in education. This approach is based on the results of the empirical research project "Habitus.Macht.Bildung – Transformation durch Reflexion" ("Habitus.Power.Education– Transformation through Reflection"[29]) that was conducted at the University of Graz from 2019–2021.[30] One of the project's aims was to produce open educational resources (Froebus et al.) to address social inequality in education, in particular classism, to be used in university courses, workshops and trainings. Classism is something we, the authors of this text, experienced in our lives both from a place of privilege and a place of discrimination; the myth

of meritocracy against better knowledge keeps "haunting" us, also because we have benefitted from it. When we talk about learning and teaching about classism in the following, this also affects us as researchers and as university teachers and requires us to reflect our own involvement in dynamics of privilege and discrimination.

A main difficulty in addressing class and classism it to move beyond a "deficit perspective" which can also be found in some interpretations of Ferrante's quote above and Bourdieu's theory. Therefore, we will first discuss some pedagogical challenges when engaging with class and classism in the classroom and argue why storytelling is a good method. Reading and/or writing stories with students to introduce them to a topic, to familiarize them with academic concepts and theories, to support them in developing an attitude critical of inequality and to facilitate self-reflection may still be rather unusual or rare in German-speaking countries. Among the few published German examples is one using digital storytelling as teaching method and learning outcome in an international, interdisciplinary, collaborative course on climate change in which groups of students created digital stories (Otto) and one presenting the application of academic storytelling and research-based learning for teaching statistics in various courses and to heterogenous groups of students with the aim of supporting student learning and understanding through stories (Kruppa and Kiehne). In the Anglo-American world, however, (digital) storytelling – especially with a focus on social inequalities, power relations and discrimination – has a long tradition (e.g., McDrudy and Alterio; Croom and Marsh; Hartlep et al. or the journal *Storytelling, Self, Society*). Recent publications even include higher education teachers' research into (digital) storytelling as a learning activity and method (e.g., Jamissen et al.). In this chapter, we will show three examples of how to use different forms of storytelling to understand and challenge classism: videos, songs and auto- or socioanalytical narratives. We will also discuss how storytelling may irritate common (classist) conceptions of social mobility. Finally, we will draw some conclusions of how storytelling enhances learning about class and classism, but also point to its limitations.

Pedagogical Challenges in Addressing Classism

What is classism? In short, classism means "discrimination based on social background" (Kemper, *Klassismus* [*Classism*] 6). The concept of classism was

first brought up in the context of the feminist movement in the 1970s by the lesbian group "The Furies" (Kemper and Weinbach 35), so it was always understood in an intersectional way, in particular in relation to gender and race. It was working class students and researchers who brought the critical knowledge about classism into academia. According to the theories of classism, class is not only related to material resources like wealth and property (the economic capital in Bourdieu's theory), but also to questions of culture (Bourdieu's cultural capital): the way one speaks, one's taste, one's education, among others; and class is related to one's social networks and connections (the social capital in Bourdieu's words). Class is also embodied in the way one walks, feels, thinks, talks, perceives the world and it sets limits to one's thinking. Bourdieu (e.g., *Sozialer Sinn* [*Logic of Practice*]) calls this *habitus*, which describes the incorporation of the social position in the world or a kind of embodied "'memory-support' of the social" (Rieger-Ladich and Riecken 196). The habitus is very difficult to change as expressed in the entry quote describing Elena's strenuous efforts of self-transformation. Thus, class has a bodily existence similar to gender and it is not natural (again similar to gender), but socially constructed. However, it is often naturalized in order to justify social inequalities as unchangeable, as is gender.

Several authors such as bell hooks (*Where We Stand*), Francis Seeck (*Zugang verwehrt* [*Access Denied*] or Andreas Kemper and Heike Weinbach (*Klassismus* [*Classism*]) have contributed to bringing up issues of classism in the academic and public discourse and have emphasized its persistent invisibility in public discourse. Classism is strongly supported by the hegemonic bourgeois norms, values and institutions like the university or the high school, so it seems "normal". Bourdieu[31] captures that with his concept of "symbolic violence", Kemper calls it the "cultural imperialism" of classism: a "strategy that even leads the discriminated groups to consider themselves as 'the other' by the . . . standards of the rulers" (*Classism* 14) – just as Elena does in Ferrante's novel. In particular the myth of meritocracy renders discrimination invisible because it suggests that inequality is a consequence of achievement and thus fair and rational. It is important to address these "hidden mechanisms of power" (Bourdieu, *Die verborgenen Mechanismen der Macht*) in order to move beyond pedagogical approaches that focus on compensating "deficiencies" while leaving unequal power relations intact.

Talking about class and classism implies talking about the injustices of society, therefore class and classism are unpleasant topics (Sayer qotd. in Wellgraf). Also, classism is often articulated indirectly through feelings like fear,

as described by Elena in the opening quote, and shame. Fear and shame seem central feelings associated with classism that came up a lot in our research of students' educational experiences and also in our own memories of learning (and teaching). Fear limits one's space in the world, as the psychotherapists Udo Baer and Gabriele Frick-Baer (13) point out; fear also makes it more difficult to learn, because learning is also about taking risks, asking questions, challenging the familiar; and fear makes it also more difficult to teach, which is after all a way of taking space and time of others that not everybody feels entitled to. As Bourdieu states: "One's own relationship to the social world and the place one ascribes to oneself in it is never more clearly represented than to what extent one feels entitled to occupy the space and time of the other" (Bourdieu, *Die feinen Unterschiede* [*Distinction*] 739). Shame and shaming, on the other hand, can be understood with Bourdieu as "hidden mechanisms of power" or acts of "symbolic violence" that put people in their social place, often even nonverbally by subtle or unconscious gestures or gazes. These "hidden mechanisms of power" establish hierarchies and exclusions by working with generally accepted categories (of the "good", "beautiful", "decent", "proper", "original" but also "dirty", "inappropriate". "tasteless", etc.) (Froebus et al., "Klassenreise" 5). While the mechanisms of power often remain invisible, they produce a particular visibility of working class or poor people as "the other". Classism may be absent in the public discourse and its denial of a class society, but exploitation and poverty are very real for working class and poor people (Seeck).

It is also difficult to address class and classism in educational settings like universities, colleges or schools because the concept of class itself has been replaced by concepts like milieu or stratum, even in social sciences and pedagogical research and literature. A main pedagogical challenge therefore is to break the taboo of class, to (re-)introduce class and classism as a theoretical concept and to find a language for something that feels almost natural. Theory creates a distance from experiences of privilege or discrimination and makes power relations visible. The language of theory therefore may enable discussions about classism (or rather that these discussions are heard). Authors talking about their own experiences of classism often stress that they do so from a more secure position of distance with regard to time or also with regard to language (e.g., Aumair, *Das Gefühl von Armut* [*The feeling of poverty*]). At the same time power relations and discrimination cannot be understood merely theoretical, but need an engagement based on experiences (Nadolny 16). In particular, the personal reflection of experiences of discrimination needs a space of trust and voluntariness, or a safer space, which is sometimes difficult to

establish in the university context. Teachers have to be aware that teaching about discrimination can be harmful to students if it repeats existing moral evaluations and hierarchies. Both fear and shame are not only limiting, but also protective feelings after all. It is therefore important to challenge classist evaluations and hierarchies and elaborate how they have been constructed historically. Finally, learning and teaching about discrimination should ideally also discuss opportunities for collective action. In the following sections, we present three examples from our own teaching and our research project for addressing class and classism through storytelling in the context of higher education.

Classism and Storytelling in Video Script Assignments

A well-designed assignment which evaluates the students' competences development is aligned with the course content and learning objectives, and at best is also meaningful to students and teachers. Assignments that do not simply end up in the teacher's drawer or clutter their storage but are instead accessible by a broader audience and shared with an interested public generally motivate students and teachers alike. Therefore, it is no surprise that (digital) storytelling is commonly used as exercise and as assignment in higher education courses (for examples see narrativedidactics.org or agingactivisms.org). In summer term 2022, Susanne Kink-Hampersberger and Lisa Scheer used storytelling among their course assignments. Their course "Education is for everyone! – Myths, social inequality and classism in (higher) education" consisted of a very mixed group of 24 students from BA Teacher Education and MA Global or Gender Studies, European Ethnomethodology, and Economics. At that time Lisa Scheer has been creating a German Massive Open Online Course (MOOC) named "Gut durch den Hochschul-Alltag: diversitätssensibel, vor(ur)teilsbewusst und inklusiv" ("Getting through everyday higher education life well: diversity-sensitive, prejudice/privilege-conscious and inclusive"), online on the MOOC platform imoox.at since fall 2022. The aim of the MOOC is to provide knowledge on social inequality, everyday and university examples of discrimination, marginalization and power relations, to raise awareness for prejudice and privileges, and to support solidarity and diversity-sensitive agency. In nine lessons, the MOOC addresses power relations in higher education as a place to study and work, from sexism and racism to ageism and classism. The course design encourages observation and reflection, supports

the development of knowledge and provides suggestions for acting more inclusive and as an ally in everyday higher education.

Since one of the lessons addresses classism, Susanne and Lisa gave their students the group assignment, worth 35% of the course grade, to write a video script with the goal to turn the scripts into videos for the MOOC. Thus, these videos should provide explanations of classism and other concepts that were tackled in class as well as concrete examples so that learners would be able to better understand and detect classism. In three groups, the course participants wrote video scripts of "A classism tale", "The habitus-sensitive glasses", and "Classism on every corner", all of which were turned into videos by professionals at the University of Graz and the Technical University Graz and included in the MOOC.

Fig. 6: Screenshot from Ein Klassismusmärchen *[A classism tale]*

Fig. 7: Screenshot from Ein Klassismusmärchen *[A classism tale]*

Before working on their stories, students were provided with input and had to do exercises and reading assignments on classism, meritocracy, and Bourdieu's concepts. Also, Susanne and Lisa presented them an explanatory video on how such videos could look like as well as suggestions for possible topics or questions that could be covered in the video. A brainstorming kicked off the writing process which was accompanied by several rounds of feedback on their texts. It proved very helpful to let them act out their script in front of the entire course group, which was possible to do outside. First, this gave them an immediate impression of how well their story worked and whether the script was too long. Second, the loose and at the same time fun atmosphere created a very relaxed climate to give peer feedback.

Storytelling is a good way to assess students' understanding of a topic or concepts. In a short, anonymous survey sent out to the course participants in order to collect feedback on the storytelling assignment, one student wrote: "To think about how to translate theory into a medium that is easy to understand and visually appealing was a fun challenge." It is motivating to students to produce something "real", but video scripts as course assignment also hold a few challenges for the teachers: Grading a group product is tricky and the same grade for all group members could be unfair to those who contributed more or understood the theory better than others. A student on that matter: "In order to translate theory it was definitively necessary to understand it. Sometimes it was difficult, because not everyone in the group had the same level of understanding." Also, creative products such as video scripts are hard to compare to each other and evaluation criteria must be wide and at the same time precise enough to support a fair grading. Not all students are equally creative and like working on creative assignments. Therefore, Susanne and Lisa designed it as a group task and assigned it only a third of the course grade. One student agrees with that, writing: "I think there should be more innovative assignments [such as writing a video script, L.S.]. But it is important that it is not the only course assignment/assessment." Another possibility to reduce student pressure regarding creative storytelling assignments is to work with already existing stories, found in books, short stories, movies, videos, TV shows and songs.

Discussing Classism through Songs

Pop and rap songs are very suitable to reflect on and discuss classism, because music is not only used by marginalized and discriminated people to express their experiences and criticism; it is also a common medium to spread the meritocratic ideology and praise capitalism. Therefore, one will find many good songs that reference any of the classism-related concepts explained above to carry out the following exercise that was developed and tried by Iris Mendel in her teaching in the field of teacher education for primary and secondary teachers and that can be found in the OER of our research project (Froebus et al., "2 Liter Eistee"). For the exercise, we used the song "2 Liter Eistee" ("2-Liter Iced Tea") by the Austrian singer-songwriter Voodoo Jürgens. Other Austrian songs appropriate to inspire an intersectional discussion of classism, sexism, racism, and nationalism are for instance, "Welche Regeln gelten hier" ("Which rules apply here") by EsRAP oder "Nicht von hier" ("Not from here") by YUGO.

No matter the song's language, but especially when it is sung in dialect, we advise to offer the (printed or projected) song lyrics for any reflection and discussion. In addition, unknown expressions should be translated into written German beforehand or together in the group. Both these measures can be considered anti-discriminatory as they even up different language skills. In "2-liter iced tea", the singer describes situations of classism und social inequality in school. Therefore, the song provides a low-threshold, emotional, and illustrative approach to the topic and offers the possibility to relate with personal school memories. The song is about a nameless boy, his experiences at school and how teachers, other pupils and their guardians treat him. He is described as consuming potato chips and iced tea, losing one of his slippers, stealing another pupil's sneakers and not wearing Levi's jeans like his classmates, but a different (probably cheaper) brand. The teachers are portrayed as making him stand in the corner, accusing him of making excuses and scrawling, informing him of an impending failing and demanding to speak to his parents at the parent-teacher conference. Guardians are depicted as insinuating that he has stolen a pencil and wanting their children to stop having a relationship with him because he is no proper company.

After listening to the song, in groups, learners are invited to answer questions such as: Which characters appear in the song and what messages do the different characters convey to the pupil? What feelings could be triggered in him? What is the class background of the pupil and what is your assumption based on? What is the teacher's attitude towards the child and what are their demands? Why does Voodoo Jürgens sing in dialect? What effect does this have on you? How does it relate to the content of the song? What attitude do you think the teacher should adopt towards the child? What options do you see for the teacher? How can the song be analyzed with the help of Bourdieu's concepts (symbolic violence, habitus, types of capital)? (Froebus et al., "2 Liter Eistee" 3) Depending on the time at hand, a selection of these questions may be appropriate.

The song can be used with students to discuss stereotypes and prejudices about children from the poor and working class and the 'bourgeois virtues' such as diligence, neatness, manners, among others, that often serve as an unquestioned standard of evaluation. Going through the boy's story, the different types of Bourdieu's capital become visible and can be discussed, along with the link between capital and classism. In addition, the negative moral evaluation of members of the poor and working class can be addressed. In our research project, many student teachers recalled these classist evaluations, for example

by asking why the parents did not provide the boy a "decent" snack or do not take better care of him. The song line "Olle maunans guad mit dir" ("All mean well with you") invites a discussion of symbolic violence and how people often judge or act in a classist way "in the name of the good" (Froebus et al., "2 Liter Eistee" 4). In addition to being a discussion stimulus on classist stereotypes and prejudices as well as on Bourdieu's different types of capital, the lyrics of "2 Liter Eistee" offer a possibility for self-reflection in this regard. Besides reflecting on personal school experiences and memories, teacher students can critically check their pupil (and guardian) evaluation criteria and their behavioral repertoire.

Using such songs in educational contexts addresses what Kemper ("'Klassismus!' heißt Angriff" ["'Classism!' means Attack"] 25) names as reasons for the absence of a public (and academic) debate on classism in German-speaking countries. In addition to the "class bias of the producers of class and discrimination theory" – referring to the privileged position from which academics write their theories – he lists the "suppressed symbolization ability of the dominated classes" (25). Those negatively affected by classism are much less likely than the privileged to hold spokesperson positions, positions of power which gain (public) attention, and are therefore only able to express their perspectives in isolated cases. Instead, they are stereotypically portrayed in mainstream media, especially in scripted reality formats, which allows viewers to distance themselves from them and devalue "their" lifestyles, values and norms. Kemper's two reasons for the invisibility of anti-classism lead to the same question, namely the question of WHO: Who develops academic theories, from which point of view and out of which social position? Whose stories are told and by whom are they read, heard, filmed, and turned into music? Who has a voice, who is appreciated, who is listened to? What is not told? These questions are taken up in the next pedagogical example we present.

Stories of "Class Travelers" to Understand Classism

One way to deal with classism on a personal level in the university context is to work with – autobiographical, autoethnographical, autofictional, socioanalytical – narratives. In recent years, quite a few of such texts have been published (most famously by Didier Eribon, but also by Annie Ernaux, Édouard Louis, Kerry Hudson, Christian Baron or Deniz Ohde). However, many of the stories that get attention are told by white men, while girls and women remain invis-

ible. There is also criticism of Eribon, who makes invisible his mother's care work, which contributed to his "social advancement" (Kalmbach, Kleinau and Völker 5). For our OER, Iris developed the exercise "Class journey" (Froebus et al., "Klassenreise"), which in German has a double meaning and also refers to "school trip". The title comes from a collection of stories edited by Betina Aumair and Brigitte Theißl (*Klassenreise*), which illustrates the intersectionality of class, gender and race. The title itself invites discussions on the loaded language associated with class and classism (in particular the problematic terms "lower class" and "upper class" and the values associated with it). The idea that "social advancement" is something desired, fulfilling or good that haunts Elena in Ferrante's novels is irritated right from the start.

As a preparation for this exercise students are asked to read one portrait of a "class traveler" and to choose a quote from the text that they find particularly meaningful. Each portrait is then discussed in class with the other students who have read the same portrait. We suggest questions for discussion such as: What barriers does the person experience? How does the person deal with them? What support does the person receive? What is the role of the school/teachers/university? Which feelings are described in the example? What other inequalities are important in the person's story? Where does violence occur and who directs violence against whom? (Froebus et al., "Klassenreise" 9) Students then present their results in the plenary. In the end, students stick their selected quotes on a board and silently read through the other quotes. Alternatively, or as a follow-up, students may also write reflections on the stories with regard to their own experiences of privilege and discrimination that they do not have to hand in.

The "class portraits" show how classism is experienced by subjects and can help to understand (in Bourdieu's sense) oneself and others that is to link personal experiences with social structures of power (for the use of socioanalysis in dealing with social inequality see also Schmitt). For Bourdieu, understanding means looking for the social conditions that make people who they are (*Elend der Welt* [*Weight of the World*] 13), including oneself, which according to Bourdieu can have "therapeutic function" (Bourdieu, qtd. in Schmitt 215). Understanding in Bourdieu's sense also moves beyond feelings of compassion or disgust, both caught up in "deficit perspectives", and promote acceptance of others and also of oneself. Engaging with the narratives of others can enable awareness of classism without having to reveal oneself. It helps to understand personal experiences in a broader context and counteracts the individualization of social inequality, which may relieve fear, shame or self-doubt. Showing

empathy, acknowledging it and speaking about it are good ways of dealing with feelings like fear (Baer and Frick-Baer 15).

The exercise has already been used in various fields of study at universities and teacher training colleges in Austria and Germany to address education and social inequality, e.g.in numerous courses in teacher education at the University of Graz, the University Colleges of Teacher Education Styria and Vienna, or in the field of educational sociology at the Institute for Educational Science of the University of Bochum. We have received good feedback from students and teachers. We have also learnt that the exercise can be uncomfortable for students who are negatively affected by classism, if classist conceptions are repeated in discussions or othering takes place. It is therefore important to discuss the historical power relations involved in producing truths about "the working class other" and the "bourgeois self" to address privileges and to deconstruct the myth of meritocracy. In this context, teachers are particularly challenged to reflect and talk about their own prejudices. In the following, we will dive a little deeper into one of the class portraits that irritates common conceptions of class and social mobility.

Social Advancement as Loss and the Epistemology of Not-Belonging

One topic that comes up frequently in the class portraits we worked with and that was identified as central by students is the experience of being in-between and the feeling of not-belonging. This leads back to the opening quote from Ferrante's novel, in which Elena reflects on her social mobility and suddenly becomes aware of that "almost" which refers to the subtle mechanisms of distinction that Bourdieu wrote about and that prevent Elena from feeling that she belongs to her new social environment. She is only in "disguise, the mask worn so well that it was almost a face". Her effort to adapt to the bourgeois academic culture are accompanied by feelings of self-alienation; she does not feel like a real person with a real face anymore. However, the experience of being in-between or not-belonging can also be perceived differently, less deficient, when challenging the hierarchies and values associated with social mobility. Such a perception can be found in *Klassenreise* for example in the portrait of Barbara Blaha, an Austrian author and founder of the critical thinktank Momentum. Blaha describes her "advancement as loss":

> Recently, I was in the situation that we added a small balcony for our rented apartment. … My children and I stand on the balcony and enjoy it for the time being, now that it is there, and I am struck by the thought that my children have such a different childhood than I do. I mean, it's still a rented apartment, but their toilet is inside. And it's not in Simmering, it's in Ottakring [two Viennese districts, I.M.], and we go on holiday once a year. So, a completely different childhood than I had. And this thought of inheritance or passing on: I can't pass on what I am and where I come from, it ends with me. That's a weird thought, because it's actually good when people get out of these conditions. And yet there is a moment of grief and nostalgia inside that is difficult to grasp rationally. There's no word for it, I can't name it. (Blaha, Arbeiter*innen sind nicht die besseren Menschen [Workers are not the better people] 67–68)

Blaha talks about the alienation she experiences not only to her social background, where she was coming from, but also to her own children and her actual social position. She links this not only to feelings of being in-between but also to nostalgia, sadness and loss. She thus irritates common conceptions of social mobility as something that is only fulfilling or unambiguously strived for. Gayatri Chakravorty Spivak's conception of "privilege as loss" comes to mind: the notion that privileges, if they are not reflected, limit critical thinking and the possibility to imagine a different society, as María do Mar Castro Varela writes: "It is no coincidence that the majority envies minorities, even though they are constantly the target of discrimination and violence. Those who reflect on privilege as a loss will neither victimize nor romanticize marginalized groups – and at the same time will be able to classify their own social advantages historically." This connects to what Bourdieu in his engagement with "masculine domination" ("Die männliche Herrschaft") described as the "sharp eye view of the excluded" or what feminist standpoint epistemologies call the "epistemic privilege" of "outsiders within" (Collins, "Learning from the Outsider Within") or those on the margin (e.g., hooks, "Choosing the Margin"). A further irritation of the conception of social mobility and the accompanying feelings of being in-between or not-belonging can be found in the novel *Nachtfrauen* (*Nightwomen*) by the Carinthian-Slovenian author Maja Haderlap. In the novel, Mira who has moved from her Slovenian-speaking peasant and working-class background in the south of Austria to study in Vienna returns for a while to take care for her mother Anni. Mira, the narrator of the novel, describes the ambivalence of her position as a kind of

painful freedom: "And there is the freedom to sit between all the chairs, which you experience as a pain, and yet it is a freedom" (Haderlap). She thus challenges the conviction that it is not okay to be in-between as well as categorial thinking. Taking these ideas further we may speak of an epistemology of not-belonging that refers to intersecting forms of discrimination and may open up important ways of thinking beyond hegemonic conceptions of education and social position(ing)s.

Conclusion

Stories by disadvantaged and discriminated members of society are a very important contribution that make classism visible and provide insight into a reality of life that is often ignored. Betina Aumair ("Schreibpädagogik und Klassismus" ["Writing Pedagogy and Classism"]) uses the term silencing to mean "having no words for the experience of social exclusion and devaluation or no place where one's own stories can be told and heard and where one can resonate with one's own experience with others". Some of the exercises in our OER work against this silencing and offer learners the opportunity to become visible with their stories, learn through stories, and discover their own entanglement in classist structures.

Ferrante's quote, Voodoo Jürgen's song, the MOOC videos, and some of the stories of class mobility bring theory to life and make complicated concepts like Bourdieu's habitus or distinction tangible. The video scripts also work the other way around and offer an opportunity to transfer concepts into stories, supporting students' understanding of them. The engagement with the narratives of others allows self-reflection of personal experiences without having to reveal them. The stories of class travelers may help to relieve feelings of fear and shame, offer encouragement or raise empathy. Finally, storytelling allows to move beyond a "deficit story" about class and classism by irritating common (often classist) conceptions about needs, knowledge and desire that are particularly prevalent in academia.

There is always more than the "single story". In her TED talk "The danger of a single story", Chimamanda Ngozi Adichie invites us to think about who tells what about whom, when and how, and how narratives are related to power. In addition, she suggests discussing the dangers associated with categorization as well as to be aware of the – active, non-random, asymmetrical – ignorance of hegemonic culture (Spivak, "Can the Subaltern Speak?").

Learning about inequality with regard to class, gender, race, or disability through stories always runs the risk of generating and perpetuating stereotypes and prejudices instead of dissolving them. In the context of education, it is therefore necessary to address the historical development of the underlying power relations – in the case of classism, for example, the development of capitalism – as well as the social construction of categories, in other words: we need stories and we need theory to learn about class and classism. Therefore, our OER include exercises and theory cards.

Finally, it is important to keep in mind that social inequality cannot be overcome by the right pedagogy. In the best case, the resulting discussions with students lead to ideas on how to develop strategies for social change together, or to questions about educational policy and resistance, and thus move beyond the pedagogical. Stories may also work as inspiration here.

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Gender in Sustainability Studies

Systematic Gender Inequalities in STEM, An American Perspective

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Abstract *There is a long-standing record of systematic gender inequalities for women who study and work in Science, Technology, Engineering, and Mathematics (STEM). This paper explores the role of gender inequality in sustainability internships. Thus, we aim to explore the impact of internships on women to challenge systematic gender inequalities in STEM. As a part of a five-year National Science Foundation NSF-funded project, we surveyed students participating in our internship in sustainability before and after the program about their attitudes towards STEM, analyzed their responses, and found that internships have a differential effect on women compared to men. Our findings show female students show higher learning gains in all categories and benefit more from internships.*

Keywords *Sustainability; STEM; Science; Science Education; Gender Inequality*

With the rising climate crisis and major threats to the environment, sustainability and STEM are gaining attention in the United States. However, they are not isolated issues; they can be connected to issues of inequality. The systematic inequalities in majoring in STEM and pursuing careers in STEM are well-documented in the United States. Earlier studies establish that even though women outpace men in college attendance and graduation rates, they are underrepresented in STEM fields and STEM careers (Koch et al.) not only in the United States but also in many other countries (Stoe and Geary). The systematic inequalities that discourage women from majoring in and staying in STEM fields should be contemplated because prior research documents the impor-

tance of equal gender representation in STEM fields. Women who persist in STEM fields and become established in the field as professors or practitioners inspire and encourage other women. The lack of female role models and mentors jeopardizes the future recruitment and retention of women in STEM (Nealy et al.; Rainey et al.). Therefore, the question of what interventions can be implemented to encourage women to study and persist in STEM should be posed. Existing research points to the vital role of even small acts and interventions (Whalen and Shelley) to increase confidence among women. In this paper, we focus on the gender differences in the study of STEM. In particular, we explore the role of internships as an important intervention in women's attitudes towards STEM majors and careers. Do internships have differential effects on male and female students? What is the role of internships in changing systematic inequalities in STEM in the United States?

Prior Research

Gender inequalities in STEM have been well-documented (NSF). Today, specifically in the United States, women outpace men in college attendance and graduation rates, yet women are still being underrepresented in STEM fields both as majors and later in STEM careers (NSF). The existing research on gender inequalities in STEM operates under a few strands.

First, a substantial body of research focuses on the role of self-esteem and perceptions of self-efficacy. Research finds that women in STEM have much lower evaluations of self and perceptions of self-efficacy (Hilts et al.), with female students evaluating their own abilities in a negative light and underplaying their knowledge. A University of Pittsburgh study finds that in physics classes, female students with A's have similar self-efficacy in physics as male students with C's in introductory courses (Marshman et al.). Even with higher performance in the same course, the self-evaluations of female students were substantially lower than their male counterparts.

Female students' lower perceptions of their own abilities are well documented in other studies as well (Reuben et al.). In a randomized study, subjects were first asked to perform arithmetic tasks and then assigned as either employers or candidates for potential job interviews. Each employer was assigned a pair of candidates and asked to "hire" an employee from the pair to perform a second arithmetic task. The researchers focused on pairs with one male and one female candidate to see if the employers' selection and prediction of perfor-

mance would be influenced by the candidates' gender (Reuben et al.). Based on the results, both women and men employers were two times more likely to hire a male employee to perform the second arithmetic task, often despite actual performance results. The study also considered the candidates' self-reported score prediction for the second task and found that male candidates tended to boast about their performance by engaging in "cheap talk": overestimating and exaggerating their own performance.

Female candidates underreported their performance. Here, it can be highlighted that not only male candidates were more willing to inflate predictions of their own future performance, but that employers had more favorable predictions of the male candidates' future performance and continued to rely on their biased preference for male candidates even when objective performance results favored female candidates (Reuben et al.).

In addition to differences in self-efficacy and self-perception of abilities in STEM, research also documents that women in STEM are treated differently by others, including their professors. A double-blind study was conducted with 127 biology, chemistry, and physics professors to explore faculty members' possible gender bias toward students. Professors were tasked with evaluating applications of science students, assigned as either male (63) or female (64), to a science lab manager position. Professors rated the students' competence and employability, deserved salary, and the amount of mentoring that they were willing to dedicate to the applicants. The study concludes that professors viewed female candidates as less competent, less hirable, and deserving of a lower salary and less mentorship. The researchers also measured the professors' liking of the female students to test possible correlation between liking and perception of employability. They found that the professors' liking of the female students was not positively correlated with their perception of the female students' employability. Although the results of gender biases were modest, the subtle biases held by professors accumulate and translate into "large real-world disadvantages in the judgment and treatment of female science students" (Moss-Racusin et al.).

These gender differences are felt especially by female students working with male professors. In a survey-based study of 109 female undergraduate and graduate students, Powless and team find that especially male professors' negative and unfair elevations of female students have long-term effects. Due to such low negative views and evaluations, they are less likely to mentor them. This often results in isolation of women in STEM and affects women's sense of belonging in the field (Rainey et al.). Because of these perceptions of barriers

and unequal treatment, women in STEM report having to work twice as hard to get the same amount of recognition as men (O'Connell and McKinnon).

That is why many studies point to the importance of mentorship, especially by women. An eight-year study of 150 undergraduate female STEM students at the University of Massachusetts Amherst finds that same-sex peer mentorship has positive effects on confidence, motivation, graduate intention, and emotional health of students. For example, female participants assigned to male mentors or no mentors declined in confidence and motivation in engineering skills and courses, whereas those assigned to female mentors were associated with reduced decline in confidence and motivation, increased participation in internships, increased graduation rate, higher aspirations for further engineering education, and greater reported emotional well-being. The impact of quality peer mentorship is notable for groups underrepresented in STEM, such as female students in male dominated STEM majors, who benefit personally and professionally from having a network of peers who share their marginalized identity (Wu et al.).

However, despite the need and benefits of mentorship, research finds that both men and women are more likely to mentor men (Saffie-Robertson). In fact, because women in STEM are represented in lower numbers, women in power positions in such fields might be more likely to distance themselves from female students to avoid tokenism. Women in STEM face the pressure of conforming to the male-dominated field by limiting their friendships with other women (Bergsieker et al.).

Overall, this results in women students getting less attention and mentorship from both male and female professors, resulting in feelings of isolation and lower confidence (Sterling). With fewer female STEM students, networking and connecting with others is also an issue. Due to this isolation, they are less likely to be connected to their peers and less likely to network. In this paper, we explore the role of a transdisciplinary, collaborative internship program and its effects on female students. Based on the prior research, we would hypothesize that internship programs like these provide mentorship opportunities besides helping female students connect and network both with mentors and friends. In this paper, we test the efficacy of this potential intervention: do internship programs potentially help female students?

Green Teams

The PSEG Institute for Sustainability Studies (PSEG ISS) at Montclair State University started a 10-week, paid internship program called the Green Teams in 2016 and has been offering it every summer since then. Green Teams is a unique, transdisciplinary internship program that provides college students with the opportunity to work on issues of sustainability. In this program, a diverse group of advanced undergraduate students are selected nationally through a competitive application and interview process, and then assigned to groups of five, with each group serving a host organization. The groups are interdisciplinary: students come from a wide range of disciplines including natural sciences, social sciences, business administration, economics and engineering. They also come from a wide range of backgrounds, universities and geographic areas. The host organizations consist of nonprofit organizations, corporations, municipalities and many others. Each group works on a concrete question of sustainability for the organization and offers solutions to help the organizations with their sustainability goals.

Throughout this full-time internship, PSEG ISS provides interns with training and workshops on various sustainability topics, methodological workshops on issues of sustainability, professional development, communication as well as team building activities. Each team works together with their organizations to achieve their deliverables. At the end of the program, the teams provide their host organization with a comprehensive written report of their work, as well as give a TED-talk style presentation of their work to a broader audience. Throughout the process, the students are provided a stipend and housing to ensure equitable participation.

The Green Teams program is particularly unique for several reasons. Firstly, it combines both academic and experiential learning. The students receive short instruction on a wide range of topics throughout the summer, including environmental sustainability, green accounting, return on investment (ROI), databases, geographic information systems (GIS), professional communications, resume development, diversity, equity inclusion and micro aggressions, methodological instructions on making surveys, and using Qualtrics for data analysis on R. These topics cover the three pillars of sustainability: economic, environmental and equity. Additionally, the program also covers science communication, professional development as well as leadership skills.

Secondly, the students are grouped together in teams and paired with corporations and internship sites. Students collaborate with students from different backgrounds and disciplines in their interdisciplinary groups of five. The design of the internship helps the students get mentorship from both academic and corporate mentors. The team design also allows the students to network with peers from different disciplines and perspectives.

Data

The data for this study comes from three-summer cycles of internship from 2021, 2022, and 2023. As a part of a National Science Foundation NSF-funded, five-year project, participating students are surveyed before and after their participation in the program about their views of sustainability, science, and careers.

The Survey of Undergraduate Research Experiences (SURE) survey instrument, developed and validated by Grinnell University (Lopatto) was used in the Green Teams pre and post surveys. The SURE survey is designed to evaluate participants' self-identified learning gains and perceptions of program components. For the purposes of the study, we will only focus on the aspect of self-identified learning gains from the SURE survey. The SURE survey contains a list of 21 statements related to knowledge of the science field, from "ability to integrate theory and practice" to "understanding of the research process in your field". Participants were asked to rate their learning gains by choosing one of five statements with which they most identify. The five statements are "No gain or very small gain", "Small gain", "Moderate gain", "Large gain", and "Very large gain". There was also the option of "Not applicable". SURE surveys were supplemented with 13 demographic questions that inquired about gender, race, ethnicity, academic major, and financial status.

The Green Teams pre-survey was administered within the first week of the program to establish base-level findings. Respondents were instructed to complete the survey through an anonymous Qualtrics link. Before the survey was conducted, participants were reminded that their response to the survey was appreciated, it was not required and that they reserved the right to skip any questions and all their responses were kept confidential. The Green Teams post-survey was administered the day after final presentations, on the last day of the internship, with similar instructions. Participants' answers were collected by the survey administrator and entered anonymously into an Excel

spreadsheet. No one else had access to the students' information to ensure ethical treatment of the data. Researchers then transferred the spreadsheet to R, a programming platform. Code was used to place participants into their appropriate groupings for each graph to assess each grouping. Individuals who did not complete both the pre-survey and post-survey, or had conflicting or unclear answers in regards to the specific groupings, were omitted from the analysis. Graphs were produced showing the averages of each statement rating.

The statements were translated into numbers, mimicking the style of a Likert scale. "No gain or very small gain" represented a 1, while "Very large gain" represented a 5. "Not applicable" responses were not counted toward the analysis.

Findings and Analysis

Based on the three cycles of Green Team internships, we have a total of 156 participants. Table 1 shows descriptive characteristics of the participants. The students reflect diversity based on gender, age, ethnic background and income.

Table 1: Descriptive Characteristics of Participants

	Female	Male	Total
Cohort Year			
2021	33	23	56
2022	37	13	50
2023	30	20	50
Age Range			
18–19	20	9	29
20–21	61	33	94
22–23	8	9	17
24–25	4	1	5

Age Range	Female	Male	Total
26+	6	4	10
Prefer not to answer	1	0	1
Undergraduate Academic Level			
1	3	4	7
2	18	7	25
3	45	24	69
4	30	13	43
5–6	1	6	7
Other (Includes graduate level)	3	2	5
Pell Grant Recipient			
I don't know	7	2	9
No	62	32	94
Yes	31	22	53
Ethnicity			
Hispanic, Latino/a/x, or Other Spanish-Speaking Culture or Origin	32	12	44
Non-Hispanic	63	41	104
Prefer not to answer	5	3	8
Total	100	56	156

Based on three years of pre and post data collection, we find important gender differences in how the internship was experienced. While the benefits of internships are valuable for all students, we find that female students report higher learning gains at the end of the internship. This is not to say male students do not benefit from the internship. But rather, we find that female students benefit differently from the internship experience. There was an 11% increase of female students who felt that they could do well in science courses

after the internship experience vs a 7.14% increase for male students, but the post-survey for female students is still below the pre-survey for male students. This finding is supported by the literature. Marshman, for example, finds that female students have lower self-efficacy and lower confidence in their own STEM knowledge despite their actual class performance or actual mastery of the material. From a self-confidence perspective, the internship could have an additional benefit for female students in boosting their confidence.

The gendered benefits are not only limited to higher learning gains, but also to differential impacts of having mentors. In our survey results, higher percentages of female students responded positively with 4 or 5 ratings than male students on the positive impacts that their peer mentors had on their research experience with differences of 3.86% and 6.79% respectively. Although our survey does not inquire about the gender of the peer mentors to confirm same-sex mentor-mentee matches, it signals that the mentor and mentee relationship on an interpersonal level can have a lasting impact on the mentee (Wu et al.). The design of Green Teams allows for both corporate mentors as well as peer mentors and academic mentors. The literature documents that women in STEM receive fewer mentorship opportunities, so given the lack of opportunities in the field, the internship would be more beneficial for female students, who might otherwise have fewer mentors.

In terms of specific skills acquired during the internship, our survey asked about a battery of 21 specific items. Some of these items include specific skills in scientific inquiry such as analyzing data, ethical conduct, giving oral presentations, lab techniques; some measure understanding how science careers work such as clarification of the scientific path, understanding how scientists work, potential to teach science; and some measure self-reports such as self-confidence, feeling like part of a community and feeling ready for research. As figure 8 shows, in every category, female students showed higher learning gains.

While female students reported higher learning gain averages than their counterparts in all categories, t-tests found that both groups had significantly higher learning gains in "Becoming part of a learning community", "Self-confidence" and "Potential to be a Teacher of Science" in particular. These categories are especially important because they show that the internship is building the confidence of female students significantly more and helping female students belong to be a part of the science community. This increased sense of belonging is also reflected in how female students see their potential to be a science teacher.

Fig. 8: Learning Gains by Gender

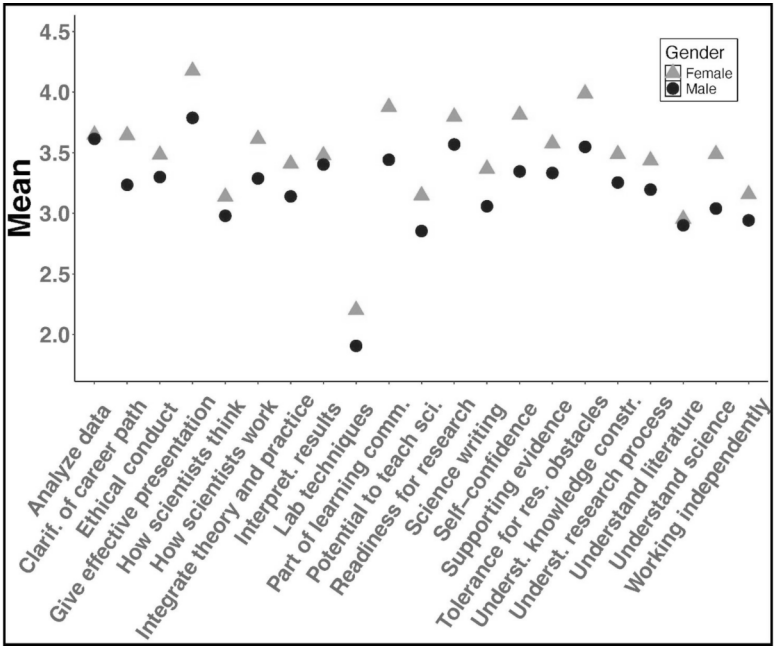

Fig. 9: Learning Gains by Gender

Question	Overall Mean +-SE	Underrepresented Ethnicity Mean +-SE	Female Mean +-SE	Underrepresented Race Mean +-SE
Learning Community	3.76+-0.011	3.85+-0.13	4.1+-0.17	3.71+-0.26
Self-confidence	3.68+-0.010	3.79+-0.12	4+-0.18	3.48+-0.25
Potential to be Science Teacher	3.17+-0.012	3.23+-0.14	3.43+-0.20	3.24+-0.22

Discussion

Overall, based on a three-year data collection of pre and post surveys with participating students, we find that female students benefit more from the Green

Teams internship experience. Our findings show that they show higher learning gains in all self-reported categories and are more likely to show self-confidence and express higher levels of belonging in the field and profession.

These findings are important because they show significant effects in gender for belonging in STEM and self-confidence. The differential effects for female students are especially important because fewer female students feel like they belong in STEM majors or plan for STEM careers due to low representation, limited advancement and workplace issues (O'Connell and McKinnon). These structural barriers and negative perceptions limit female representation in STEM majors and careers. Sears, Jessup and Matthews show that experiences that focus on building identity help to diversify the pipeline. The Green Teams internship program, in particular, offers a unique opportunity for students of sustainability to engage in internship and collaborate in groups, with specific emphasis on issues of identity, diversity and inclusion. These identity focused discussions and focus on issues of diversity and inclusion could contribute to the female students' sense of belonging.

Hilts et al. find that confidence is a central component of achieving equity and inclusion for female STEM students. The Green Teams internship structure allows for confidence building, particularly for female students simply through increased focus on mentorship, which is often not available to female students. By having designated corporate and academic mentors, the internship program functions to build confidence.

The Green Teams Program also encourages a collaborative and interdisciplinary team-based approach to internship. Working in groups allows students to express their own values and contribute to the group, learn about the values of others, and find belonging in academic and professional settings. This particular design could also be important in building confidence. As opposed to working alone or being isolated, the team design allows the students to see their particular contribution to the group. Seeing the direct effects of their contribution and its effects to the final deliverables would potentially help build confidence. Additionally, the group design would help the students connect with other peers, expanding the networks of students, which can also increase confidence.

Limitations

While our findings point to higher learning gains and benefits for female students, these differences are based on self-reports through the participants' survey responses. Our data does not measure whether the participants did, in fact, increase their knowledge of science, but rather we measure their perceptions of how the internship impacted their knowledge of science. The self-report structure of the data does not allow us to parse out whether female students actually learned more, or whether their perceptions of self-reports are higher. We would argue that the gain is important regardless. A substantial portion of inequality in STEM comes from women's lower evaluations of self-efficacy and self confidence in their knowledge rather than differences in actual knowledge. Differences in confidence and self-efficacy are central contributors to gender inequality. Therefore, exploring these differences and identifying mechanisms to overcome systematic differences can help pave the way for equitable STEM participation for women and men.

Conclusion and Future

This paper focuses on the role of interdisciplinary internship experiences in understanding access and representation in STEM. Prior research shows that an important component of gender inequality in STEM comes from the lower self-perceptions of female students compared to their male counterparts. Moreover, issues of self-efficacy, self-confidence and self-esteem in science impact women's persistence in STEM majors and careers. Additionally, prior research documents gender differences in mentorship: where female students report having fewer mentorship opportunities. Our findings show that internships such as the Green Teams Program have important effects on female students. While positive internship effects are present for both male and female students, our pre and post survey findings suggest, internship experiences are invaluable for female students because the provide females with the opportunity to interact, learn from, and identify with others in the field. Female students report feeling more confident and gaining more from their internship experience. It is important to note that based on our data, we are not able to tell specifically the cause of this higher learning gain. It is possible that women benefited more from this experience and had higher learning gains simply because they had an internship since men are more

likely to receive these benefits in the field as they prior research documents. It can also be because of the interdisciplinary nature of the internship that they gained a sense of agency and expertise in the field and were able to see their contributions in relation to others in the group. It could also be due to the group nature of the internship that they benefited from the interactive aspect of the experience or a combination of these factors. To identify these causes of these gendered effects, the next step would be to explore these potential factors through more qualitative data collection techniques with interviews and focus groups.

While our dataset currently focuses on gender, further studies can explore potential inequalities among STEM students based on differences in race and ethnicity. We plan to collect more data in future cycles of the program. As a part of our ongoing NSF-funded project, we are planning on replicating the same pre-post surveys with the new internship cohort in the 2024 cycle to increase our sample size. In addition to the quantitative data, we will be collecting qualitative data – particularly interviews in focus groups – to better understand the mechanisms through which female students benefit. We would like to take further steps to complement the trends that we spotted with qualitative interviews to gain a better sense of the mechanisms and lived experiences of internship experiences from the perspectives of the female students.

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

Transformative Language Education Through Plurilingual Podcasting across the Classroom and the Museum

Claudia Meneghetti and Fabiana Fazzi

Abstract *Following the so-called multilingual turn (May) there has been a growing interest in the promotion of translingual literacy practices in and outside the classroom. Among such practices, arts-based and multimodal projects are said to enable learners to experiment with their linguistic resources and critically reflect on how they use them, while also promoting their creativity, self-expression, and agency. With this in mind, the MILE (Museums and Innovation in Language Education) research group and the Peggy Guggenheim Collection (Venice) collaboratively designed the project Io vado al museo, aimed at promoting linguistic diversity and social inclusion through pre-, during-, and post-visit translingual object-based activities across the classroom and the museum. In this article, we will mainly focus on the post-visit phase in which young adult migrants from the Provincial Centre for Adult Education and Training (CPIA) in Venice created a plurilingual podcast aired on the university radio. Through employing a Critical Ethnographic Research approach, our study shows that encouraging adult migrants to employ their plurilingual resources and identities to create an audio story inspired by the museum artworks and share it with the wider public helped them develop metalinguistic awareness, cooperation, and agency pointing to the transformative potential of podcasting between the classroom and the museum.*

Keywords *Translanguaging; Plurilingualism; Museum Education; Translingual Literacy; Podcasting*

Introduction

In recent years, many scholars have agreed that language education tailored for adult migrants disproportionately prioritize topics aligned with an employability-focused discourse while neglecting equally crucial facets associated with personal and identity domains (Beacco et al.; Haznedar et al.; Pennycook; Simpson and Whiteside; Waterhouse). As Kramsch claims, it is pivotal to consider them not only as "communicators and problem-solvers but [as] whole persons with hearts, bodies and minds, with memories, fantasies, loyalties, identities" (251). In line with this stance, research has shown that arts-based and multimodal projects can be powerful tools to enable and support learners to experiment with their full linguistic and cultural resources and critically reflect on how to use them (Anderson), while also promoting their creativity, self-expression, and agency (de los Ríos).

Against this backdrop, the Peggy Guggenheim Collection and the MILE (*Museums and Innovations in Language Education*) research group of Ca'Foscari Unviersity (Venice) co-designed and implemented the *Io vado al museo* project aimed at promoting migrant students' Italian as a second language (L2) learning through the use of their full linguistic repertoire during workshops carried out at the museum and in the classroom. During the project, students were engaged in pre- and post-visit activities in the classroom and during-visit activities in the museum with the aim of:

- Promoting plurilingual education through the validation of the collective repertoire of the participants. All learners are encouraged to use their knowledge and skills in exploring similarities and differences between languages and cultures, training cross-linguistic flexibility and fostering the use of metalinguistic strategies;
- Fostering the construction of shared knowledge, relating both to museum contents and language use, seeking to stimulate processes of interpretation and co-creation of meanings;
- Engaging individuals with migratory backgrounds more deeply, promoting their agency and affirming their identity;
- Encouraging both the school and the museum to give all languages and cultures equal value, making each participant an active part of a transformative process.

In this article, we focus on the post-activities phase and report on the participatory process that led to the design of the plurilingual podcast *C'era una volta* by two groups of young adult and adult migrants attending Italian L2 classes at the *Provincial Centre for Adult Education and Training* (CPIA) in Venice (Italy). In doing so, we will first present the steps undertaken in the project to scaffold students' creative process. Then, we will discuss how encouraging students to employ their plurilingual resources and identities to create a story inspired by the works of art and share it with the wider public helped them develop critical language awareness, cooperation, and agency pointing to the transformative potential of a podcast project between the classroom and the museum.

Literature Review

Translanguaging Pedagogy Across the Classroom and the Museum

Translanguaging can be defined as a pedagogical approach to be used both in formal and non-formal learning contexts to contribute to a more just society (García and Li Wei; Li Wei). According to García and Kano, this approach involves,

> a process by which students and teachers engage in complex practices that include ALL the language practices of ALL students in a class in order to develop new language practices and sustain old ones, communicate and appropriate knowledge, and give voice to new sociopolitical realities by interrogating linguistic inequality (261, emphasis in original).

This transformative perspective highlights the importance of building meaningful connections between individuals and communities and underlines the crucial role of translanguaging as an approach that goes beyond mere language teaching to profoundly shape social interactions inside and outside the classroom. In fact, translanguaging can help to (i) create more space for meaningful connections between individuals and community, (ii) give more agency to migrant learners, and (iii) increase their metalinguistic awareness (for example, by finding differences or similarities between linguistic structures in their languages) and crosslinguistic awareness (for example, seeking the equivalent L2 terms to better convey a meaning) (García and Li Wei).

While research has mainly concentrated on the implementation of translanguaging with young migrants (Carbonara and Scibetta; Duarte;

García and Kleyn; Paulsrud et al.), recent studies have shown that translanguaging can have a positive impact also on adults (Cox; Brownlie; Burgess and Rowsell; Dryden et al.; Park and Valdez). Cox, for example, shows how the strategic use of learners' home languages in an ESOL program for adult women in Scotland led to a process of empowerment and confidence in their ability, necessary to find a role within the new community. Another research on an ESL program in Canada (Burgess and Rowsell) found that the use of translingual practices expanded opportunities for adult refugees and newcomer learners to emotionally invest in their process of learning the target language and social integration. Finally, findings from a study conducted on an ESOL classroom for Nepali-Bhutanese adult refugees showed that students actively used a range of strategies to both grasp English and "to convey their understandings of themselves and their world" (Park and Valdez 49). Interestingly, there have been very few studies that have looked at the implementation of translanguaging pedagogy outside the formal classroom. In Greece, Mammou et al. demonstrated that the use of translingual artefacts in non-formal classes for unaccompanied minors can have an impact on (i) self-confidence and psychological stability (personal level), (ii) the progressive building of trust between the teacher-researcher and the participants as well as between participants themselves (social level), and (iii) on the learning process (educational level). In the museum context, Lehman et al. showed that by supporting students in developing their literacy skills in multiple languages and allowing, or better, encouraging them to use these languages in a public space, they were able to increase students' pride in their plurilingual and pluricultural identities. In another study, Cárdenas Curiel et al. proved that artworks can act as mediators of translanguaging during bilingual museum lessons promoting cross-linguistic and metalinguistic awareness, developing a sense of identity investment and positionality, and encouraging questioning of linguistic inequality. However, most studies on translanguaging in the museum (including Lehman et al. and Cárdenas Curiel et al. briefly outlined above) focus on bilingual (e.g., English-Spanish) contexts. On the contrary, our study concentrates on the use of translanguaging in the museum in a highly heterogeneous context (both for languages and cultures) leading to new insights into this thriving area of research.

Plurilingual and Multimodal Compositions

Multimodal composing represents an innovative way to help plurilingual students recognize the meaning potentials of the various semiotic resources available to them. Through integrating linguistic diversity and creativity, multimodal compositions reflect the dynamic and multifaceted nature that languages take on in contemporary society, contributing to developing students' language and cultural awareness (The New London Group; Warner and Dupuy) and illuminating "their multilingual and/or transnational literacy practices, identities, and lived experiences" (Lee 60). Moreover, as these products are often shared online, they are also said to strengthen students' motivation and empowerment (de Los Ríos).

In the classroom, plurilingual and multimodal compositions can be implemented in various ways to enhance the L2 learning process. Teachers can encourage students to combine plurilingual texts with images, photos, videos or drawings to describe concepts, recount personal experiences, or express emotions, facilitating the construction of plural voices and identities (Cummins et al.; Cummins and Early; Hafner) and repositioning students according to a transcultural perspective (Honeyford; Omerbašić). Also, by allowing students to use their full linguistic repertoire to create content that is subsequently associated with the target language, teachers can facilitate a deeper connection with the content and foster metalinguistic awareness, making learning more meaningful (DeJaynes; Jiang and Luk; Pacheco).

One type of multimodal composition is the podcast (Pacheco), which can be defined as the making of a digital audio file through a 2.0 digital social networking tool or other platform that can be stored and disseminated, through a computer or, more often, a portable device, such as smartphones and MP3 players (Lee at al.). As research shows, students-produced podcasts can have positive effects on various components of L2 learning (Ashton-Hay and Brookes; McMinn; Phillips; Sze 2006), such as:

- Motivation that comes from its being a new (novelty), interesting and stimulating educational tool. Furthermore, the fact that the students themselves create it and that a wide audience potentially enjoys it helps to create a sense of pride and determination;
- Interaction and cooperation among students, as it requires working together to achieve common, shared, and concrete objectives;

- Linguistic awareness. Being a product that requires a multi-step process to be created, it encourages students to focus more on some L2 key aspects, especially related to language production, such as pronunciation, prosody or paralinguistic elements;
- Soft skills, such as creativity, critical thinking and problem-solving.

From a plurilingual perspective, creating podcasts that invite translingual literacy practices can help educators and learners "break out of the monoglossic confines" (de los Ríos 390) that exist both inside and outside the classroom. For example, in investigating the results of a translingual podcast project involving U.S. Latinx youth, de los Ríos concluded that students used "podcasts as a tool to promote creativity and self-expression, and to connect personal experiences to broader pressing discourses about immigration, language, racialization processes, and resistance" (378). However, plurilingual composing also entails challenges. For example, in writing the script, students might find it difficult to include their home languages either because they are not fully literate in them (Macleroy and Shamsad) or because they prefer to adhere to an only-L2 rule (Arshavskaya) or because they might think that translanguaging is an "out-of-class" practice (Galante).

In light of these results, this study focuses on the process and gains of a translingual podcast project involving adult migrant learners in the creation of stories inspired by museum works of art.

The Study

The Research Context: Io Vado al Museo

The podcast project described in this article was part of a wider participatory action research project, *Io vado al museo*, which involved the MILE (*Museums and Innovation in Language Education*) research group of Ca' Foscari University (Venice) and the Peggy Guggenheim Collection[32] in the co-design and implementation of translingual museum and classroom activities (see Meneghetti). From a pedagogical perspective, the project required the development of an integrated methodology that could address and combine the principles at the basis of both museum (Hooper-Greenhill) and translanguaging pedagogies (García and Kleyn). Specifically, we created museum workshops on different themes that used-creative and arts-based activities and translanguaging

strategies, such as finding similarities and differences between languages and creating multilingual phrases, to promote students' close observation and enrich their personal response to the works of art. To aid the integration of the museum workshop in the L2 school curriculum, we also designed pre- and post-visit activities following Fazzi's adaptation of Hooper-Greenhill's school-museum model for the language classroom.

At the end of 2022, two groups of adult students with a migratory background from the *Provincial Centre for Adult Education and Training* (CPIA) in Venice took part in pre-, during-, and post-visit activities on the theme of *Stories*. The first group included 15 students aged 23–65 years old attending a B1 level Italian L2 course, while the second group consisted of 13 students, aged 16–19 years old (A2-B2 level in Italian L2), attending the course for the middle school diploma. In the pre-visit stage, students were asked to observe a photograph of *The studio*[33] (1928) by Pablo Picasso and were guided to recognize the different elements represented in the painting paying particular attention to its characters. Thus, they were asked to complete a language portrait (Busch) where they had to visually represent their linguistic repertoire using different colors and drawings within the shape of one of the characters in Picasso's painting. During the visit, four works of art were selected to explore the key aspects needed to tell a story (i.e., characters, places, actions, and emotions) through embodied and creative activities (see table 2). Each activity would result in one element of a collective student-created fairy tale inspired by the museum artworks.

Table 2: Description of the Activities Carried out at the Museum

Artwork	Activity
Dynamism of a speeding horse + houses (1913) by Umberto Boccioni[34]	The museum educator presents the idea of 'character', and then leads the group to recognize the sculpture's central figure (a horse) through an inductive process. Following this, students exchange renowned characters from their cultures, and collectively select protagonists for their own story, listing their names on a poster using their home languages.

Artwork	Activity
Landscape with red spots, n. 2 (1913) by Vasily Kandinsky[35]	The museum educator assists students in identifying the spatial setting of the painting, prompting them to guess the place and its characteristics. Then, they work in groups to brainstorm and document where their collective narrative will unfold, using their home languages. Subsequently, a place chosen randomly from the groups' submissions is transcribed onto the poster.
Dutch interior II (1928) by Joan Miró[36]	Students are encouraged to offer their interpretations of the painting before offering insights into the artist's inspiration. Then students brainstorm alternative titles for the artwork, using all their home languages, and select one title to be written on the poster. The activity concludes with a multilingual reading of the collective story by a volunteer, with assistance from fellow students in languages they may not be fluent in.
Empire of light (1953–54) by René Magritte[37]	Students are asked to express their emotions in front of the painting. Then, they choose the emotion to be evoked in the collective story written during the workshop, using their home languages.

Fig. 10: Workshop at the Museum

Fig. 11: Workshop at the Museum

After the visit, students transformed the collective fairy tale created at the museum into a plurilingual podcast.

Description of the Podcast Project

When we approached the idea of creating a podcast, we soon realized that what we wanted to achieve went beyond the idea of a student-produced podcast (Lee et al.). On the one hand, we wanted students to use their languages authentically and creatively but, on the other, we also wanted to challenge existing museum narratives and monolingual conceptions about communication. To fulfil these ambitious goals and scaffold students' creative composition we built a strong partnership with the educators of the Peggy Guggenheim Collection, the teachers of the CPIA, and Radio Ca' Foscari, whose invaluable support is what made the podcast a professional product in its own right,

The podcast project was divided into five phases and lasted almost a year, from January to November 2023.

Phase 1 – Creating the Structure

In this first phase, the teachers, the museum education coordinator, the radio staff, and the first author were involved in meetings and email exchanges to decide the structure that the podcast would follow. As the artworks explored during the museum visit were four, we decided that students would craft four podcast episodes, with each episode centering on a narrative inspired by a distinct artwork. In creating these narratives, students were tasked with integrating elements characteristic of a fairy tale (namely, *Who? Where? What?* and the intended emotional resonance), topics previously explored both in the classroom sessions and museum discussions. As regards the use of students' languages, we opted for the use of Italian L2 as the primary language of the narration and we agreed that the other languages would be used for the title, recurring formulas in the story (e.g., *Once upon a time*), and the story's ending.

Phase 2 – Writing the Stories

In this second phase, students worked on the script at school, with the help of the museum and radio staff, the teachers, and the first author. When necessary, we provided a template to scaffold their writing process. This template was co-created by the teachers and the first author starting from the ideas and the interpretations shared by the students during the first classroom session after the museum visit. In the two remaining sessions, students completed their stories, chose a title, and rehearsed for the recording session. They also decided which home languages they wanted to use in the podcast and reflected on how to include them in the script.

Phase 3 – Recording

During the third phase, students visited the Radio studios at Ca' Foscari University and proceeded to record the podcast episodes across four sessions (see fig. 12), with each session spanning approximately three hours.

Fig. 12: Recording at the Radio

During this phase, adjustments were implemented to address technical and stylistic concerns associated with the incorporation of students' languages. For instance, in the initial episode, dialects spoken by the first author and the museum education coordinator were included due to the insufficient number of students present that day to portray all the story's characters.

Phase 4 – The Post-Production

In this phase, the radio staff began to edit the different episodes, gradually sharing the work with the students, the teachers, the museum education coordinator, and the first author. One of the most debated issues concerned how to ensure the comprehensibility of the podcast while also giving recognition to students' home languages. Initially, the radio team proposed employing Italian voice-over translations to overlay the other languages. However, this approach would have undermined the fundamental objective of translanguaging, which is to afford equal importance to all languages. Consequently, the radio team suggested incorporating Italian translations immediately following passages in the original language, utilizing a specific echo effect to mitigate listener overload.

By the conclusion of this phase, the podcast comprising four episodes was completed (see table 3), featuring the following plurilingual title: C'era una volta / Once upon a time / ایک دفعہ کا ذکر ہے / Érase una vez / Na ishte një herë

/ كان يا ماكان / Ghe gera 'na volta / Il était une fois / Er was eens / Era uma vez / Noong unang panahon / Одного разу / A fost odată / Bir zamanlar.

Table 3: Information about Students Involved in Creating Each Podcast Episode and their Languages

	Title	N° Students (+ Origin)	Languages
Ep. 1	Il cavallo che cercava il segreto (*The horse that looked for the secret*)	7 (Azerbaijan, Estonia, Russia, Dominican Republic, Belgium, China, Iran)	Chinese, Estonian, Azeri, Spanish, Russian, Flemish French, Farsi
Ep. 2	La montagna arcobaleno (*The rainbow mountain*)	8 (Pakistan, Tunisia, Afghanistan, Senegal, Ghana, Kosovo)	Urdu, Arabic, Pashto, French, Wolof, Pulaar, Albanian, English
Ep. 3	Il ballo del ragno (*The spider dance*)	7 (Albania, Bangladesh, Colombia, Albania, Ukraine)	Albanian, Bangla, Spanish, English, Ukrainian
Ep. 4	Felicità oltre le nuvole (*Happiness beyond the clouds*)	6 (Ukraine, Moldova, Brazil, Russia, Philippines)	Portuguese, Rumanian, Ukrainian, Russian, Tagalog

Phase 5 – Dissemination

The podcast was launched both on the museum website[38] and on the platform used by the radio.[39] On the museum website, in addition to the episodes, it is possible to read a brief description of the project and see the related works of art. Also, people can read the credits with the names of the students who participated in the recording and the languages they speak are highlighted. Moreover, in order to enhance the visibility of all languages represented, transcriptions for each episode have been provided.

By mutual agreement with all the institutions involved, it was decided to organise two dissemination events. The first, targeting the school community, was held at the CPIA, while the second, aimed at the broader community, was conducted in the university spaces. On both occasions, invitations were extended to all project stakeholders, ensuring the comprehensive representation of voices and perspectives.

Research Methodology

A Critical Ethnographic Research approach (Talmy; Anderson) was implemented focusing on the following key traits of transformative research:

- The focus on the lives and experiences of groups that have traditionally been marginalized (that is vulnerable young adult and adult migrants);
- The analysis of how and why injustices based on race or socioeconomic class are reflected in asymmetric power relations;
- How research results can be linked to subsequent social and political actions;
- The development of a transformative theory which allows us to focus on the set of beliefs that influence the progress and functioning of a certain program (Mertens).

Our aim was to address both education and political aspects, working towards social justice in the teaching and learning of Italian L2. In this context, we also reflected on the role of the researcher in promoting social change and investigating language learning, taking into consideration the problems linked to unequal power relations that can manifest inside and outside the classroom (Starfield). The research question investigated in this article looks at the values and limitations perceived by the participants in creating the plurilingual podcast. The research draws on the students' focus groups, the teachers' interviews, and the first author's research diary and field notes, triangulating their different perspectives and allowing for a deeper understanding of the project dynamics. Data collected via these instruments and methods were coded following Creswell and Creswell's data analysis procedure. First, we read through the data to get a collective sense of the project experience, specifically looking at its strengths and challenges, then we coded using emerging codes that were later grouped into four main themes: a) cooperation among students, (b) metalinguistic awareness, (c) expressing identities and making voices heard, and (d) challenges in using multiple languages. Finally, we interpreted the themes on the basis of the literature review presented in the literature review and our personal understanding of the project. The analysis is supported by quotations initially collected in Italian (as the L1 of the teachers, the first author, the museum and the radio staff, and the L2 for the students) but presented here in their English translation for comprehensibility. The participants were anonymized using "S" (standing for "student") followed by a number.

Findings

Strong Collaboration and Negotiation Among Students

The analysis shows that the productive collaboration among students was one of the main strengths in the development of the podcast narratives, characterized by extensive negotiation processes. This is in line with the research presented in paragraph 2.2. Indeed, as Phillips (167) posits, "podcasting can be [. . .] a valuable outlet for students to express thoughts and ideas, share viewpoints and perspectives and produce authentic language". As elucidated by two students in Excerpt 1, the iterative sharing of ideas and incremental integration of diverse elements facilitated the creative composition of narratives, drawing upon contributions from each member within the group.

Excerpt 1 – Students' Focus Group

S1: He had a big idea, a great idea for the phoenix that I liked so much… he has a lot of imagination, then we have added something, and in the end, it has become this great. But he was the one who started it…

S2: But I tried to share the ideas with them to understand some other perspectives of things in our fairy tale because I had some difficulties in doing this alone. Because I really like asking them some questions or what animal they want or something else… all the people in our team have contributed.

Furthermore, this collaborative process led to concrete moments of negotiation which prompted students to devise novel connections among characters, settings, or plot developments to enhance clarity for all participants. For example, during the creation of Episode 1 (see Excerpt 2), there was quite a long and animated debate to decide which animal would be the main character, also taking into account salient aspects of the artwork that served as inspiration for the narrative.

Excerpt 2 – Student's Focus Group

S3: It was truly a negotiation to arrive at something almost new, no, not entirely new but different, and initially, you didn't agree, and this was truly only because for us [...] it wasn't clear, there was no relationship between the horse and the phoenix. So we came to a conclusion together.. so it was truly a moment of negotiation.

For educators as well, the collaborative aspect has emerged as a notably beneficial aspect of the project. Contrary to what happens in more traditional lessons, it promoted a motivating environment for students. In an interview (see Excerpt 3), one of the teachers emphasized that the podcast creation process, particularly due to its duration, facilitated individuals' acclimatization to comparison and collaboration (Hirsh and Macleroy).

Excerpt 3 – Teacher 4's Interview

What had the greatest impact was the podcast because, since they had to collaborate together to produce a finished product that would leave the school and therefore would have visibility, small or large as it may be, this helped them get to know each other [...]. So, the act of collaborating also created a sort of friendship... which is a strong word, friendship... more than a personal acquaintance, it's a habit of comparison, of being together and doing something together, a common project [...]. It created a bond that is the bond born from doing something together, so this [...] journey made together creates something more.

(Meta)Linguistic Awareness

The analysis of the data also shows that students deployed their knowledge to explore how the languages they know can be used while framing their stories. In particular, they demonstrated awareness of language use as well as ability to think critically about what vocabulary or language structure could better express what they wanted to communicate in their stories. For example, as noted in the researcher's field notes, two Albanian students discussed the use of two-

story formulas and their grade of formality to decide which one was more consistent within the context of the fairy tale (see Excerpt 4).

Excerpt 4 – Researcher (First Author) Field Notes

> While Erin reads the line he has to perform in Albanian, Iris corrects him, explaining that the phrase he wants to use, 'Quartë' [which means clear], to say 'Yes, of course!' is not suitable because it is not formal enough. Instead, she suggests using 'Po, sigurisht', which she believes is more in line with the context of the fairy tale.

Interestingly, these instances of language consciousness were not limited to the students alone. For example, during the recording of the first episode, wherein it was agreed to incorporate the voices of the museum education coordinator and the first author, one of the two students helped the first author, advising her to pay more attention to the use of her voice through speaking more slowly and pronouncing more clearly the keywords. This dynamic resulted in a departure from the conventional roles typically observed within the traditional classroom setting (Hirsh and Macleroy).

Expressing Identities and Making Voices Heard

Another important theme that emerged from the data analysis was the role of the plurilingual podcast as a means to incorporate personal experiences. For instance, while writing the story for the second episode students were tasked with inventing the ingredients for the magic potion, a crucial element of the plot. In this collaborative effort, everyone contributed by suggesting ingredients for the potion. This activity prompted students to share memories and insights related to their suggestions. Consequently, the stories became a reflection of their cultural backgrounds (Wilson; Macleroy and Shamsad).

Also, the participants had opportunities to explore spaces for agency and power dynamics (Brownlie) among themselves, as well as with the teachers, the museum staff, and the radio personnel. This was particularly evident during the writing and recording stages. In the focus group discussions, the students reflected on how their involvement in the podcast led to unforeseen instances where they felt empowered to engage in group discussions about the themes

of their stories or express specific aspects without feeling pressured by their teacher.

Excerpt 5 – Student's Focus Group

S4: Yes, it was time to talk together because we don't talk enough in class, it's really a bit difficult to talk together.

S5: Yes we talked within the group to make friends and without pressure from the teacher… like all the people can add something and say something they want [about the topic and about how they want to say it]…

Finally, the process empowered students to gain more confidence within their peer group. This is exemplified by Roni, a Bangladeshi young man who initially felt marginalized by his peers (mostly Albanian) as he was the only Bangla speaker of the group (Galante). However, his increasing motivation to contribute during the process (de Los Ríos), both in terms of ideas and linguistic knowledge, enabled him to gradually earn more respect from his peers. Eventually, he even competed for the role of narrator, demonstrating his determination to actively participate in the production of the podcast.

Challenges in Using Multiple Languages

A final noteworthy point pertains to the emphasis placed on students' languages and their use. During the initial two classroom sessions dedicated to crafting and writing the story, the translingual strategies employed during the pre-visit and the museum workshop were temporarily set aside to allow students to focus on the creative writing of the story in their L2, a challenging task for both groups. However, the translingual strategies were reintroduced during the final meeting and recording session. Particularly during the recording, students' languages served as a support or tool for linguistic reflection, fostering moments of discussion and curiosity regarding the diverse linguistic backgrounds within the group (Arshavskaya).

Conclusion

In this article, we have explored the process and value of a plurilingual podcast project carried out across the classroom and the museum for (young) adult migrant learners. The results of our research confirm past research on the potential of student-generated podcasts on L2 skills development and collaborative learning, but it also advances our understanding of the potential strengths and challenges of using translingual strategies in the process of multimodal composition (Lee). Development of cross-linguistic awareness, de-hierarchization of languages and cultures, and agency all emerged as important gains for adult migrants involved in the creation of podcasts inspired by the museum artworks (Anderson). However, the use of different languages both during the writing and recording process was not exempt from issues (Arshavskaya; Galante). As for the writing, creating the script is already a time-consuming and highly demanding task, especially when done in a second language (Oskoz and Elola) in the context of migrants' education. Reflecting on the use of the other languages – where to include them, what vocabulary and structure to use – only added an extra challenge, also considering the short time available. As for the recording, without having another product (and project) as a reference, it took a lot of imagination and negotiation (Hirsh and Macleroy) to find a solution that would please everyone while also respecting the objectives and integrity of the project. Future developments in this area should focus on how to better scaffold students' plurilingual writing and cross-linguistic reflections in a way that allows them to express their multi-layered identity while also developing their L2 skills. C'era una volta was a step in this direction, the concretization of a commitment to decolonize language education both in the classroom and at the museum by filling the public space with the voices of those often silenced or unheard (Herzog). However, more is to be done in terms of creating a translanguaging design (de Los Ríos) that bridges the gap between the classroom and the world beyond. This is exactly what we aim to work on in the future.

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Re-Envisioning Art Education to Foster Democracy

Vanessa S. Troiano

Abstract *The American pragmatic philosopher John Dewey famously said, "Democracy has to be born anew every generation, and education is its midwife." This essay builds upon Dewey's assertion by arguing for the crucial role of innovative art pedagogies in general education to foster democracy. As humanity's existence becomes increasingly globalized, democracy's rebirth relies on nurturing well-rounded citizens adept at critical thinking, creative problem solving, collaboration, and effective communication—four essential skills that can be cultivated through progressive approaches to art education. In our image-saturated world, functional democracy needs an educated citizenry capable of critically processing visual information. Students who study art practice critical thinking through visual literacy: they become proficient in the elements of visual language, learning to decode information and express themselves effectively in visual communication. Art education, like any education, functions best as a democratizing force when it is accessible, inclusive, and empowering, which requires challenging stereotypes that limit what art should be, how art should be experienced, and who should have access to art. This essay examines the theoretical underpinnings of radical pedagogies that have expanded disciplinary methods to advance art education for societal betterment, highlighting models that offer practical relevancy for strengthening democratic citizenship. A valuable case study is the Bauhaus, which pioneered visual literacy and collaborative problem solving in art education during democracy's rise and fall in Weimar Germany, a politically turbulent period that, like today, produced a proliferation of mass-media imagery. More recent case studies show the democratic benefits of public programs that promote diversity by expanding art education to marginalized communities, including people with vision-related disabilities.*

Keywords *Democracy; Art Pedagogies; Collaborative Pedagogies; Visual Literacy; Marginalized Communities*

My blind father and I first visited an art museum together in 2013, when we attended a *Mind's Eye* event at the Guggenheim Museum in New York City. At the time, this was a relatively new program designed to make art accessible for people with vision-related disabilities. Inspired by our ability to imagine something without optically seeing it, *Mind's Eye* engages blind and low-vision visitors with art through verbal descriptions and tactile experiences, including textured models of paintings and hands-on creative workshops. "We all see, if differently," explained Georgia Krantz, an art educator who helped develop *Mind's Eye* by considering the physiological, cognitive, and experiential ways in which the human brain processes information. Although we know that the arts are an important part of a thriving civilization, art education still struggles to overcome misperceptions of its value to all members of society. Progressive programs like *Mind's Eye* prove visual art can create meaningful experiences for everyone when innovative methods expand art education to foster diversity—a cornerstone of democracy.

Throughout my life, my father has introduced me to other multisensory forms of art and culture, including the theater. However, when I was a child, we did not visit art museums together, which were not as accessible as they are today—not only for people with vision-related and other disabilities, but also for people from diverse socioeconomic backgrounds who may not have had the means or educational opportunities to experience art in museums. Art history is primarily taught in higher education in the United States, which is where I began my studies. I doubt I would have experienced art in a museum before college were it not for the progressive teachers in my public elementary school, who integrated art into our general education—I was nine years old in the mid-1990s when my third-grade teacher, Ms. Linda Flynn, took my class to New York's Metropolitan Museum of Art. To this day, I remember how the Met's Ancient Egyptian collection of mummies and artifacts brought our history lesson to life.

We often overlook how powerful art can be because modern society, including its art and educational systems, has tended to condition us to see art as a primarily visual experience of a seemingly functionless aesthetic object. In "Art and Human Nature," contemporary philosopher Noël Carroll posits that, if we can see beyond this parochial view of art and consider that "virtually every known human culture has what we call arts," we might find that art, like language, is rooted in our "cognitive, perceptual, and emotive" faculties to foster the necessary social cohesion for humanity's existence (283). Similar to oral and written language, visual art conveys thought, but we can express ourselves

through art in ways that words alone cannot. Throughout human history, art has served as an important vehicle for ideas. As a result, art is often among the first forms of communication authoritarian governments censor and, likewise, exploit as propaganda. In our image-saturated world today, functional democracy needs an educated citizenry capable of critically processing visual information. Students who study art practice critical thinking through visual literacy: they become proficient in the elements and principles of visual language, learning to decode information and express themselves effectively in visual communication.

This essay advocates for pragmatic and collaborative pedagogies in public education that embrace art as a multisensory form of human communication. Art education, like any education, functions best as a democratizing force when it is accessible, inclusive, and empowering, which requires challenging stereotypes that limit what art should be, how art should be experienced, and who should have access to art. As an educator, I position art as a multidimensional experience that can facilitate understanding by building on interdisciplinary linguistic initiatives that promote literacy, critical thinking, and creative dialogues. As an art historian, I draw from precedents in art and art education that aimed at cultivating democracy amidst political crises catalyzed by mass media. I also discuss my pedagogical efforts to expand art history's traditional methodologies by designing collaborative writing assignments that stimulate respectful discourse as students exchange ideas and perspectives. In our era of digital communication, I believe that encouraging collective problem-solving through forms of creative expression will help counteract prejudices that fuel societal divisions and weaken democracy.

Visual Literacy's Necessity in the Age of Social Media

When people learn that I was raised by a blind father, they are often surprised that I became an art historian—after all, art is usually visual. Yet, as a child I developed a keen visual sense by safely guiding my father through our surroundings with careful observations and accurate descriptions. By considering my dad's perspective, I also became more mindful of my behavior, learning not to leave my toys or other objects lying around that might injure him. Consequently, I became aware of the importance of visual information in communication and how problems often arise from limited perspectives. For example, some misunderstandings occur because my father cannot see facial expres-

sions, gestures, and other forms of body language—significant components of our social interactions to which today's popularity of emojis attests. Those of us with sight tend to take our vision for granted and rarely think about the visual information we use to navigate our daily lives. Assisting my father has broadened my perspective by heightening my visual awareness and empathy for other positionalities, factors which have informed my approach to art education.

As an art educator, one of my main objectives is to strengthen students' communication and critical thinking skills by developing their visual literacy. Although blindness can present extreme challenges, the sighted who lack visual literacy are also at risk in today's digital world, which is ordered by signs, symbols, and other visual information that influence our thoughts and behaviors. For most people, vision is the dominant sense: we absorb up to 90 percent of information visually, making visual literacy vital to daily life (Jensen 55). As children, we learn to recognize visual forms like shapes before we can read and write because alphabetic letters are essentially symbols of shaped lines, which we combine to write words that represent ideas. Even with the advent of written language, art has been a primary form of communication throughout history because most people could not read and write. Since educational systems have placed an emphasis on reading and writing, global literacy has risen to 87% from 12% in 1820 (Buchholz). People who are illiterate can still speak, but they cannot read and write. Similarly, the sighted who lack visual literacy can still see, but they may not fully know how to interpret and convey information visually. With the ubiquity of image-based media today, information scientist Irene Lopatovska advocates for developing visual literacy early in life because, like linguistic literacy, visual literacy requires training "to understand visual elements that make an image (syntax) and represent its meaning (semantics)" (Lopatovska et al. 1198).

Students who study art acquire vital visual literacy skills because they learn the alphabet and grammar of visual language—in other words, art's elements (e.g., line, shape, color, space, texture) and organizing principles (e.g., balance, emphasis, movement, contrast, unity). By making art with various materials and techniques, students become proficient in manipulating visual forms. They also acquire problem-solving skills as they determine how to translate their thoughts and emotions into visual compositions. By understanding how to effectively express themselves through art, students develop an awareness for the many human factors involved in constructing meaning through visual communication. For example, students learn that choosing a different color

might convey a different meaning in a visual composition, much like how a different word could change the meaning of a sentence. By studying art, students become attuned to these subtle nuances, which in turn heightens their visual awareness in everyday life. Literacy specialist Peggy Albers claims, "Through engagement with making, viewing, and talking about art, students become more familiar with, articulate about, and reflective upon their own meanings and the meanings of others" (348). Students also learn how to think critically, not only about their work and art in general, but also about the visual information shaping the meaning of the world around them.

Although art historians do not teach students how to make art, we help students acquire the visual literacy skills and general knowledge needed to critically interpret meaning from visual media. Art history is an interdisciplinary form of human history constructed by analyzing visual objects, written records, and other informational sources. Students of art history learn how to understand art within its historical context by considering cultural and environmental influences (e.g., politics, religion, economics, scientific discoveries, etc.). They also become adept at visual (formal) analysis, a primary disciplinary method for gathering information by examining an artwork's visual forms. Applicable to visual media beyond art, a visual analysis is more than just a description: it encourages students to critically think about the causes and effects of visual compositions. For example, how and why the artist manipulated visual forms to convey meaning to the audience. Through a visual analysis, students of art history even learn how to decipher meaning from prehistoric art—the art created before humans invented writing. Visual communication through art and images transcends language and time barriers. With the internet today, visual information also instantaneously traverses geographic barriers.

Understanding Photography's Artifice through Hands-On Art Education

The rise of disinformation on social media and across the web through doctored and AI-generated photographs, as well as deep-fake videos, make visual literacy just as imperative as reading and writing skills in navigating our world and fostering critical citizenship. In 1928, the artist László Moholy-Nagy prophesized, "The illiterate of the future will not be one who cannot write, but who does not know photography" ("Nicht der Schrift-, sondern der

Photographieunkundige wird, so hat man gesagt, der Analphabet der Zukunft sein" [Moholy-Nagy 5, trans. Samson 127]).

Digital technologies have removed us from the original hands-on processes of making photographs, which first developed as documentation tools in the 1830s. The word photography, derived from Greek, means to write or draw with light (*photos*); yet, unlike drawing, photography appears to be objective. We use cameras instead of our hands to create indexical pictures that seemingly capture truthful reflections our surroundings. Knowledge of photography's origins could help dispel beliefs in its objectivity: some of the earliest photographic pictures were made by manually placing objects on light-sensitive paper that created images from their shadows. Today, these camera-less photographs are known as photograms, a term Moholy-Nagy coined to underscore the photo*gram's* (light-letter) elemental role in photo*graphy* (light-writing). In the haptic process of their creation, photograms directly record light without the camera's illusionistic mediation of one-point perspective, thus exposing photography's artifice.

Since digital communication technologies allow us to easily manipulate and disseminate photos, and artificial intelligence can generate photographic images, the knowledge of photography acquired through progressive art education is crucial to visual literacy. During the century after its invention, photography struggled to be seen as a medium for art largely because the camera distances the human creator by mechanically reproducing images of our reality. However, many artistic and subjective factors go into making and interpreting photographs. Even with straight photography, we choose how to focus and frame the image. Moholy-Nagy helped to advance photography as an artistic medium by leading the New Vision (Neues Sehen) movement while teaching at the Bauhaus, the revolutionary German school of art, design, and architecture.

He pioneered abstract photogram experiments and captured photographs from unusual angles, leveraging the industrial production of compact cameras, which popularized access to photography—similar to smartphones today. Moholy-Nagy also helped develop visual literacy training in the Bauhaus's *Vorkurs* (preliminary course). Students learned critical thinking and problem-solving skills through hands-on exercises in visual perception and material analysis, which also incorporated photograms. By merging art and technology in education, Moholy-Nagy propelled the Bauhaus's industrial shift to produce designs that have indelibly shaped our world, including graphic designs with modern typographies to enhance communication.

Although we have long considered photography a documentary tool, the fact that most federal courtrooms, including the U.S. Supreme Court, prohibit photography but permit sketch artists presents a strong argument for integrating photography and art into public education. Despite the fact that photography is a visual language, humans tend to take photographs at face value without critical analysis, unlike other constructed images, especially handmade sketches. Sketches, unlike photos, demand an interpretive process, which during a legal trial helps to balance the public's right to information with the democratic need for a fair judicial process. In a courtroom, a jury of one's peers determine facts based on evidence, including testimonies—stories that offer different perspectives on the truth. A good lawyer, like a good photographer, knows there are different ways to tell the truth. Courts interpret laws, which like art, change to reflect the socio-political imperatives of their time because laws, like the language from which they are made, are constructed by humans. By upholding the rule of law, courts crucially put the principles of democracy into practice. Thus, by integrating pragmatic approaches to art education into general education, schools can better prepare students for democratic citizenship.

Even students of art history are usually tasked with sketching works of art when performing visual analyses to help focus their attention and sharpen their observations. When I assign sketching, I stress to my students that I am not asking them to demonstrate their technical skill or create a masterpiece, but rather to use drawing as a tool in their visual analysis. Studies show that drawing—like the handwriting that evolved from drawing—is better for learning and memory, especially in children (Van der Weel and Van der Meer). As multisensory activities, drawing and handwriting engage multiple interconnected regions of the brain, which are responsible for movement, vision, sensory processing, and memory. However, just as industrialization supplanted handicraft practices over a century ago, advancements in digital communication technologies in recent decades have also diminished handwriting. In 2010, educational officials in the United States removed cursive from the Common Core curriculum. As a result, a generation of Americans are not literate in cursive script, which is problematic for reading historical records, including the original Declaration of Independence and Constitution—our democracy's founding documents.

Art Education and Democracy: Lessons from (Art) History

As I tell my students, one of the great benefits of studying art from the past is that we learn a lot about human history, which can help us navigate our present. The Bauhaus's existence (1919–1933) coincided with democracy's rise and fall in Weimar Germany, a politically turbulent period between two world wars that has some resonance today. Advancements in communication technologies proliferated information to the masses through images, writing, and speech. Photographic developments also sparked interests in optical illusions and visual knowledge, helping to fuel epistemological doubts about truth and facts—comparable to the propagation of contemporary conspiracy theories. Social media memes even recall Berlin Dada's satirical mass-media collages, which artists created from the industrially printed text and photographs in newspapers and magazines. By overturning traditional aesthetics, the international Dada movement advanced new artistic ideas to challenge the societal conventions that engendered WWI—the first mechanized war—and its aftermath. In a similar activist vein, the Bauhaus rejected distinctions between the so-called high and low arts, laying the foundation for design education that merged art, craft, and technology to build a new society with a more meaningful existence.

Bauhaus pedagogy and its descendants offer valuable ideas in applying art education for societal betterment. The school fostered a progressive learning-by-doing environment that foregrounded craft practices in art instruction. Instead of copying old-master artworks, Bauhaus students acquired useful experiences by collaborating on problem-solving exercises in investigative hands-on workshops with unconventional methods and materials. This transformative model of education replaced the academic onus of making art with a playful freedom that stimulated independent thinking and inventive courage, resulting in the Bauhaus's prodigious legacy. The Bauhaus had far-reaching impacts partly because its instructors, including Moholy-Nagy and his colleague Josef Albers, immigrated to the United States and disseminated Bauhaus pedagogy, helping to advance art education in America. Specifically, Albers—who won the College Art Association's first Distinguished Teaching of Art Award (1973)—adapted *Vorkurs* pedagogy to Black Mountain College's general education curriculum, demonstrating that art can develop skills for all areas of life.

Throughout history, enemies of democracy have condemned progressive education and censored art because an individual mind liberated by creativity and critical thought does not easily succumb to the mass demagoguery of au-

thoritarian dictators. As the Nazis forced the closure of the Bauhaus in 1933, John Andrew Rice founded Black Mountain in North Carolina, inviting Albers and his wife Anni, a Bauhaus-trained weaver, to establish the art department. Concerned by fascism's rise, Rice drew inspiration from the pragmatic philosopher John Dewey, whose treatise, *Democracy and Education* (1916), helped shape the American public education system. Seeking to prepare students for active democratic citizenship, Black Mountain dismantled traditional academic hierarchies between disciplines as well as those between teachers and students to foster a community-driven environment with practical learning for life outside of the classroom. The college's interdisciplinary curriculum uniquely foregrounded artmaking based on the conviction that people who make art become more thoughtful and creative individuals with a balance of "intellectual and emotional" intelligence for the good of humanity (Rice qtd. in Adamic 518).

At Black Mountain, Albers modified the Bauhaus's progressive *Vorkurs* pedagogy to create multisensory collaborative exercises that developed students' "visual empathy," a term he used to describe the sensitive "ability to read the meaning of form and order" (Albers, *Search Versus Re-Search* 10). He encouraged students to work with objects from their environment (e.g., leaves, rocks, bark), preferring that they used their hands instead of tools to attain a "finger-tip feeling" for material (Albers, "Concerning Art Instruction" 5). "Finger-tip feeling" is also a German idiom (*Fingerspitzengefühl*) that describes the sensitivity for handling delicate social situations, a method which aligned with Black Mountain's greater objective to teach students how to navigate feelings and emotions. Apparently, Albers never used the word "art" in his classes (Dearstyne 92); instead, he maintained that his primary teaching objective was "to open eyes" (Albers qtd. in Holloway 459). Among Albers's most successful exercises for enhancing visual literacy were *matière* studies in compositional relationships that obscured distinct material properties through optical illusions (e.g., crumpling paper to mimic weathered wood). Albers stressed formal relativity to help students distinguish between "factual facts"—what physically exists—versus "actual facts"—how our minds perceive it. Recognizing that a person's world view (Weltanschauung) is connected to their visual sight (Schauen), Albers taught students how to work together by seeing things from multiple perspectives—critical skills for a functional democracy (Albers, *Search Versus Re-Search* 17).

Dewey famously said, "Democracy has to be born anew every generation, and education is its midwife" (Dewey, "Industrial Democracy" 139). I would further argue that democracy's rebirth relies on nurturing well-rounded citi-

zens through innovative approaches to art education that foster creativity, critical thinking, collaboration, and communication—four essential skills that the U.S. National Education Association deems necessary for success in our increasingly complex and global environments. Over the last century, Dewey's advocacy for pragmatic education to support an "industrial democracy" has been taken to an extreme by STEM initiatives that sideline the humanities, especially the arts. However, it is worth remembering that Dewey later counterbalanced his earlier work with *Art as Experience* (1934), a treatise that provides a necessary perspective on art education for democracy today. Dewey argued that art is not just an object, but the experience people have when engaging with art, which is to say when people think about art, make it, and share these experiences with others. Scholars note that Dewey's shift parallels contemporary initiatives to broaden STEM education to STEAM by aligning the arts with science, technology, engineering, and math (Granger 1). Albers's adaptation of the Bauhaus's *Vorkurs* pedagogy provides an interdisciplinary model of art education for forging creative individuals primed in visual literacy and empathy, who can collectively drive societal progress.

Fostering Democracy through Pragmatic and Collaborative Pedagogies in Art and Writing

Through my teaching and research of art history, I have come to realize how progressive Ms. Flynn's approach was to integrating art and craft activities into our third-grade curriculum, including our science lessons. For example, when we learned about the Amazon rainforest, we made a rainforest in our classroom with crayons, markers, and colored papers. My classmates and I worked together to create the trees and animals, and in doing so, we learned about the ecology of the rain forest. In addition to museum visits, we ventured outside of the classroom on fieldtrips that enhanced our learning through art in more tangible ways. For instance, in our studies about marine life, we went to the beach and collected sand and seashells that we used to create ocean dioramas. As research into brain-based learning has shown, such interactive pedagogies can leave greater impressions on students' minds than simply telling them what information to memorize (Caine and Caine). When I look back on my education, the memory of Ms. Flynn's Ancient Egyptian class at the art museum stands in stark contrast to the textbook-based history lessons I had in the early 2000s at my STEM high school. While I did not know then that I would

become an art historian, I knew that I wanted a more well-rounded education, which motivated me to attend a liberal arts college.

Like many of my students at the City University of New York (CUNY), I stumbled upon art history as an elective course while fulfilling my college's general education requirements. CUNY offers a liberal arts curriculum in which all undergraduates study a variety of disciplines irrespective of their major to cultivate a broad range of knowledge and skills necessary for any career. Founded on the principle that all students deserve a first-rate education regardless of their socioeconomic background, CUNY is one of America's most diverse and affordable universities. Also, since CUNY is the country's largest urban public university, many students are commuters who juggle family and work priorities while trying to further their education and careers. A core-curriculum requirement is Creative Expression that students fulfill with courses in such subjects as art, music, and theater. By studying one of these art forms, students develop a better understanding for how meaning and information are created and communicated. Hence, at CUNY, I teach art history to students with different specializations, including business, science, and technology. I do not expect my students to become artists or art historians. Rather, like Albers at Black Mountain, I approach art education with the hope of fostering a learning experience that will broaden students' perspectives and furnish them with practical skills for life in a globalized world.

To help make the introduction to art history survey course more pragmatic and engaging for students, I have built upon disciplinary methods by creating collaborative writing projects. Collaborative writing is the process by which a group of people produce a jointly written text, which is common in STEM disciplines with multi-author publications, but art history tends to traditionally champion the work of the solo-creator—in terms of both art and writing about art. I initially taught the introductory survey the way I learned it with discipline-specific training through textbook-based lectures emphasizing the traditional Western, predominantly white-male canon of artists. Akin to "story time," survey teachers project colorful images of art on a screen in a darkened lecture hall, where students passively gather to absorb information. Assignments are individual and, apart from exams, completed outside of class. Realizing that reproducing this paradigm lacked practical relevancy to my CUNY students, I began incorporating in-class collaborative writing activities to cultivate valuable community ties in addition to critical thinking and multiliteracy skills. Specifically, each class begins with students working in teams to write a single comparative analysis essay. By comparing artworks, students draw on

visual and contextual evidence to discuss changes in art and reasons for these changes.

Since I had never previously experienced groupwork in an art history lecture, I could not envision creating collaborative projects in an auditorium full of students until I attended Larry Michaelsen's 2014 Team-Based Learning workshop at CUNY's Brooklyn College. Initially, sacrificing any time for classroom activities seemed impossible in a one-semester course that surveys the entire discipline from cave paintings to contemporary art. However, Michaelsen's Team-Based Learning workshop showed me that enriching the quality of the educational experience through collaborative activities enhanced student knowledge more effectively than presenting them with a larger quantity of information—an outcome that scientific studies have proven (Swanson et al.). I assign the first few reviews individually to assess each student's performance and provide personally guided feedback. The individual reviews also acquaint me with students, allowing me to decipher which students will work well together. By the fourth review, I assign students to work in teams of five, distributing high-achieving students with those needing help. As my instructor role has expanded from dispensing information to designing problem-solving situations, the students have become active participants, who engage in meaningful peer dialogues centered on artistic expression. Most students seem to enjoy the teamwork, which lifts the pressure from producing individual responses yet still encourages students to prepare for class. While some students occasionally complain of lazy team members, since the groupwork weighs less than individual exams, final course grades still accurately reflect each student's overall effort. By working collaboratively, students exchange viewpoints in a democratic learning experience that generates ideas and a sense of responsibility for their team's success.

In addition to collaborative projects, I dedicate class time to writing instruction, a learner-centered practice inspired by CUNY's Writing Across the Curriculum (WAC) program. Like STEAM, WAC stresses writing's importance to learning throughout all educational levels by integrating writing into all disciplines, including STEM fields. The WAC movement emerged partly in response to the 1975 British government report, "Language Across the Curriculum," which called for writing in all classes, not just English classes (Bullock 188–194). Spearheading this research was James Britton, an educator who argued that language is central to learning because through language and other symbolic systems "we organize our representation of the world" (214). CUNY's WAC program draws from John Bean's *Engaging Ideas* (2011) to help faculty de-

sign problem-based and scaffolded writing assignments that promote active student engagement. Although writing is perceived as a skill that students should have acquired during their school years, undergraduates today have varying degrees of writing proficiency. Rather than assume students enter my art history course with capable writing skills, throughout the semester I devote time to writing instruction. For example, when I teach students how to perform a comparative analysis, we engage as a class in a writing activity focused on structuring thesis statements, a transferable skill. A comparative analysis is a primary art historical methodology, but it is often unintuitive for new students. By being transparent about my learning objectives through writing instruction activities and rubrics, I find that students comprehend assignments better and, as a result, produce writing that more closely meets my expectations.

Although writing and art are often considered individualistic practices, I believe that embracing the communicative nature of these language forms can foster collaborative educational approaches that enhance learning and prepare students for democratic citizenship. Universal education efforts and WAC initiatives have driven the expansion of writing centers, which developed in the 1970s to support the increasing non-traditional student population struggling to adapt to college-level writing standards. Writing centers function from peer-learning since students usually prefer help from their peers, who seem less imposing than professors (Bruffee 637). Collaborative writing studies have also found that students produce better texts when writing together in terms of task fulfillment, grammatical accuracy, and complexity (Storch 168). These benefits from collaborative writing challenge the traditional Western prominence of the solitary original author—a notion that the literary theorist Roland Barthes also critiqued in "The Death of the Author", which was published in 1967. He argued, writing is not an isolated endeavor but rather builds on various cultural sources, from which the reader ultimately derives meaning—just like art. Academia, especially art and other humanities disciplines centered on creative expression, reinforce individual prestige by awarding merit based on personal achievements. However, in the real world, where most students will eventually pursue careers, people are expected to work together. Collaborative writing assignments centered on artistic expression encourage students to collectively solve problems by democratically merging their individual perspectives.

In our era of digital information, collaborative approaches to writing about art can remind us of the human component in communication. Having stu-

dents write about art together helps them understand that there is no single definitive perspective or interpretation of either a visual or textual work. Like photography, printed and digital texts often disassociate their creators, especially when the information is presented authoritatively in the third person rather than the first person, as tends to be the traditional form of academic art historical writing. Also, pedagogies, like multiple choice tests, which encourage students to find the "right" answers, usually conceal the constructed nature of written information by focusing students' attention on surface-level content rather than engaging them critically in the text's ideas (Bean 168). I argue, collaborative art and writing pedagogies that emphasize the communication of ideas over the collection of information can help make art more practical and relevant by attuning students to the methods and processes for creating and interpreting meaning in everyday life. Furthermore, and perhaps more importantly for democracy, in the process of giving and receiving feedback, students learn to respectfully interact with their peers as they consider perspectives other than their own.

The goal of collaborative art and writing pedagogies is not to diminish the importance of information, but rather to bring a critical humanistic approach to the utilization of information, which democracy urgently needs in our digital world of partisan news rhetoric, disinformation, conspiracy theories, and artificial intelligence. The historian in me believes in learning from the past to avoid repeating it. Hence, I think it is worth considering that WAC historian David R. Russel points to Hitler's propaganda machine as a circumstantial factor in I.A. Richard's development of The Philosophy of Rhetoric, the English educator's 1936 theoretical treatise, which shaped WAC's framework for cross-curricular language instruction (185).

Richards, who was concerned with the power of language to shape thoughts and behaviors, integrated principles of linguistics and psychology to advocate for pragmatic applications of rhetoric that could facilitate communication, understanding, and cooperation. Studying rhetoric—the art of persuasive writing and speech—is much like studying visual art, which reveals how visual communication is constructed. Let us not forget that the democratic election process helped propel Hitler's fascist ascension to power. Although the U.S. Constitution's first amendment protects the "freedom of speech, or of the press," maintaining free expression requires vigilant democratic practices, which collaborative art and writing pedagogies could foster.

Reimagining Art's Story Value

I remind my students that "story" is indispensable to art history, which is a narrative created by scholars who choose how to write about art. As a feminist art historian, I strive to revise and expand this narrative by writing and speaking about women artists. While content is important, so is the language we use to shape the stories we tell, which is why I try to avoid terminology that perpetuates traditional gender biases. For example, my students would often assume that men created cave paintings and other paleolithic art if I used the term "caveman" instead of "cave person," or "paleolithic man" instead of "paleolithic human." Their responses reminded me how easily we become accustomed to visual and linguistic signifiers that reinforce subjugation and oppression, especially if we are unaware of the societal factors in their creation and perception.

"The *limits of my language* mean the limits of my world" ("*Die Grenzen meiner Sprache* bedeuten die Grenzen meiner Welt"), pronounced Ludwig Wittgenstein in *Tractatus Logico-Philosophicus*, which he published in 1922, around the same time Bauhaus educators developed New Vision ideas (trans. Ogden; Wittgenstein 5.6). Language—whether it is linguistic or visual—shapes our perception because we interpret meaning from signs based on the knowledge etched into our minds, which has been conditioned by cultural conventions and associations. How we construct stories from words and images significantly shapes our understanding of the world, which is why expanding conceptions, approaches, and access to linguistic and visual languages can help incite the creativity needed to develop more equitable democracies.

In 2024, my father and I met the blind artist Emilie Gossiaux while experiencing her Queens Museum installation, "Other-Worlding", a term she borrowed from feminist scholar Donna Haraway. Gossiaux visually and haptically approaches Haraway's proposition of engaging in imaginative storytelling modes to envision alternative realities that challenge dominant narratives and power structures. Museums do not usually permit visitors to touch the art, but Gossiaux led a special multisensory access tour, explaining, "As a blind person and artist, touch is an incredibly important part of my practice." Her guide dog inspired the exhibit's central work, "White Cane Maypole Dance." Holding leashes with their paws, empowered papier-mâché dogs dance around a giant white cane—the most recognizable if not often stigmatized object associated with vision-related disabilities. Gossiaux has transformed the cane into a symbol of freedom, celebrating the agency and

independence blind and low-vision individuals possess with aids to navigate the world.

Making the language of art accessible through multisensory experiences could foster the empathy democracy needs to mitigate prejudices. "If you hear people describing what empathy is, quite often people either use the metaphor 'to walk a mile in someone's shoes' or 'to see the world through someone else's eyes,'" observed Clare Patey, an artist-curator who, with social philosopher Roman Krznaric, co-founded the Empathy Museum—a cultural institution that invites visitors to literally walk in someone else's shoes while listening to an audio recording of the shoes' owner narrating a story about their life. Like sight and hearing, touch is a primary sense of human perception that precedes and informs language as a communicative modality. "Our hands and bodies learn to 'speak' a certain language of touch, a language shaped by culture and inflected by individuals," asserts sensory historian Constance Classen (13). Linguistic anthropologists Asta Cekaite and Lorenza Mondada have also studied touch through an embodied approach—as opposed to the linguistic turn's mind-body divide—by expanding on phenomenologist Maurice Merleau-Ponty's notion of *intercorporeality*, which roots perception in bodily social interactions. Cekaite and Mondada argue that touch orients us to normative expectations in socio-material spaces, within which we "enact, reproduce, and transform the interaction order" as we experience the world with others (2). Helen Keller—a blind-deaf individual who notably learned linguistic communication through touch—astutely discerned, "The bulk of the world's knowledge is an imaginary construction" (89). Hence, multisensory interactions with art could enhance all our perspectives and sensitivities, helping us to imagine how a more inclusive democratic society might look and feel.

Assumptions based on stereotypes fuel prejudices, which is why I seek to change perspectives on the value of art education by making this fundamental form of human communication accessible and practical. Some students reluctantly enter my survey course because they think that art is not relevant to their future careers, which is a perspective I understand from my STEM high school experience. To help alleviate their skepticism, I share a quote by Steve Jobs, one of the co-founders of Apple, who described how the college art classes he took in calligraphy—which is Greek for "beautiful writing"—fundamentally shaped Apple's success and, as a result, the way we communicate today. Jobs recalled that his student experience initially seemed useless, "But 10 years later, when we were designing the first Macintosh computer, it all came back to me.

And we designed it all into the Mac. It was the first computer with beautiful typography." In addition to today's many computer word processors that contain Bauhaus-inspired fonts, Apple's popular minimalist aesthetic embodies the school's modern spirit of unifying art, craft, and technology to create functionally beautiful designs for everyday living. By seeing art as a multidimensional and multisensory form of communication, we can re-envision collaborative approaches to art education that could help us break stereotypes. The term stereotype—meaning "solid impression" in Greek—originated from printing multiples with a solid plate of type. The computer, like the printing press, has revolutionized the way we share information. Inclusive pedagogies that enhance learning through art education has the potential to not only leave greater and more varied impressions on students' minds, but also endow them with the necessary skills and perspectives to engage productively in diverse communities.

I recently reconnected with Ms. Flynn, and was surprised to learn that, rather than teacher training, she developed her pedagogy by understanding art's real-world applications through her prior work in advertising and museum education. "My background in advertising was a big influence in creating brochures, advertisements, catalogues and any type of printed signs and promotions," she recalled. "It was fun to be creative and somehow I was able to incorporate these creative ideas into 3rd grade level experiences in the arts, and beyond." Before teaching, Flynn helped her husband Tom manage their company, Peach Arts Advertising (est. 1975), where she developed film photographs while collaborating on creative projects. She also led tours at New York's Museum of Natural History, a science-oriented museum with artistically designed dioramas. Flynn described, "I felt that even in science, doing the illustrations—drawing the dinosaurs, drawing pictures—was much more entertaining than just reading it." By incorporating multisensory art and craft activities into our educational experience, Ms. Flynn fostered a collaborative environment that encouraged students to engage with each other and the world.

For the arts to help democracy, we must democratize access to art and innovate pedagogies that integrate art into public education. Societies that support progressive art education invest in the innovation and sustainability of their future, especially when these programs encourage educators to nurture creative dialogues among children. "I had so much fun teaching," Flynn recalled. "But I also had a lot of freedom to go and present something to a principal and say, I have this idea, I want to go with this. It's still going to be the curriculum, but I'm going to do it in a different way." When teachers transform art

into a holistic experience beyond molding art professionals, education shapes humans versed in the art of communal living, who can democratically handle life's challenges with an imaginative lens.

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How can Young People's Multilingual Digital Storytelling Foster Intercultural Responsibility and an Ethics of Care?

Vicky Macleroy

Abstract *This chapter draws on a global research project, Critical Connections (2012-ongoing), to critically examine how young people use multilingual digital storytelling to develop as global ethical thinkers. I look at how digital storytelling allows young people to investigate the dilemma of sustainable futures in critical, speculative, and imaginative ways. Applying the theoretical lenses of intercultural responsibility and an ethics of care, this research moves beyond borders and adopts a decolonial critical stance towards entangled local and global partnerships. I demonstrate in this chapter how this focus on an ethics of care can be amplified in a digital story with its power to magnify what matters, paying attention to the particular and the importance of everyday experiences. I discuss the pedagogical approaches and challenges of implementing digital storytelling with young people (8–16 years old) in different educational contexts including a secondary school in India, a residential school trip in Malaysia, and a primary school in the UK. In the research presented in this chapter, I analyze particular moments from these digital stories created around intercultural responsibility and an ethics of care and listen carefully to the voices of these young filmmakers. To conclude, I reflect on whether young digital storytellers can create a community platform where their voices are heard, and they can call for action and seek solutions.*

Keywords *Multilingualism; Intercultural Responsibility; Ethics of Care; Transformative Pedagogy; Critical Ethnography*

Introduction

The Critical Connections Project has expanded its local and global networks in recent years with a strong focus on social justice, young people's agency, and activist citizenship (Chung and Macleroy). The project has also seen a critical turn towards environmental activism and looking carefully at how ecological challenges can be faced through "narratives of connection, community, and interdependence among humans, animals and the natural world" (Gaard 327). The overarching theme for the project and film festivals from 2020–2023 was *Our Planet* and our pedagogical approach encouraged young people to become responsive to local and planetary-scale ecological challenges. These ideas resonate with recent work in Canada and Australia looking at decolonizing pedagogies advocating "Common Worlding Pedagogies" that "strive to find ways of thinking and learning *with* the worlds around us" (Taylor et al. 75). In this chapter, I will be looking at three case studies from the Critical Connections Project in three countries (India, Malaysia, UK) to analyze how young people's multilingual digital storytelling can foster intercultural responsibility and an ethics of care. Our digital storytelling work draws on and adds to the notion of "Living Literacies" (Pahl & Rowsell) and a research approach toward literacies that recognizes a turn to activism, hopeful practice, creativity, and social change.

Activism, Intercultural Responsibility, and an Ethics of Care

In thinking about children's and youth activism within our Critical Connections project, it is vital to consider the tensions and commonalities between global calls for action and local realities. In discussing children's rights advocacy, researchers talk about a "continuum of citizenship practices in which global and local influences and forces enmesh" (Hàkli and Kallio 308). Building on this concept of citizenship on a local-global continuum, we recognize how language and culture affect children's activism. In our project, we argue that becoming a young multilingual activist is about "local languages and cultures and how to form lasting bonds across communities" (Anderson and Macleroy 183). This focus on capturing different voices within communities is key to our research and resonates with imagining a decolonial multilinguality that moves outside and is "part of a befriending, community practice, a purposeful consideration of how the world around us is shared in speech" (Phipps 92). Guilherme developed the concept of intercultural responsibility as a challenge

to citizenship education to move beyond borders and adopt a decolonial, critical stance towards "cooperation (entangled local and global partnerships)" (114) for the well-being of our planet.

Young activists in our project took up this idea of intercultural responsibility and moved outside to explore the precarious knowledge and lived experiences of local communities and began to understand at a deeper level the relationship between nature and culture. Storytelling and stories are seen as "valuable tools of ecological awareness and moral transformation" (Kerslake 440) that can stimulate "consideration of the non-human world and even induce action" (441). Stories are also seen as a way to develop a discourse of hope that inspires young people to imagine resilience and reflect on responsible ecocitizenship. Stories can challenge children and young adults to alter their perceptions and look more critically at the "entangled relationship between society, technology and the web of nature" (446). In reading children's and young adult literature and creating their own stories, young people can develop intercultural responsibility to face hard truths. Literature can also foster empathy and kinship and in researching Arabic Young Adult (YA) books after the Arab Spring, Anati reflects on how stories help adolescents to be resilient and all the books in her study "suggest, in their different ways, strategies to enable Arab young people to think positively and be optimistic for a better future" (228). Young activists can be viewed as "grieving eco-warriors" (Murphy 4) with feelings of pain, guilt, and sadness but also a strong sense of wonder in nature and the desire to become agents of change. The aim of climate activism in children's and YA literature is to "encourage the young to wonder, and through this wonder to question, the cause of environmental destruction and seek to do something about it" (6).

Building on ideas of activism and intercultural responsibility, I turn to ecofeminism and an ethics of care to challenge the dualistic character of the human/nature relationship recognizing "nature has its own voice, which both needs to be heard and with which we encourage all to enter into conversation" (Cross 38). An ethics of care is about deep listening to bring about radical change. It is about listening to the voices of children and young people who are often excluded from decision-making processes and "to care with is to be open to other ways of thinking, being and knowing, and then act in ways that reflect these new knowledges" (Richardson and Langford 411). Enacting caring activism can spark passion and provide young people with new possibilities where "caring is activism" (Richardson et al. 6).

Critical Connections Pedagogy and Digital Storytelling

Fig. 13: Young Filmmakers on Location, 2022, K'sirs International School, India

Social justice (pluralist democracy and activist cosmopolitan citizenship) is a key principle in the design of the Critical Connections project with multilingual digital storytelling in the center (Macleroy et al.). Our view of activist citizenship is about children doing things, experimenting, and learning and thinking more deeply "about their actions and reactions" (Baker 1117). Over the years we have been investigating and researching what happens when young people begin to frame stories from their communities through the lens of a camera (figure 13). Digital storytelling comes out of a background of media justice and media activism and a strong belief in the power of shared stories. Lambert, one of the founders of the Digital Storytelling Movement in the 1990s, argues that digital storytelling is about agency in authorship, breaking down distinctions of privilege, and creating community. Digital storytelling is about finding ways to tell hard truths and "appreciate how much storytelling is also about mucking around in the seedbed, digging up the crap that holds us down, so that the biological process of story can flourish" (3). The shaping and sharing of digital stories that emerge from hard subjects can be viewed as a political act (Hill) and communities as a space for reciprocity "collective learning, action and change" (Packham 8).

Young digital storytellers in the Critical Connections project gain the courage to tell stories that matter to their local and global communities and confront taboo subjects. Over the years, we have been encouraged and emboldened by the stories young people decide to investigate and tell when their

interests frame the production of texts. Our Critical Connections pedagogy builds on and moves beyond ideas of critical literacy and "reading the word and the world" (Freire and Macedo) and recognizes how "children learn through pleasure and play; experimentation and creativity; and critical thinking and activism" (Macleroy and Chung 4). Janks argued that critical literacy needed to move to the territory beyond reason and explore the territory of "the taboo and transgressive" (212). Digital storytelling provides young people with the tools and power to expose hard truths and seek out solutions. These young filmmakers through desire and curiosity lead others to critical hope and imagining otherwise. In recent research on hopeful education, Schwittay talks about audacious hope when "educators stand in solidarity with students and defy dominant ideologies from positions of justice and care" (14). This view of hopeful education also moves away from asking young people endless questions and instead argues for spaces of possibility where young people can "re-imagine, re-create, re-construct in radically different ways" (13).

Transformative pedagogy (creative, critical, performative) is another key design principle in the Critical Connections Project (Macleroy et al.). We research and look critically and carefully at how and whether digital storytelling can transform language and literacy pedagogy in some of the following ways: shift ownership of learning to the students; engage students in grappling with multiple viewpoints; break down barriers of language and culture; change the way students perceive others; research and problem solve; value student-generated creative-critical-performative success criteria; promote multilingual literacy and multilingual activism. Adopting a transformative pedagogical approach involves creating a space for learner agency and enabling students "to relate curriculum content to their individual and collective experience and to analyze broader social issues relevant to their lives" (Cummins 246). It also takes courage to frame literacy through the lens of transformative pedagogies as this approach requires "a deep level of thinking, criticality and creativity and an openness to uncertainty and a willingness to change" (Stavrou et al. 4).

Digital storytelling is versatile and adaptable and with its rootedness in community has the "potential to illuminate the lifeways and lifeworlds of those telling the stories" (Willox et al.). These researchers argue that digital storytelling sits at "the nexus of research, community engagement, and narrative" (130) and engaging with research through digital storytelling enabled the indigenous community to share place-based wisdom and explore "impacts of climate change on health and well-being" (130). In this research context, digital stories were viewed as "rich, nuanced, culturally based, and locally appro-

priate narrative 'data'" (138). In our Critical Connections project, young people make these connections with their communities and cultures, and in the research context of Taiwan, children of aboriginal ethnicity created a digital story, *The Indestructible Belonging*, which "helped these children to understand what it means to be a citizen with rights" (Chung and Macleroy 272). In this chapter, I look carefully at how digital storytelling can connect young people in the digital age.

Critical Connections Global Project – Methodological Approach and Case Studies

The Critical Connections project was conceived and launched as a funded research project in 2012 to connect language and literacy across sites of learning and make creative and critical use of digital technology. The overarching research methodology that we adopted was critical ethnography as we were researching in and across communities and wanted to bring about change, "at its heart there should be a desire to 'make a difference', to expose injustice and to point to necessary action to combat it" (Anderson and Macleroy 135). While critical ethnography forms the core of our research approach, we also draw on ecological, collaborative, and multimodal perspectives in our research design. Our research design is responsive to the local and global contexts of teachers and children (Macleroy and Chung). This chapter focuses on three case studies of lead project schools in India, Malaysia, and the UK.

The first case study focuses on a lead project school in India situated in the region of Tamil Nadu in Southern India and part of the Critical Connections project since 2021. The school has a vision statement of "a sustainable education through responsible freedom, exploration and understanding for life and living" (K'sirs International School). The group of students (14–16-year-olds) in this case study created their digital story using Tamil, Malayalam, Telegu and English. The second case study focuses on a lead project school, SJK(T) Masai (Tamil School part of the project since 2021) in Malaysia situated in Johur a state in the south of the Malay Peninsula. The group of students (10–14-year-olds) in this case study went on a residential trip to the Cameron Highlands in Malaysia and created their digital story with a group of indigenous students using Bahasa Melayu, Semai, Tamil, and English. The third case study focuses on a lead project school in the UK (part of the project since 2015) where students follow a multilingual curriculum and there is a strong ethos of open minded-

ness. The school's mission statement is about a mutually respectful community, an enriched cultural life, and a "global perspective to help create a more peaceful world" (Europa School UK). The bilingual class (8-9-year-olds) in this case study learn for half the week in English and the other half in Spanish and created their digital story using Spanish and English and their home heritage languages.

The research methods for data collection included field notes, observations, conversations with lead project teachers and students, storyboards, creative work, and the digital stories. The research data was collected across key stages in the filmmaking process (pre-production; production; post-production and film festival) across two years (2021–2023). Researching and working with young people requires robust and sensitive ethical procedures and the project has full university ethical approval. The data was analyzed using narrative analysis. Narrative analysis together with relevant quotations from participants enables the researcher to focus on key decision points in the story or narrative, critical events, key places, and key experiences. A narrative analysis "keeps text and context together, retains the integrity of people rather than fragmenting bits of them into common themes and codes and enables evolving situations, causes and consequences to be charted" (Cohen et al. 665). This approach to analysis views "narratives as powerful, human and integrated; truly qualitative" (665).

In the next section, I will be using the main guiding research question to investigate how multilingual digital storytelling can foster intercultural responsibility and an ethics of care. I will be analyzing the following digital stories created within the project theme of "Our Planet" across the key filmmaking stages.

- Menstrual Cycle, 2022, K'sirs International School, India (Malayalam-Tamil-Telugo-English) – https://vimeo.com/742172357
- Warriors of Cameron, 2023, SJK (T) Masai, Malaysia (Bahasa Melayu-Semai-Tamil-English) – https://vimeo.com/853980527
- Nuestras Raíces, 2023 – Our Roots, Europa School, UK (Spanish-Russian-Slovak-Polish-Arabic- Italian-Portuguese-Japanese-English) – https://vimeo.com/853432337

Case Study 1 – Menstrual Cycle, India, Our Planet Festival 2022

Breaking the Stigma – Pre-Production Stage

> The short film that we are about to make strives to break the stereotypes and stigma that are heavily correlated with the talk of menstruation in general because periods should be normalized period (Pramitha, Student, K'sirs).

This was a brave and taboo subject for the young people in India to research and make a short film about. The school was slowly opening after pandemic restrictions were lifted and the digital storytelling project, with the theme of "Our Planet", was offered to these older students (first group to return), "when we put forward this opportunity to our children, the children were very excited about it" (Mrinalini, Teacher, K'sirs). The students were asked to put forward their ideas for the theme of "Our Planet" and think carefully about the ecological challenge they wanted to face. These ideas included researching renewable sources of energy and menstrual hygiene and the students were given a few days to present a small write-up about their idea. It was the student, Pramitha, who presented a clear idea of how she would like to take the whole project forward. The lead teacher reflected on how Pramitha was keen to talk about a topic that no-one tackles in India and see if they could bring about a positive change in this area through their digital story. Intercultural responsibility is a challenge to move beyond borders (Guilherme) and Pramitha drew on her lived experiences to bring about change. Pramitha, having grown up in America and now having come back to India, noticed a significant disparity in the attitudes towards menstrual hygiene. This prompted her to advocate for a different approach in addressing the issue, aiming to effectively combat the associated stigma. The young people (14–16-year-olds) came together across year groups to create their digital story.

> The children are looking to talk about a very taboo topic for us here in India. So, menstrual cycle: express yourself – and that's exactly what the children are coming up with (Mrinalini, Teacher, K'sirs).

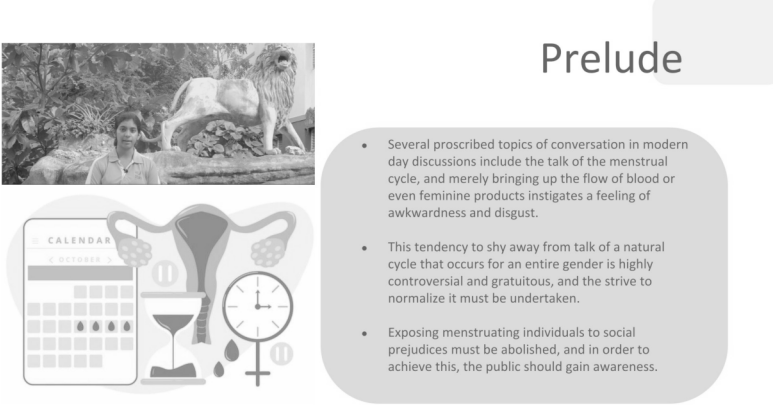
The young filmmakers were keen to raise awareness on a topic considered taboo in modern India and redefine preconceived notions on socially impermissible topics. These students felt strongly that they should talk about the stigma of menstruation and creating awareness would make a lot of difference

to the way children approach the menstrual cycle growing up. These young people were also developing an "ethics of care" (Richardson and Langford) as they planned to talk to people across the school community and outside the school gates and practice deep listening to bring about radical change. The students developed a conceptual outline of their short film on the menstrual cycle and presented this in three parts:

> Introduction: the social stigma surrounding menstruation; Issues at hand: specious stereotypes and presumed notions in terms of the menstrual cycle; Taking Initiative: Initiating a wide involvement in the public to raise awareness (Students, K'sirs).

Pramitha presented the prelude to creating their digital story on the menstrual cycle (figure 14) and boldly called for action to break the stigma.

Fig. 14: Breaking the Stigma



Revolutionizing Feminine Struggles – Production

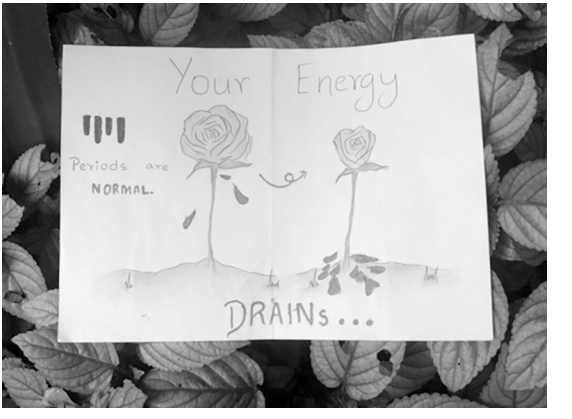
The young filmmakers researched the taboo topic and identified prevalent social stereotypes surrounding menstruation, "menstruation is considered dirty or shameful; women are presumed to have diminished emotional and physical capacities during this time of natural cleansing; inhibited from performing daily tasks; items that they may touch are considered 'impure'" (Students,

K'sirs). These students wanted not only to gather statistical data and lay out known facts and stereotypes about menstruation, but also to listen to the different generational and cultural perspectives and views of people in their local communities. As part of the filming and production process, they went outside the classroom with a desire to educate open-minded individuals that talk of periods must be normalized. They called this part of the production process: Project Period. One of the male students in the group presented their desire for change.

> We must normalize this talk of periods … Let's be the start of a change in which we revolutionize feminine struggles and raise awareness to normalize menstruation (Nithilan, Student, K'sirs).

The production stage was a challenge for these young filmmakers to open up the talk around a taboo subject in India. Their first challenge was talking with the younger students (11–13-year-olds) in their school, and they set this up as a short competition to study how much the children were aware of the menstrual cycle. The filmmakers raised awareness with the younger children in interactive and creative ways by including artwork (figure 15).

Fig. 15: Artwork on the Menstrual Cycle



As part of the production process for Project Period, the young filmmakers conducted a comparative analysis across generations to listen deeply and

think about ways to foster an ethics of care. In capturing different voices within their communities these young filmmakers practiced a decolonial multilinguality (Phipps) using three different local languages to interview and talk to older community members. The filmmakers interviewed the caretakers in school and then went outside the school gates to talk to people at college, menial workers, people on daily wages, housewives, professionals in the IT and banking sectors as well as senior clinicians. This is an excerpt from one of the interviews.

> Young Filmmakers: Were you well-informed about menstrual cycle and what women go through during their periods?
> Female menial worker: We were isolated during our periods. We were not allowed inside the house and often made to sit near the door. We were given separate plates, tumblers etc. Instead of a mat or mattress we get jute gunny bag to sleep on. (Menstrual Cycle).

Women in the community talked about isolation, not being allowed to go anywhere, and not being allowed to touch people or plants. The young filmmakers wanted to use their digital story to revolutionize this feminine struggle and normalize periods.

Menstrual Cycle – Post-Production and Film Festival

In the post-production stage of editing their digital story on the menstrual cycle, the young filmmakers worked with the media team in the school and decided how to tell their story to a wider audience. Digital stories are like collages, thus the filmmakers included artwork, still images, and interview footage to represent ideas and attitudes towards menstrual hygiene. They explored the pain and struggles girls and women have to face through composing bilingual Tamil-English poetry as well as poetry about the pride of women. These young filmmakers desired change and they wanted to create a strong message in their digital story about intercultural responsibility and an ethics of care at both a local and global level.

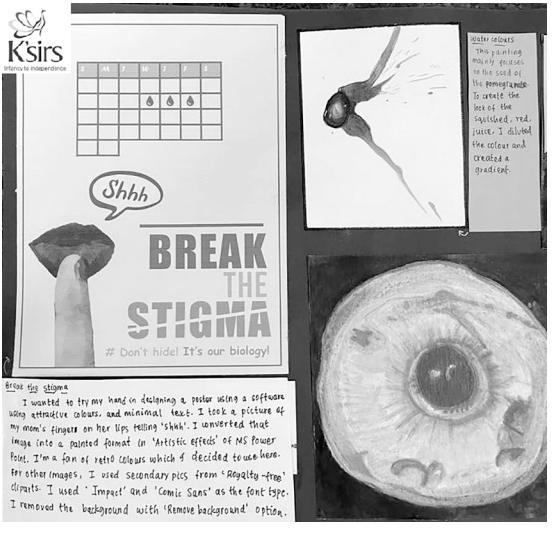
The filmmakers chose to open their digital story in a poetic visual way with emotive language and a photograph of an open flower with pink and red petals. They used the color red as a strong symbol of the menstrual cycle and implemented it in a way that the color seeped across the screen. The film then shifted to a photograph of children's outstretched hands, brought together in a circle

with palms uppermost and a large red dot painted in the center of each palm representing Project Period.

> Effortless days it might seem are hours of pain endured. Are we there for them? Period. When silence speaks volumes (Menstrual Cycle).

The young filmmakers used their digital story to initiate local action and educate children in their own school and across the globe. These filmmakers wanted to understand the perspectives of both males and females and include voices across the generations. Their film poster was brave and bold with the strong message to break the stigma (figure 16). Their digital story was screened at the international online film festival in June 2022.

Fig. 16: Film Poster for Menstrual Cycle, 2022



Case Study 2 – Warriors of Cameron, Malaysia, Our Planet Festival 2023

Eco Pahlawan – Pre-Production

> Our Eco Pahlawan is actually about eco. It means about the environment and pahlawan is actually a Malay word of our national language and means warriors, so indirectly it's eco warriors, environmental warriors who fight for the environment (Meghna, Student, Masai).

The young filmmakers (10–14-year-olds) in Malaysia were given one month to work on the digital storytelling project (April-May 2023). This small group of five students formed Eco Pahlawan and became eco-warriors with a desire to question environmental destruction and seek to do something about it (Murphy). The lead project teacher, Khasturi Ramalingam, had a research background in storytelling using mobile applications and she briefed the students on the project and helped them research a local environmental challenge in Malaysia.

> Our call for this project was we read an article about Cameron Highlands, Orang Asli settlement. Orang Asli settlement is known as the original people's native piece of land. So, we read an article on them, about their areas getting polluted day by day because of modern industry and waste. So, we loved the chapter especially because it was about the environment. So, we went for it (Meghna, Student, Masai).

Khasturi reflected on how the students wanted to raise ecological awareness about this group of indigenous people in Malaysia and their language and land. "Orang Asli" is Malay for original people or indigenous people. She commented on how the young filmmakers had to work very hard to think critically and creatively about how to create their short digital story. The students had three weeks for the pre-production stage of the filmmaking process and parents became actively involved in the planning and preparation. The students held fifteen meetings which included school parents and the digital story developed from discussions before developing the storyline and storyboard. These young filmmakers also had to prepare for travel and a week of filming in the Cameron Highlands with indigenous people in the tribal village.

> Another reason we are here is because of our parents. They gave us the major support especially when it comes to accommodation, traveling, and even mental support. Sometimes we were very stressed up … then they gave us the support, convincing words, and so on (Meghna, Student, Masai).

The Eco Pahlawan group set themselves tasks and roles to prepare for filming including gathering props and one student took on the role of treasurer responsible for the finances for the film shoot. These young eco-warriors found out more about the Cameron Highlands to make local and global audiences aware of the eco threat and need to foster an ethics of care and intercultural responsibility (Guilherme). The Cameron Highlands is known for its peaceful habitats, flowers, wildlife, rivers and waterfalls and the Orang Asli that live there have strong spiritual ties with their natural environment and interdependence with the natural world. The young filmmakers researched the environmental issues facing the Cameron Highlands in recent years which include mass tourism, land clearing and soil erosion, river water pollution, and garbage (particularly plastic). The Eco Pahlawan group decided to tell their digital story from the perspective of a plastic bottle discarded by a careless tourist.

Deep in the Forest – Production

> And then we started shooting. We had to go very deep into the forest because it's a native place, Orang Asli settlement. So, we went there, and it was one of the most fantastic adventures that you can never ever forget it in your whole lifetime. It is the best one (Meghna, Student, Masai).

The Eco Pahlawan group traveled to the Cameron Highlands to film their digital story and spent some time traveling around (some students for the first time) before going deep into the forest. The young filmmakers explained how it was initially hard to communicate with the Orang Asli people as they do not speak Bahasa Melayu, the national language of Malaysia. However, they found a few people in the tribal village who could speak Bahasa Melayu and translate between these students and the children in the village to create the digital story. Translating was time consuming, and the young filmmakers had to be very patient. The Eco Pahlawan group were in charge of the directing and filming of the digital story and worked closely with the Orang Asli children who were in the film.

> Our film is actually about tourists polluting Orang Asli origin settlement by throwing rubbish and at the end of the day this rubbish is being collected in the river (Meghna, Student, Masai)

The young filmmakers asked hard questions about where the indigenous people were going to find clean water. Their digital story opened with a shot of a plastic bottle in a local river and the line spoken in the Semai language, "I am a bottle. This is my story". Telling the story from the perspective of the plastic bottle enabled the young filmmakers to enter into the community and shifted the focus to the Orang Asli children and how their lives are being directly affected by garbage and plastic waste that ends up on their land and in their rivers. The young filmmakers also captured the fun, laughter, and community spirit of the children as they ran through the forest, played games in the village, and sat together with the Eco Pahlawan group to discuss ideas (figure 17).

Fig. 17: Screenshot of Location in the Indigenous Village

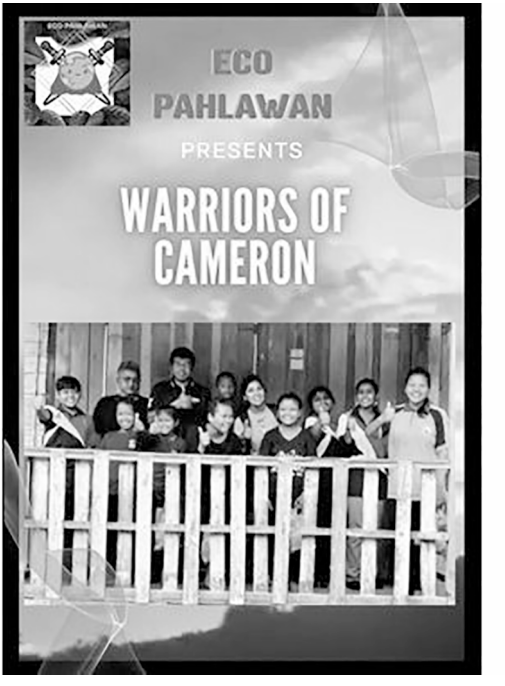
The Eco Pahlawan group talked about the knowledge they learnt from filming with the Orang Asli children and their interdependence with the natural world (Gaard).

> Actually, we got a lot of knowledge. We saw that they were ready for anything; they weren't very hesitant because they are living with the nature; they live with nature so much; they are already mixed with the nature. They are having a brilliant mind even though they do not know how to expose it to the outside world. If you go and research one by one, wow, they will be the best of the best (Meghna, Student, Masai).

Warriors of Cameron – Post-Production and Film Festival

In the post-production stage of editing their digital story, *Warriors of Cameron*, the young filmmakers thought carefully about the mood and tone of their story and how they wanted to convey their message about the ecological damage of careless tourism. Having gone deep into the forest and worked alongside the Orang Asli children to come up with ideas of how to clean up the village, they were able to capture a vibrant lived experience with a clear message for change and an ethics of care. They practiced intercultural responsibility in their film-making and learnt with and from the indigenous children they were filming adopting a common worlding approach (Taylor et al.).

Fig. 18: Film Poster for Warriors of Cameron, 2023



The Eco Pahlawan group were thanked by the Head of the Village for working with the Orang Asli children to collect the bottles and waste items. He commented that the housing area of native people always had to be clean. The Eco Pahlawan group also thought about creative recycling to deal with waste and worked with the Orang Ashli children to create handmade crafts out of waste items. The plastic bottle was recycled to look beautiful and attractive. The Eco Pahlawan group demonstrated how caring is activism (Richardson et al.) and their image for the film poster and festival demonstrates how they worked with the indigenous children to all become Warriors of Cameron (figure 18).

Case Study 3 – Nuestras Raíces – Our Roots, UK, Our Planet Festival 2023

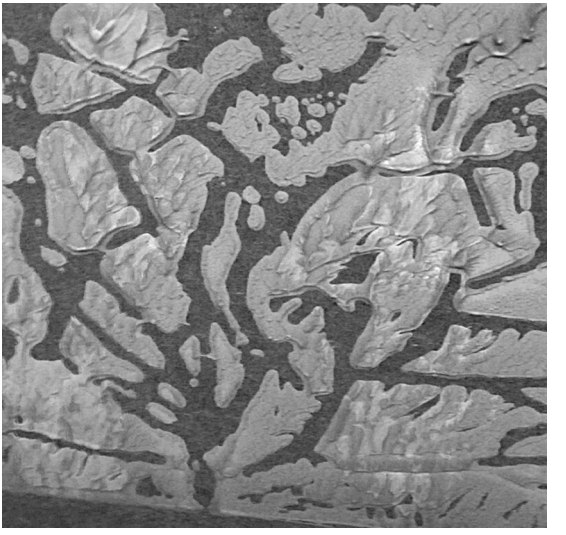
Interconnectedness – Pre-Production

> Roots winding through connecting us,
> Through our stories (Nuestras Raíces,
> Our Roots)

Improving child and adolescent wellbeing is an urgent global priority, and connectedness is viewed as the cornerstone for healthy development as well as fostering agency and resilience (BMJ). Climate activism is also about encouraging children and young people to wonder and to connect closely with ancient rhythms of the natural world. The thirty young filmmakers (8-9-year-olds) created their digital story about roots of trees and their own heritage roots. This exploration of roots helped these young children to reach deeper into their pasts and challenge the dualistic character of the human/nature relationship (Cross).

These young filmmakers went outside and clambered over the roots of trees in their school grounds, feeling the texture of the roots, running slowly around the trees, and imagining the roots as living creatures. The lead project teacher, Liz Cook, supported these children to research the concept of roots through artwork, poetry, drama, and community storytelling. The children used a variety of art forms to experiment with the texture of roots and created sculptured roots out of plasticine as well as artwork using pencils, charcoal, watercolors, printing, and collage (figure 19).

Fig. 19: Artwork on Roots



The children developed words and language to express concepts related to roots and, with the support of poetry, were encouraged to explore the idea of roots from speculative and imaginative perspectives. They were introduced to the Japanese haiku form and its conventions (5-7-5 syllable patterns, need not rhyme, focus on emotion, colorful images, and the natural world) and crafted their own root poetry.

Our Roots – Production

Our roots are strong.
Our roots twisting like magic,
Through our languages (Nuestras
Raíces – Our Roots)

Drama and community storytelling were used in the production stage to support the children moving from artwork and poetry to performance and filming about roots in nature and their roots. Digital storytelling has its roots in folk culture, experimental theatre and cultural activism and the strong belief that a healthy community is grounded in plurality, understanding, and belonging (Lambert). These young filmmakers captured stories from their home communities and delved deeper into family histories. They uncovered a Japanese story

of water magic, a Slovakian folk tale about a fox, and a Russian folk story. Collaborative drama performances were used to bring elements of these stories together and shared with parents and relatives online to create a deeper sense of a connected intergenerational community. These children had to face hard and challenging questions about historic tensions between their heritage communities and think deeply about how to foster intercultural responsibility and an ethics of care (Richardson and Langford).

In the drama and filmmaking process, these young filmmakers discovered interconnections between their heritage languages which became like roots in their digital story. These connections became very tangible and visible when the children created tree roots out of paper and wrote the names of twenty-six countries they were directly connected with along with their home heritage languages.

Nuestras Raíces – Our Roots – Post-Production and Film Festival

> Our roots deep in this planet of yours
> Like the trees (Nuestras Raíces – Our Roots)

In the post-production stage of, *Nuestras Raíces – Our Roots*, these young filmmakers thought carefully about the key message they wanted to express in their digital story. They felt strongly that roots, both human and nature, need to be protected and that roots matter. These children felt a deep sense of their roots through creating the digital story and developed strong intertwining connections with their class community. One student reflecting on the filmmaking process commented, "I love the photo that we did with the whole entire class", and this image was used to represent their film in the festival (figure 20).

The young filmmakers in this classroom were learning how roots, stories and languages connect communities and stories are valuable tools for ecological activism (Kerslake).

> You showed us the world could be a better place with just a film (Student, Europa).

Fig. 20: Film Poster Image for Nuestras Raíces – Our Roots, 2023

Conclusion

The young filmmakers in the Critical Connections project were brave and radical in using their multilingual digital stories to foster intercultural responsibility and an ethics of care. These young people researched and sought critical and imaginative solutions to social and ecological challenges facing their local and global communities. They came to view storytelling and their digital stories as valuable tools for ecological activism and moral transformation (Kerslake). In India, the film group (14–16-year-olds) tackled the taboo and transgressive and talked about menstruation across local cultures, generations, and communities. These young people practiced deep listening. They set up a playful competition to find out what younger children (11–13-year-olds) knew and used artwork and knowledge to break the stigma. They were open to other ways of thinking, being and knowing (Richardson and Langford) and listened carefully to the lived experiences of different members of their school and local communities to raise awareness and actively seek change.

In Malaysia, the Eco Pahlawan group (10–14-year-olds) were bold and adventurous in reading about a local ecological threat and seeking to do something about it (Murphy). These eco-warriors had a desire to become agents of change and sought to find ways of thinking and learning with the worlds

around them (Taylor et al.). These young people practiced deep listening in filming and working alongside the indigenous children in their community to bring about change and demonstrate how caring is activism (Richardson et al.). In the UK, the class of filmmakers (8-9-year-olds) became deeply connected through roots in nature and their own roots. They created a multilingual digital story about connection, community and interdependence among humans and the natural world (Gaard). These children practiced deep listening with the natural world and uncovered deep connections with their home and heritage languages (Anderson and Macleroy). Finally, these young filmmakers used digital storytelling in creative and courageous ways to break silence.

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Digital Storytelling as Transgressive Pedagogy

Multiliteracy Skills in Translator Education

Stefan Baumgarten and Claus Michael Hutterer

Abstract *In the age of globalization and digitalization, professional translation and interpreting require a growing set of ever more complex skills. We aim to present a set of case studies from the field of translation didactics by leaning on critical pedagogy and digital storytelling. The necessary traditional skills to become a competent translator or interpreter have included near-native or bilingual language proficiency in at least one language pair, sophisticated code-switching skills and a great deal of cultural knowledge. Due to the recent success of neural machine translation, however, the profile of translator competencies is transforming considerably. Today, the real challenge in training transcultural communication experts is to develop intertwined and sophisticated multiliterate skills and competencies. According to some traditionalist educators, however, learning facilitators first need to set clearly-defined tasks before students are able to develop procedural and in turn professional skills. As a flexible and socio-constructivist teaching method, digital storytelling has the potential to develop multiliterate translation skills through project-based assignments. This paper discusses the experience the authors have gained with digital storytelling in translation theory and translation practice classrooms and why digital storytelling can be considered a suitable tool for the development of multiliterate skills. Significantly, however, we would like to set these experiences in a broader context of liberationist transgressive pedagogies, which, paradoxically, keep blossoming in an ever more commodifying (inter)national educational landscape.*

Keywords *Digital Storytelling; Multiliteracy; Translation Pedagogy; Educational Philosophy*

Digital Storytelling is an innovative and down-to-earth method to liven up any classroom. Storytelling is as old as humankind, having evolved "as a critical survival tool" from the depths of human history more than 30,000 years ago

(Handler Miller 6). Perhaps, however, this unique tool for creating bonds between people had been forgotten in the modern classroom a long time ago. Digital storytelling, which appears to be "rooted fundamentally in the notion of a democratized culture" (Lambert and Hessler 25), may be further regarded as an innovative educational approach in the 21st century classroom that is growing in technological and digital complexity. This chapter is both based on the concept of *multiliteracy* and on the experiences and insights we have gained with digital storytelling in translation pedagogy. By presenting two case studies from the translation classroom and one educational blog by a translation scholar, we will also elaborate the notion of a *transgressive pedagogy*. The argument gradually unfolds along a series of explanations as to why we consider the method of digital storytelling to be a suitable tool for the development of multiliterate skills and why we believe that storytelling didactics may be fruitfully developed further within a broader context of transgressive liberationist pedagogies (Freire; Giroux). Such unconventional and in many ways side-lined, transgressive projects paradoxically keep blossoming in an ever more commodifying (inter)national educational landscape that is governed by neoliberal values and principles.

Digital Storytelling and the Translation Classroom

Traditionally, the skills necessary to become a good translator, interpreter or communications expert included near-native or bilingual language proficiency in at least one language pair, research and subject competence, sophisticated code-switching skills in the form of so-called transfer competence, communicative and linguistic competence as well as a great deal of cultural knowledge (Klaudy 159). According to the translation scholar Kinga Klaudy, a *competence* may be understood as an umbrella term for a theoretically unlimited number of possible translational solutions for any given translation task (ibid. 158). Klaudy explains that the concept of *competence* features alongside *performance* and *norm* in Gideon Toury's triadic model of translation practice. Here, performance stands for a *particular* translational solution realized in a respective target text, with norms representing *typical* translational solutions that are regularly selected by translators at a certain time in a certain sociocultural environment (ibid. 158, 162, 163).

The German Federal Association of Interpreters and Translators (BDÜ) maintains that the *skills* of translators and interpreters include the conscious

knowledge and use of all essential professional tools. This means that changes and developments in professional tools for translation work also require the development of *new* skills. Due to the unprecedented recent success of neural machine translation and AI-tools, the range of tasks and skills is transforming, diversifying and expanding in considerable measure, which is why the skilled use of language technologies such as CAT tools and the post-editing of machine-translated materials is becoming increasingly important. Today, the real challenge in training intercultural and transcultural communication experts is to develop sophisticated communication *and* digital – hence multiliterate – skills, when they embark on a journey of lifelong professional learning.

Anstey and Bull point out that "skills, knowledge and practices are completely automatic" and thus it may not be easy to foster them by developing a purely task-based pedagogy (11). Instead of thinking about which tasks might be most suitable to develop a particular skill, learners may also be thought of as navigating through four stages of competence, as proposed by de Phillips, Berliner and Cribbin. These stages range from ignorance to mastery, and they are labelled as *unconscious incompetence*, *conscious incompetence*, *conscious competence* and *unconscious competence* (ibid. 69). At the first stage, learners are "not even aware of" their "lack of knowledge", i.e. they are unconscious of the fact that they do not have a particular skill. At the second stage, they become conscious about their own "ignorance and the need to do something about it." It then takes some determination to reach the third stage, "conscious competence, in which [. . .] knowledge is deliberately and often woodenly applied." Finally, the application of "[c]ontinued effort" helps learners to reach the fourth stage, i.e. unconscious competence, so by then they are not even aware that they have a particular skill and are thus performing tasks quasi-automatically. At this stage, "knowledge [. . .] as the objective and the end point of the learning process" is "utilized [. . .] gracefully [. . .] as if it were" learner's "second nature" (ibid.).

Introducing students to the evolving subconscious and conscious stages and competences that inhabit any learning process, and using these stages as groundwork for learning challenges and projects may help learners become gradually aware of the complexity of translating and interpreting. In this way, they will grow increasingly conscious of what they cannot yet do – e.g. making informed translation decisions – and that it takes time and patience to develop certain translation skills through a variety of exercises and tasks. We argue that applying digital storytelling in modern translator and interpreter education, as

a flexible and socio-constructivist method, may efficiently support students on their life-long journey from ignorance to mastery, as it has the added potential to kill many birds with one stone. Over the course of one semester, students can thus develop *multiliterate translation skills* through project-based assignments. By allowing students to configure and thus shape their own learning experience, they may reach high levels of learning and knowledge, affording a more efficient action-based and cognitively-oriented design of learning processes.

Achieving Multiliteracy Skills through Digital Storytelling: From Storytelling to Digital Storytelling

Storytelling is part of humanity's collective consciousness. An ancient activity and essential for the survival of humans in political strife and the struggle against nature, storytelling might be the most significant mode of communication in social and historical evolution (cf. Handler Miller 3). There seem to be neurobiological reasons for the significant role that stories play in our lives. Lambert and Hessler (7), for instance, argue that when "we have an affective relationship to the sensory information", i.e. when "that information is connected to the part of our brains that process our emotions" the affected neural "pathways become even stronger". The importance of stories for learning stems from the fact that they embed information about events in an emotional context and thus make it easier to process this information and recall these events, and that seems to be one of the main reasons why storytelling may play such an important role in education today. Moreover, storytelling creates – at least an imagined – community, since "the stories told to us become part of our tribe, our community, our culture, and are formed into myth and archetype" (ibid. 8).

The modern version of *digital* storytelling signifies storytelling by technically-enhanced means and thus concerns a phenomenon of the recent past. There are a variety of conceptualizations and definitions for digital storytelling (e.g. Pölzleitner, Penz and Maierhofer; Schuch). Handler Miller (xxxi-xxxii) uses a broad definition, claiming that "digital storytelling is the use of digital media platforms and interactivity for narrative purposes, either for fictional or for non-fiction stories. Under this definition, we include everything from video games to smart toys to virtual reality, to immersive journalism, and a number of other story forms as well." Handler Miller also discusses in much detail video games as digital stories that are characterized by a non-linear and

highly interactive approach which, however, implies difficulties in character development. Nevertheless, she further elaborates that

> in educational and community spaces […] 'digital storytelling' is used to mean the employment of still images and a recorded script, and possibly some video or animation, to tell personal stories or stories relating to an element in the curriculum or of interest to the community. Often children are given the opportunity to create these stories to teach them narrative skills and to excite them about learning. […] In journalism, the term is used to indicate a true story that is told via multiple media, such as audio, text, video, and still images. In the last several years, we have seen a significant growth in interactive documentaries, and some of these have been made for prestigious institutions like the New York Times and the John F. Kennedy Presidential Library and Museum. (ibid. xxxii)

The gist of these descriptions represents digital storytelling as serving a variety of purposes in accordance with narrower or broader definitional frameworks. In educational settings, especially in the Humanities, the emphasis seems to be, as we shall see later, on narrower definitions of storytelling that focus on some essential storytelling ingredients – e.g. concerning plot, structure and character development, emotivity, etc. – rather than on sophisticated technology in order to create a competitive multimedia product (Handler Miller xxxi, xxxiii). The case studies presented later in the article will introduce some work carried out in teaching and learning settings based on these narrower definitions of digital storytelling.

From Literacy via Multiliteracy to Multiliteracies

The concept of *literacy* concerns, in a broad sense, "the quality or state of being literate" (*Merriam-Webster online*). In a more specific sense, literacy and the state of *being literate* refers to the "knowledge of letters" in relation to "the ability to read and to write". In its figurative sense, the idea of literacy circumscribes that someone is in "possession of education". Synonyms for the concept of being literate are educated and cultured, and the concept is further described as being "versed in literature or creative writing" and "having knowledge or competence" in the sense of, for instance, computer-literacy (*Merriam-Webster online*).

Schubert and He (xix) point out that the idea of *competency* appears to include the most widely accepted meaning of literacy at a specific time and place. This definition, however, falls short when it comes to describing related phenomena such as social and literate practices in our daily lives, since here it is more pertinent to speak of the existence of "many literacies" or indeed "multiliteracies" (ibid.; cf. Anstey and Bull 11). The concept seems to be so multi-layered and complex that in addition to the prefix *multi*, the plural *literacies* appears to be most fitting. Other authors, however, appear to favor the singular form *multiliteracy*, in the sense of a singular word with a plural meaning that serves as an umbrella term for the multitude of existing literacies (Müller, Sancho and Hernández; de Wilde). It is worth noting that neither the print nor the online editions of renowned dictionaries contain entries for the terms *multiliterate* and *multiliteracy*, indicating that these are still concepts of technical language.

The concept of multiliteracy or multiliteracies has been introduced by the so-called The New London Group in the 1990s. It appears to have arisen from an emerging discourse on multimodal forms of communication in the wake of globalization and due to the onset of the digital age, as well as in relation to an increasing sensitivity towards culture and language in postmodern societies (Schubert and He xix). Due to rapid technological developments, the five semiotic systems – "linguistic, visual, audio, spatial and gestural" (Anstey and Bull ix) – are now integrated into many increasingly complex and multimodal types of text which require different forms of literacy or literacies on behalf of authors and recipients alike. de Wild asserts that,

> Multiliteracy encompasses a new modern approach to literacy. The traditional definition of literacy has been widened to include the understanding of all types of visual and printed texts as well as textual connections including audio, spatial and gestural. Being able to read and write is no longer sufficient in today's technology-dominated world, so a major part of multiliteracy involves being proficient in new technologies which requires decoding skills as much as reading skills. […] To be media literate means to be aware of the impact different mediums have on psychology and decision making. Other types of multiliteracy include artistic or visual and musical. Many feel that the learning of multiliteracies should be incorporated into every school curriculum in order to sufficiently prepare students for the modern world.

A large variety of different skills and phenomena may be subsumed under the term multiliteracy or multiliteracies. Provenzo and Goodwin (2), for instance, regard the notion of a hypertext as "a multiliteracy that has changed the way we read", claiming that "[t]he beauty of a well-developed hypertext system is that the sources are instantly available in a useable format to the reader." For them, hypertext is a "multilinear [. . .] dynamic, three-dimensional text" (ibid. 4). There is, however, no mention at all that the constant confrontation with virtual hyperlinked text may have a detrimental effect on readers' attention span and thus prevent them from having a better understanding of a given text if they are not well-versed in dealing with hypertext.

Within the context of developing literate skills, a subliminal tendency towards an almost all-encompassing notion of digitally-enabled literacy can be observed. Repaskey (14), for instance, underlines the importance of "environmental print", i.e. of "strings of letters and numbers" that are contained in "street signs, billboards, freeway signs, signs on buildings, clothing, TV shows, newspapers, books, store signs, fast food, boxes, wrappers, news channels, and graffiti." In a similar vein, Provenzo (18–19) argues that "electrified signs" in urban environments have led to the creation of a new kind of "textuality" and thus "literacy". Deese (23) describes "emoticons" as "a form of modern literacy that provide an emotional context to e-mail, text messaging, and other means of technological communication." In terms of functionality, here the focus is not on a relationship between emoticons and alphabetic systems, but between emoticons and hieroglyphs. Therefore, receiving and understanding such information requires more than the ability to read and write in the traditional sense. This may be related to the communication by people with hearing impairments, with Lipsky (36) claiming that "sign languages are a powerful alternative literacy for people who are unable to hear." In sum, then, originally one-dimensionally conceived forms of literacy have developed into multi-dimensional multiliteracies over time and in highly diverse contexts.

Multiliteracies and Digital Storytelling

The question of how digital storytelling may foster multiliteracy skills may be answered by comparing some of the main elements that feature in some definitions of digital storytelling and multiliteracy or multiliteracies introduced earlier in this section. Digital storytelling might indeed serve as a very valuable and suitable tool for developing multiliteracy skills. It is thus not unrea-

sonable to suggest that the skills required for creating a digital story may at the very same time be considered as multiliteracy skills.

Table 4: Comparison of Definitions of Digital Storytelling and Multiliteracy

Digital Storytelling 1	**Digital Storytelling 2**	**Digital Storytelling 3**	**Multiliteracy 1**	**Multiliteracy 2**
Lundby 2008, Pölzleitner, Penz and Maierhofer 2018	***Schuch 2020***	***Handler Miller 2020***	***de Wilde 2024***	***Müller, Sancho and Hernández 2009***
short multimedia piece	short-form videos	video, animation	visual	visual communication
pictures	images, video	still images, video, animation	spatial, gestural, artistic, visual	visual communication, corporeal communication
spoken and/or written text	voiceover narration	script, text	all types of visual and printed texts	oral communication, corporeal communication, alphabetical communication
sound/music	music and sound effects	recorded script/ audio	audio, artistic, musical	musical communication
			cultural and linguistic diversity	awareness of social, economic and cultural factors that frame communication

Table 4 demonstrates significant similarities and overlaps across digital storytelling and multiliteracy. Thus, and considering the multimodal charac-

ter of both educational concepts, digital storytelling may be very suitable for promoting multiliteracy skills as defined by de Wilde and Müller, Sancho and Hernández. In addition, the description of typical workflows involved when creating a digital story may help explain how this learning method contributes to the development of multiliteracy skills. There are also overlaps concerning de Wilde's focus on cultural and linguistic diversity, which could have been described here in more detail by including further elements of the three methodologies for digital storytelling listed in the table above. Pölzleitner, Penz and Maierhofer (409), for example, also emphasize that digital storytelling as a teaching method may be very useful in case of "groups of diverse learners" and that "digital storytelling has also been applied as an effective means of enhancing diversity awareness and intercultural competencies in pupils and teachers as well as exploring diversity of all types."

Translational Storytelling in Practice

This section will describe three case studies as examples of good practice in view of the digital storytelling approach. The first two examples concern direct classroom applications, whereas the third example concerns a creative and indirect didactic approach in the form of an online blog presenting stories about the topic of machine translation. All three examples, we believe, represent a novel way to relate new knowledge about translation and its (today largely digital) practice in an engaging, accessible and playful manner.

The Translation Storytellers

Our choice for digital storytelling as a teaching and learning method in translation pedagogy was due to its many didactic advantages, as also described in specialist literature. Wu and Chen, for instance, and based on an analysis of 57 peer-reviewed empirical investigations, specify eight positive outcomes arising out of classroom applications of digital storytelling (Wu and Chen presented in Schuch 175), namely

- Affective outcomes (e.g., motivation, engagement, confidence, empathy)
- Cognitive outcomes (e.g., critical and creative thinking)

- Conceptual outcomes (e.g., understanding and critiquing of concepts and reconceptualization)
- Academic outcomes (e.g., achievement, impact on study skills and research skills)
- Technological outcomes (e.g., computer and media skills)
- Linguistic outcomes (e.g., developing language abilities in terms of fluency, but less so in terms of vocabulary and accuracy [. . .])
- Ontological (identity-related) outcomes (e.g., self-awareness and awareness of others, including intercultural awareness)
- Social outcomes (e.g., collaboration and communication skills)

Pölzleitner, Penz and Maierhofer also emphasize the use of digital storytelling "as an effective means of enhancing diversity awareness and intercultural competencies in pupils and teachers" (409). Because of these aspects and given that translators and interpreters are widely regarded as cultural mediators (Katan), we decided to apply digital storytelling as a learning tool in two BA-courses and in one MA-seminar at the Department of Translation Studies at the University of Graz. While students at the department are from very diverse backgrounds, the application of digital storytelling also provided a great opportunity to collaborate with the Narrative Didactics Research Group at the University of Graz.

In the academic year 2020/2021, we introduced digital storytelling as a teaching and learning method in two BA-courses that are offered as part of the BA-curriculum *Transcultural Communication*. The two courses *Introduction to Translation I and II* are designed to introduce students to key theories and concepts in the interdisciplinary field of Translation Studies. They also help students develop basic translation-related competencies such as linguistic competence, transfer competence (code-switching) and (cross-)cultural competence, all of which can be subdivided into further sub-competencies, for instance terminology management, corpus-based linguistic research, making efficient use of parallel texts, and so on.

The digital storytelling projects usually ran throughout a whole semester. At the beginning, students were initiated to the various tasks associated with the project work – e.g., expected outcomes, estimating the time and effort required for completing individual tasks, etc. – in order to better organize themselves and to work in a more target-oriented manner. Moreover, the translational aspect was addressed intralingually and interlingually, both in terms of working with the evolving scripts and concerning the creation of subtitles for the evolving stories. The first steps for the students themselves consisted in

finding an interesting topic for their digital stories and developing a feasible plotline. The theoretical and practical knowledge about digital storytelling necessary for the project work was provided in synchronous and asynchronous form, in the latter case via the learning management system Moodle. On the Moodle platform, students had access to a plethora of relevant learning material from the field of digital storytelling, e.g., scholarly articles, glossaries, links to podcasts and videos, etc. Students were encouraged to maintain a learning journal, in which they monitored the achievement of their short-, intermediate- and long-term goals. All of this was done to support the individual student's own autonomous discovery and learning process.

Considering our cooperation with the Narrative Didactics Research Group, we decided to adopt their *Story Map* project at a later project stage. The *Story Map* exists as a website containing a virtual map of the city of Graz that features several points of interest. When clicking on specific locations, short videos are shown presenting digital stories about events experienced by students in specific areas and places in the city. It turned out that the *Story Map* approach was particularly motivating and helpful for students when developing a concept for their digital story. In fact, most of them got to know Graz only after they moved there, which also allowed them to view the city from a whole new perspective.

One further work step included the writing of a *Storyboard*, which students translated into English or German, they chose still images or short video sequences, and they combined all these elements into a finalized end product. The final results were then discussed among course participants. Provided students handed in a signed consent form or chose a cc-license (e.g., *CC BY* or *CC BY SA*), which would identify their digital story as an open educational resource, their digital stories could be uploaded to the *Story Map* website or a specific *YouTube* channel. It was important to explain that the project was not about delivering a story that was perfect in every way. Pölzleitner, Penz and Maierhofer already pointed out some years ago that "the technical equipment plays a minor role in the production of good digital stories. What is more important is the quality of the stories, the images and the expressive rather than the technical quality of the voice recordings" and that "the learning process is often more important than the final product" (ibid., 414). The journey itself shall serve as the reward. This is consistent with the principle of *Storytelling First*, meaning that technological tools are only a means to the end of narrating a story (Schuch 191).

In the academic year 2021/22, we also introduced digital storytelling in one MA-seminar that focuses on an advanced understanding of translation the-

ory. The postgraduate seminars function as forums for intellectual debate on a topic chosen by the teaching facilitator. The respective seminar was entitled *Translation and Critique*, aiming to explore critical epistemologies and methodologies in Translation Studies with a focus on a critical perspective on translation technologies. Our initial motivation was to liven up dry theoretical content, which was provided in the forms of a selection of academic articles and book chapters, by encouraging students to explore translation theory and critique also through their own constructed narratives. Our hope was that students would then not only be more willing to engage with difficult theoretical material, but also that they would do so in a more playful, creative and also emotionally satisfying way.

Once the students had engaged first with the theoretical reading material and second with the instructions on digital storytelling, they began creating and producing their digital video narrations. As part of the evaluated assignment, they were asked to deliver a five-minute presentation followed by a screening of their respective digital work. In order to sweeten up the experience, the class was eventually asked to elect the three best videos, and this of course included some small prizes for the winners. One particularly interesting video focused on the controversially discussed development and growing usage of digital sign language interpreters in public. For some years now, so-called sign-language avatars are increasingly being used in public scenarios, for instance on railway station screens or in films. While in spring 2022 the technology did not allow sign-language avatars to faithfully imitate human facial gestures – which are in sign-language at least as important as hand gestures – by spring 2024 facial expressions and lip movements by AI-generated avatars have become more human-like, which raises various problems such as deep fakes, counterfeits, copyright infringement, loss of authenticity, etc. A good example for these new opportunities and risks are services provided by AI-powered video tools like *HeyGen* featuring text to speech-technology in different languages, customizable avatars and automated video editing.

The two students who produced the video enriched their critical exploration of sign-language avatars with the new – yet widely unexplored – critical methodology of *Technology Impact Assessment* (Suppan). By emphasizing the ethical need to accompany the development of new technologies with social impact assessments, they successfully put theoretical knowledge to practical use. In doing so, they were able to activate and develop their critical and multiliterate skills. In summary, most of the above-mentioned outcomes elaborated by Wu and Chen seemed to have been achieved in both case studies presented,

which surely implies that the learning curve was relatively steep. Students also realized how important it is to share knowledge, to cooperate and learn from each other.

Fig. 21: Critical Digital Story on Sign Language Avatars

The Machine Translation Storyteller

Mary Nurminen, a translation scholar and university instructor from Finland, refers to herself as the *MT storyteller*. Her educational approach differs from those presented in the previous two case studies. As opposed to fostering the independent creation of digital stories within learning environments in higher education, her educational motive centers around the attitudes and applications of today's 'ubiquitous' and often freely available machine translation (MT) systems by people from all walks of life. Nurminen keeps a blog entitled *Machine Translation Stories*, featuring a collection of stories about the ways in which people from different backgrounds use MT in their professional and everyday lives, which she herself describes as "[s]imply a collection of stories about how people use machine translation" (ibid. n.p.). Most interesting for our purposes is Nurminen's reasoning why she created the blog in the first place. Her justification comes in the form of a short bullet point list, in which she outlines the transformative – but also transgressive – benefits for herself and others:

- "I like stories.
- Stories are from everyday life. They are real and about real people. People like you and me.
- Stories are not academic. There are no strict requirements on form and genre. These stories are my escape from my day job in academia.
- Stories are written in normal language. This site is also my escape from scientific writing, which is not something that comes naturally to me. This site lets me talk about a subject that fascinates me in a language I like.

In your face, academia." (Nurminen n.p.)

When working on a study some years earlier, she and her co-author analysed log files and an end-user survey that were gathered over a four-month period from users of one online MT tool (Nurminen and Papula). While a lot of research has already been carried out on how professional translators use MT systems, the same cannot be said about average MT users. Most non-expert MT users do not expect a perfect translation, they often simply want to grasp the *gist* of a given source text, so Nurminen and Papula call them "gist MT users" (ibid. 199). Among the main findings of the study were that such users tended to have at least "some level of proficiency in the source language of the document they translated" and that they also used MT "for verifying their understanding of documents" (ibid. 207).

Against this educational and 'narrative' backdrop, stories featured on Nurminen's blog include a variety of scenarios such as people using MT-tools when shopping, when on their travels, or in tricky family situations. The necessity for quick-fix machine translation is also narrated from within various professional contexts, such as in connection with email communications, in a lawyer's practice or during media interviews. One interesting story from everyday life revolves around a woman who was born in Finland but had a Russian father whom she never really met. The woman managed to get in touch with somebody who knew her father's family in Russia. Since she only had a very rudimentary knowledge of the Russian language, she had to rely on a machine translation tool to communicate with her father in Russian, something which would not have been possible if she first had to learn how to speak Russian. Another story, this time from the world of work, features a Finnish car dealership owner who uses MT-tools when needing technical information about German and Swedish cars. And in another story again, a company employee responsible for foreign business acquisitions relates his

experiences when dealing with documents in Brazilian Portuguese, which he translated into English "to get an idea what they were about", while also translating entire "articles in trade magazines, economic reports, [and] excerpts from longer things like books" (Nurminen n.p.).

These are stories told with the help of digital means, in this case about machine translation, and although they do not really cover the classical definitions of digital storytelling, they do include this very significant emotion-generating element. Moreover, we include Nurminen's stories here to also take wider definitions of storytelling into account. Thus far, we have outlined the theoretical and conceptual entanglements surrounding the technical-didactic approach of digital storytelling and the resulting learning achievements not only in regards to literal but also to multiliteral skills and competencies. In addition, we have presented three 'real-life' scenarios with applications of the digital storytelling method in action. In the following final section, we aim to come full circle by relating the theoretical, conceptual and practical elements of digital storytelling to the wider epistemological and ideological landscape of higher education pedagogy.

Transgressive Pedagogies in Translator Education

The transitive and intransitive verb *to transgress* broadly signifies "to go beyond a boundary or limit" (Merriam-Webster online). Its semantics of boundary and norm transgression make this verb an unlikely candidate to ever feature as a descriptor for learning outcomes. It is, however, not unreasonable to consider digital storytelling, as exemplified in the three case studies above, as an example of *transgressive* education (Bengtsson). A *transgressive* translator pedagogy has the potential to replace, at least to a certain extent, traditional philosophies in translator training (Baumgarten, Klimkowski and Sullivan).

In the past, translation didactics largely focused on human translation skills. Today, however, and to achieve multiliteracy, an interrelated set of multiple – linguistic, intercultural, technical, social – skills needs to be trained and developed, not least due to the increasing integration of AI-based machine translation systems into professional workflows, and this for a growing number of language pairs. In this context, an approach such as digital storytelling reflects the digital nature of modern translation practices and it is also pushing the boundaries of what kind of learning results can be achieved by students within a relatively short period of time. Moreover, when students

have the opportunity to publish their digital stories, they have created something lasting. They will, regardless, be able to employ the acquired multiliterate skills to their advantage in many different work environments and situations.

The three case studies above represent some dynamic teaching approaches that foster multiliterate skills. Digital storytelling, however, and at least as we understand it, remains stuck in the dominant social constructivist philosophy of education. Bengtsson (7), for instance, argues that a transgressive epistemology "appeals to a radical notion of social change that differs from cognitivist notions of accommodation" and that is not dependent on an apparent "pre-given human capacity to reason" and "its ability to create knowledge as a 'process of continual construction and reorganization'". Put in pragmatic terms, the idea of a transgressive pedagogy has evolved out of the conviction that any society which treats education as a *privilege* rather than as a *basic human right* uncritically embraces a social Darwinist ideology. Simply put, the strongest and fittest shall prevail! Consequently, any educational theory that fails to openly acknowledge its ideological leanings can easily be hijacked by unscrupulous commercial lobbyists, just as it happens in many countries, where exorbitant tuition fees are being charged. In the year 2023, in the UK and the US, for instance, an average range of between around 5,000 to 10,000 British pounds or 10,000 to 30,000 US-Dollars are being charged for an undergraduate degree at a public university per home student per year (*Mastersportal.com*).

Digital storytelling is a promising educational strategy, but it needs to be underpinned by a transparent philosophical outlook. We thus believe that the dominant social constructivist outlook on education – i.e., the encouragement of learning via the promise of individual transformation – should be complemented by a liberationist philosophy that entails, at least in theory, the encouragement of learning via the additional promise of social transgression. This can best be explained by placing the transgressive pedagogy in dialogue with two prominent educational epistemologies. The transmissionist philosophy, which places emphasis on the educator and thus a frontal teaching approach, reduces learners to individual and passive receptacles of knowledge. The transformationist philosophy, on the other hand, considers learning as an individual and collectively constructed process of discovery and thus emphasizes the social and interactive dimensions of learning. While transformationism does capture the shortcomings of the flawed transmission model, it nonetheless ignores the matrix of ideological pressures and social hierarchies that surround and thoroughly influence any classroom scenario. We would therefore like to

add a third philosophical dimension of learning which we consider transgressive in the sense that learners are granted the option of *thinking beyond* the boundaries of the dominant ideology. As shown in table 5, the three pedagogical philosophies are also linked to the relationship between educator and learners, and to the actual teaching method.

Table 5: Pedagogical Philosophies in Action

Pedagogical Philosophy	**Transmission**	**Transformation**	**Transgression**
Interactional Dynamics	Instructor-Novice	Facilitator-Apprentice	Facilitator-Co-worker
Didactic Approach	Knowledge-transfer	Social-constructivist	Critical-reflexive

Transmissionism actively produces and reproduces a subservient student habitus. In a transmissionist classroom, learner novices regard their instructors as the repository of all knowledge which they receive in the form of a transfer along the educational conveyor belt. In a transformationist classroom, a foreign language, for instance, is acquired via the communicative approach to language teaching. Here, learner apprentices are not mere receivers of knowledge but the autonomous creators of their own learning experience. They interact with their facilitators in a spirit of collaborative support whilst co-constructing their knowledge by means of a largely task-based – rather than multiliteracy-based – methodology. In a transgressive classroom, learners are seen as truly equal co-workers in the process of knowledge construction. In tandem with their facilitator, the student co-workers not only co-construct new knowledge, but they are also expected to hone their critical-reflexive capabilities. The transgressive outlook represents a radical pedagogy in the spirit of Paulo Freire's *Pedagogy of the Oppressed* and its successor *Pedagogy of Hope*. A transgressive philosophy regards students as an oppressed social group. They are therefore, through the dissolution of traditional hierarchies, better equipped to see through the smokescreen of institutional and social power relations and ideologies.

Conclusion

In today's digital and globalizing times, professional translation and interpreting require a growing set of ever more complex – thus multiliterate – skills. At the same time, techno-capitalist digitalization has called forth novel pedagogical approaches that aim to challenge classical models of education. We have, therefore, presented a set of case studies from the field of translation pedagogy not only in relation to the narrative approach known as digital storytelling but we have also embedded these case studies within wider philosophical and epistemological considerations, in particular in relation to critical 'transgressive' pedagogical approaches. In the 21st century classroom of higher education, learning facilitators are expected to trigger their students' intellectual curiosity, independent decision-making and above all emotional intelligence. However, in times of economic disenfranchisement and human-made climate destruction – and all this within a highly polarized political landscape – novel pedagogical approaches are being called for. We need approaches that challenge classical models of education. We have, thus, presented a set of case studies from the field of translation pedagogy not only with a focus on the advantages of the narrative approach known as digital storytelling but also with a focus on the development of a critical-transgressive mindset. In addition, we have drawn a critical boundary between task-based and skill-based learning, by arguing for the achievement of multiliteracy skills. In the final analysis, digital storytelling projects, in all educational domains, should not only aim for achieving multiliteracy skills, but also for a critical-reflexive awareness of existing power relations and underlying ideologies that plague our institutional settings and their surrounding societies.

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Whose (Hi)Story is it anyway?

Using Digital Storytelling to Diversify Representation in the Museum

Julia Baier

Abstract *Museums are places that generate narratives, experiences, and memories, whilst also teaching and educating about history and culture. For the longest time museums were only perceived as institutions of knowledge and learning. However, over the past years the role of the museum has shifted, towards a more humanistic approach, concerned with a more overarching purpose. Stories presented in museums have been told from a mono-cultural perspective; essentially denying other perspectives to be seen and experienced. Oftentimes this has been influenced by museum's colonial and elitist past. However, this practice runs the risk of denying other perspectives and silencing other stories and voices to be heard. It is time for history museums to reconsider and work out how to implement these diverse stories into their institutions; if their goal is to dispose of the elitist one-story approach of the past. This paper will look at how history museums can use Digital Storytelling to bring in diverse voices and stories, showcasing the multiple stories that can be connected to objects, places, and events. Showing how Digital Storytelling can help give a voice to those who have been silenced and marginalized in the past. Through this, diversifying who is being represented in a museum context and providing the chance to participate in a museum's storytelling.*

Keywords *Digital Storytelling; Museum Representation; Inclusive Exhibitions; Cultural Inclusion; Community Voices*

When visitors enter a museum, will they see themselves represented in such a place? If they do see themselves, how will they be represented? It has to be considered whose history and culture visitors will see in a museum, who is presenting it and how is it being represented. Museums need to start addressing

the topic of representation in their institutions as well as think about how they can diversify representation.

Museums are places that generate narratives, experiences and memories, while also teaching and educating the public about history and culture. For the longest time the (hi)stories presented in museums were told from a mono-cultural perspective; essentially denying other perspectives to be seen and experienced. Objects, places and events carry stories with them and are connected to stories. Although these stories are diverse, most museums, heretofore, have been presenting only one story, one perspective. Still heavily influenced by their colonial background, history museums therefore have been silencing other (hi)stories and other voices. In the past collections and museums were shaped by and for privileged groups only; excluding everyone who was not part of this elite. Even after museums started to open to the public, the (hi)stories presented in them were still viewed from only one perspective. When exhibitions did show other cultures and other (hi)stories, they were told by outsiders, not by the people who were being put on display. Museum professionals were the ones in charge of the narratives, of what was being told and how it was being told.

To depart from these outdated ways of exhibiting, museums need to find new ways to tell (hi)stories and they also need to hand over the power of narrative. Museums need to include the voices of the communities and cultures they are exhibiting. Their members need to be able to tell their stories themselves, in their own way and own words instead of having others tell their story for them.

One way museums could easily diversify their (hi)storytelling and bring in more diverse voices would be through the use of digital storytelling. Digital storytelling can be used to give voice to those who have been silenced and marginalised in the past. By bringing in various different voices and perspectives museums can diversify who is being represented in a museum context and through this diversify the (hi)stories presented in their exhibitions. Further, they would hand over the narrative to those whose hi(stories) are being told instead of speaking for them and maybe under or falsely representing them.

Historical Background

To better understand museums today, we first ought to look at museums' past. The history of museums is intertwined with the history of collecting. First forms of intentional collections can already be found in the ancient world. One of the first was probably Shutruk Nahhunte, the king of Elam, who put trophies of his victory over Babylon into a temple museum. The collected objects included for example the famous *Code of Hammurabi* and the *Victory Stele of Naram-Sin*. Subsequent we can find Nebukadnezar II of Babylon, who had a palace museum constructed. This museum housed collections of inscriptions, reliefs, stele, statues and other artefacts from ancient times. As with Shutruk Nahhunte's collection, Nebukadnezar's museum housed mainly spoils of war (Raffler 283–284).

In ancient Greek and Rome, it was common to showcase collections of cultural artefacts as well as objects representing achievements and trophies of war. Roman generals and dignitaries enjoyed collecting classic Greek artefacts, some looted, some copies of the originals. Collecting and owning these pieces was perceived as symbols of prestige and power (Wiryomartono 4–5).

Moving on into the Middle Ages, we can find the hoarding and collecting of valuable pieces, such as relics, gold, silver et cetera in baronial and ecclesiastical treasuries. These places were conglomerations of wealth, depicting power and abundance and most often not in relation to simply one person, but to an institution, for example ecclesiastical institutions. They were not public places but rather only open to the people associated with the respective institution owning the collections. One had to be "on the inside" to be able to visit and view the treasuries. The only known early exception was the treasury of San Marco in Venice, which granted access to the public (Raffler 284–286). During the Early Modern Ages collections were formed not solely out of power and wealth but to express knowledge, taste and the ability to appreciate the fine arts. In the 16th and 17th century there were art chambers and cabinets of curiosities. These were also eminently elitist and access to them was limited to the privileged class, to those who could understand and appreciate the displayed objects (Tythacott 4230).

In the late 18th to 19th century, during an era of global politics and along with it colonial domination, we see the emergence of modern museums. Correlating with this was the opening of these collections and museums to the public. However, this did not mean that they were now easily accessible to the public. There were still social barriers, such as entry fees, uncertainty on how to be-

have in such places, or lack of understanding or even interest because of missing education. Therefore, these museums reinforced the divide between the social classes and reproduced power relations (Tythacott 4230 – 4232). Later on, in the 19th to early 20th century ethnographic museums emerged. Their collections were direct results of colonialism; numerous of the included objects being looted. These artefacts were then displayed in an ideology clearly linked to colonialism, promoting the belief in the supremacy of Western cultures; showing of the domination of imperial European powers over other countries and their culture and history (Wiryomartono 2). For the longest time, museums displayed the story of the powerful colonial domination over "otherness", and showcased this by exhibiting objects, that could essentially be seen as trophies (Wiryomartono 6). Furthermore, in the 20th century ethnographic museums were still the keepers of the material heritage of others, as well as the interpreter of their culture and history. Therefore, these museums were still the ones in power (Tythacott 4236–4237); which would make it so important for museums today to tackle their colonial past and start to bring in the voices of the ones who up until recently have been silenced. Wiroyomartono provides an intriguing example that deals with former powers over others, and how this dominating power dynamic can be reprocessed within a museum setting. In their text they talk about the Jewish Museum in Berlin. The historical relationship between Germany and its Jewish citizens is well known around the globe, therefore there is no need to explain this any further. The following example goes to show how a country like Germany, and especially the city of Berlin, confronts its own past in the setting of a Jewish History Museum. The design for the museum came from architect Daniel Libeskind (Wiroyomartono 11). His design was inspired by Jewish as well as non-Jewish Berliners, depicting the German-Jewish history and is meant to stand for the connections between Jewish and German traditions and culture before the Shoah (JMBerlin). The museum created a place for reflection of the past power relationship between Jews and non-Jews. Their goal was to learn from and reflect on the wrongdoings of the past. The museum and the historical objects in it became an important element for people to learn about topics such as diversity and inclusivity, while confronting topics such as racial prejudice or preconceptions (Wiroyomartono 11). Thus, the museum showcases how museums and cities can tackle their past of power and domination over others and reflect on it, while bringing in the voices of the ones affected by the past. Later on, in their paper Wiroyomartono says "a museum is the house of our memories and stories of the past and resources of our future" (14). Museums have to deal with their past, as well as the

past of the countries or cities they are located in. Only by doing this they will be able to come to terms with the past and provide for the future.

Since their beginnings, as private and institutional collections, museums have been elitist and embedded in and representative for the disparate power structures of society. Museums are not neutral places but rather places that present certain ideologies through the way they display and interpret the exhibited objects (Tythacott 4230). Tythacott cites Bennett stating that the museum's "central message was to materialize the power of the ruling class" (4230). They present the objects and therefore the history associated with the ruling class. For the longest time the ruling class were also the only ones allowed to view these objects and interpret their meanings. Even after opening the museums to the public, they remained closed off and elitist; simultaneously excluding "others" as visitors as well as their past and their voices being presented in the museums.

Representation in the Museum

After this glimpse into museums' past, it is now time to examine the museums of today. For the longest time, museums and collections have excluded certain parts of society, not only from having their history displayed in the museums, but also from being able to see and interpret their history.

Therefore, it needs to be questioned, how museums are handling the topic of representation and accessibility today. One has to consider who is being presented as well as whose voices and stories are being heard and who gets to see those (Charr). The International Council of Museums' updated definition of what a museum is, or should be, includes that they should be inclusive and foster diversity (ICOM). However, data shows that museums still struggle to connect with minorities (Charr). An aspect that might be a crucial factor in this is that still today the majority of museum workers, curators, educators, directors and other leadership staff, are predominantly white (Charr). Charr quotes various studies to showcase the problem of diversity in museums today. Even if they are university educated, ethnically diverse people feel that they are not welcome in cultural organizations, such as museums, and they feel excluded from the history and art sector (Charr); which is not surprising, given the fact that most of the people working at museums are not diverse. We cannot expect museums to produce diverse representation while the institutions themselves are anything but diverse. The ones deciding on what is being displayed, how

it is being displayed and what words are being used to describe the displayed objects, are most of the time people without any relation to the displayed artefacts. Through this a certain narrative gets constructed. People get the "power to name, define, classify and re-present" objects and histories and through this gain the power to select and interpret the culture and history of others (Tythacott 4232–4232). It is a power struggle between the ones being displayed and the ones doing the displaying. Because of this, museums have ignored and under- or falsely represented certain groups of people and their histories. As Wexler puts it "curating is often thinly veiled racism"; which might sound harsh at first, but carries truth with it (26). If the people curating exhibitions about certain cultures are not part of these cultures or have a deep understanding of these cultures, they can never truly and neutrally display their (hi)stories. Presenting and displaying a culture or cultural events from an outside perspective, always runs the likelihood of prejudice and even ignorance. Because of that it is important to bring in more diverse voices into the museum. That includes not only the ones being represented but also the ones in charge of the representation, the ones telling the (hi)stories. Museums should be open to engage in meaningful debate and dialogue (Wexler 27). Their focus should be on "participation rather than exclusion" (Wexler 31). As Huhn and Anderson put it in their paper, museums should be able to "serve as sites for critical pedagogy" (352). Museums should create spaces that encourage visitors to be open to intercultural exchange and dialogue as well as engage in challenging conversations (Huhn and Anderson 352).

However, even today museums are still influenced by their oftentimes colonial past. Not only should objects and (hi)stories presented in a museum display an array of voices, the museums should also reprocess where their displayed objects came from. It should be addressed that quite a lot of the most famous artefacts and objects displayed in Western museums were obtained through debatable means. Addressing controversial artefacts, such as the Elgin Marbles in the British museum, should be the norm for museums, to highlight injustices of the past and dismantle preexisting power structures (Charr). By taking these steps against cultural domination, stereotyping of "others", the aftermaths of imperialism as well as colonialism, and erasure of certain communities and histories museums can contribute to social justice and equal rights (Huhn and Anderson 351).

It is of utmost importance for museums to be open about the process of diversifying their exhibitions as well as the museum as an institution. For example, if museums want to work with and highlight a certain demographic,

they should communicate this straightforward. This will not only show their willingness to diversify, it will also help people see that their contributions and (hi)stories are important and sought after. Museums have to put this extra effort into diversifying their exhibitions and institutions to make sure that the groups who have been under- or falsely represented in the past can be adequately presented now (Charr). This process should however not only include collecting stories, materials and objects from certain groups, but also listen to their suggestions and provide them with a stage to make their voices heard. Museums should make sure to collaborate with the members of the communities, the ones that identify with the objects and (hi)stories in question (Huhn and Anderson 352).

Representation shapes the way how we know and see other cultures (Wexler 25). Therefore, it is important to make sure that museums, places of learning and knowledge, diversify their representation and represent other cultures and other communities the right way. Museum visitors should be encouraged to engage with cultures and backgrounds that are different to their own and through this learn about otherness as well as question notions such as heritage (Wexler 25–26).

Digital Storytelling in the Museum

What is Digital Storytelling?

One way that museums could easily include diverse voices and stories into their collections would be through the use of Digital Storytelling. This paper will focus and talk about one specific concept of digital storytelling created by the StoryCenter in Berkeley.

Digital storytelling is a workshop-based process in which people get the chance to create their own autobiographical movies. These short movies are around two minutes long and are based on scripts of around 250 words. These scripts are being produced during the workshop process and will afterwards be recorded as voiceovers. Then the voiceover will be combined with images underlying the message of the story being told. These digitalized photographs can be images of places, people, or memorabilia (Krähling 2). All these elements merged together create a digital story that should be around 2 to 5 minutes long. The main idea behind this method is that it creates the possibility for people with little to no experience in movie production or technological knowledge

to produce high-impact stories to share with others. During the workshop and the process of producing their stories, the creators can make their own decisions without any outside influence. They get to decide what they want to present and how they want to present it. They are the narrators of their own stories. They get the chance to tell their stories in their unique voices (Burgess 207).

Why Should Museums use Digital Storytelling?

Digital stories, produced during a workshop by 'ordinary' people telling their stories in their unique voice, would fit into a museum context quite well. They would certainly help to bring in diverse voices and thus provide a more diverse representation. Digital stories could help to capture the stories of museum visitors, contemporary witnesses, or the general public (Baier 49). As mentioned in the beginning of this paper, for far too longer certain people and groups have been spoken for by others. Their (hi)stories were being people not belonging to their communities and having no connections to their histories. Using digital storytelling would at last give people from marginalized communities the opportunity to tell their stories themselves.

Oral testimonies are something museums have started to include into their exhibitions for a while now. They are being used to help and try to engage visitors on an emotional level (Watson 289). Counter-storytelling, the storytelling done by those whose stories and voices have been silenced in the past, shows that providing storytellers with the opportunity to tell their truth can empower them while at the same time also highly impact the listeners (Huhn and Anderson 353).

One of the main parts of digital storytelling is the voice over; an oral testimony telling a personal story from the storyteller's point of view. Through the voiceover the creators of the digital stories get the opportunity to tell their own narrative in their own words and with their own unique voice. Therefore, digital storytelling can help to amplify and include diverse voices in a museum context; showing that every story is worth being heard. Having the protagonist of the story tell it with their own voice and their own choice of words makes the story more accessible, gives it more warmth, sincerity and humanity (Burgess 207–209). Digital stories are more emotional, sometimes even a bit humorous, but especially not as formalist and euphuistic as text forms we normally find in museums. Burges states that "for too long we have been interrupting the ordinary voice, speaking instead of listening" (209). Now it is time for museums

to give the stage to these ordinary, uncurated voices. The oral performance of telling stories in everyday communication is a vital part of most culture. Thus, it would make sense to use this practice to help introduce everyday life and experiences into a museum context (Burges 210). Having these seemingly ordinary stories in a museum might eventually encourage people to find pride in their own as well as their communities' (hi)stories through "shared experiences and affective resonances" (Burges 211). These narrative devices can help visitors to connect with the person telling the story and maybe even seeing parts of themselves in the stories they listen to (Watson 293). The way displayed stories in an exhibition make them feel and how they resonate with the displayed stories, is what visitors remember most after their museum visit (Watson 286). Multimedia installations like this can be used to engage visitors emotionally and produce knowledge through shared experiences and empathy; they have the means of affecting visitors by touching or moving them on an emotional level (Witcomb 36–37).

Further digital storytelling is more neutral than an interview. Prefabricated questions, as well as the process of being interviewed, could unintentionally influence the storyteller and therefore the story being told, thus affecting the outcome. Creating a digital story gives the person telling the story the freedom to decide what they want to tell and how they want to tell it; they are the creator of their narrative.

Museum visitors want to experience and hear these personal and individual narratives. Using digital storytelling would help to satisfy visitors' needs for sensual and affective stimuli, to feed their need for emotional content. Personal and emotional stories are easier for visitors to remember and it engages the visitors on a different level, one that might help them to understand and relate to the storyteller and their story (Krähling 4). According to Waidacher, the limbic system is responsible for processing emotional reactions, but it is also involved in the processes of memorizing and learning. This means, that it can be beneficial to engage this part of the brain through emotional stories, because it also promotes remembering and learning (134). Stories that engage visitors on an emotional level will stay with them for much longer after their museum visit; which then also makes the museum itself more memorable for the visitor. According to sociological research on what is called "contact hypothesis", encounters with groups which are perceived as "others" are highly effective in reducing generalizations such as misconceptions or stereotyping (Huhn and Anderson 353).

Another aspect to mention here is the length of a digital story. Being only 2 to 5 minutes long, digital stories perfectly fit the limited attention span that is characteristic for museum visitors (Krähling 4).

As mentioned before, digital storytelling uses digitalized photographs in addition to the voiceover to help tell a story. These pictures could be brought in by the storytellers themselves during the workshop. This would make for an even more personal touch to the stories. Afterwards museums could put the digitalized photographs into their online archives, thus expanding their photography collections. Another way could be to have the storytellers use pictures provided by the museums, or have them take photographs of certain objects from the museum's collection. This could help to put special focus on certain objects or expand narratives in an already existing exhibition. What would make this even more interesting would be, to have more than one storyteller be inspired by the same object. Through this we would get various different stories and point of views on one and the same object and thus gain a more varied look at history. It would be quite thought-provoking to see how these stories might differ depending on factors such as age, gender, religion, or cultural background (Baier 51). In their project called *Sharing Stories. Speaking Objects,* an "Interdisciplinary Collaborative Project about Story Telling, Material Culture, Difficult Heritage and Multiperspectivity", the *Weltmuseum* in Vienna illustrated how meaningful objects are. Objects carry with them (hi)stories, memories and values (Weltmuseum), they are, what is called, nouophores, carrying intellectual and spiritual significance, making them more than just their outward appearance (Waidacher 143). The project by the Weltmuseum tried to showcase how one object can have very different meanings depending on who is looking at it. The project was examining "the place in which different narratives on the same object meet and negotiate" (Weltmuseum). This project collected the public's stories using an interview format. However, it would be interesting to see how such a project would work within the frame of a digital storytelling workshop; because, as mentioned before, an interview structure using certain questions might influence the outcome of the stories.

Including the general public into the museum and the museum work, can create a special bond between the institution and its visitors. Digital storytelling workshops can help museums to include the general public into the museum and its work. It provides the museums with the chance to collect new (hi)stories and preserve individual information and perspectives. In addition, it also helps the people of the public to see that their (hi)stories or their communities (hi)stories are important and worth preserving and displaying. Digital

stories can further help to showcase a more diverse representation in exhibitions, which then provides more people with the opportunity to see themselves or people like themselves and their community presented in a museum context. Using these individual and diverse narratives can further help museums tackle certain cultural topics and create attention for social issues (Krähling 6).

Bringing in these individual and ordinary voices provides exhibitions with a more nuanced and diverse view. This could, for example, present museums with the possibility to tell multiple stories about one object or event, thus bringing in in multiple points of views. This approach would allow museums to present (hi)stories directly from the people who lived them, demonstrating that history can be narrated and shaped by ordinary individuals, not just professional historians (Krähling 4). Oftentimes historians might only learn of one point of view on a historical event. But by bringing in various different contemporary witnesses, they would be presented with the chance of seeing and then exhibiting the complexity of history because history is never just one story, just one point of view, it is always multifaceted.

If that is still not reason enough for museums to consider the use of digital storytelling in their exhibitions, cost-efficiency would be another argument in favor of it. Sadly, the arts and culture sector is not being financed sufficiently; therefore the cost of exhibition designs is something that museums have to keep in mind. Creating and exhibiting digital stories is a cost-efficient way to help bring in more diverse (hi)stories and voices. Museums do not need any special technical equipment. Digital stories can easily be created with an app on someone's phone, making it a simple and accessible way to diversify the (hi)stories presented in upcoming exhibitions as well as using digital stories as an intervention into already existing exhibitions. Furthermore, this also means that participants of a digital storytelling workshop do not need knowledge of or accessibility to the newest technological tools for content production (Burgess 202). This makes digital storytelling more accessible for the people creating their stories, thus widening the pool of potential storytellers.

Even if museums do end up working with people with limited to no technical knowledge in their digital storytelling workshops, there are ways to tackle this impediment. Krähling offers an example of how to conduct a digital storytelling workshop with people with limited technological skills. The Colorado Historical society wanted to do a digital storytelling workshop for an exhibition about Italians in Denver. The workshop participants were between the ages of 70 and 90 and had little to no experience with digital tools. The Center for Digital Storytelling, who cooperated on this project, therefore provided a group

of young people with the necessary technological skills to help out the workshop participants. This group of young people was solely there to help out with any technical issues that might arise; they did not interfere with the stories being told. This intergenerational approach helped to create digital stories for the exhibition and bring the stories of these contemporary witnesses into the museum (3).

How could Museums use Digital Storytelling?

Having explored why digital storytelling is well-suited for museums, let us now consider how museums can effectively integrate these digital stories into their institutions, which starts with digital storytelling workshops. Organizing a workshop to create digital stories can be beneficial for museums in various different areas. First off, it will help bring in new people, thus bringing in new perspectives and stories. In addition to telling their personal narratives through their created digital stories, workshop participants might also provide helpful feedback and insights into how the museum could further diversify representation and bring in new and engage existing visitors. Museums can decide if they want to base their workshops around a certain topic or if they perhaps want to focus on participants with certain characteristics, such as age, religion, gender, sexual orientation or cultural background. Providing a space and a stage for otherwise marginalized groups, not only helps the museum to diversify their exhibitions, it will certainly form a positive and lasting bond between the workshop participants and the museum. In addition, this will then lead to other people from the participants' social and cultural background coming into the museum. Thus, by diversifying the stories presented in their exhibitions, museums will attract a more diverse audience and bring in new visitors moving forward.

For the workshop process, participants could bring in their own images from home, to use in their digital stories. These images could then become additions to the museum's photography archives or participants could choose digitalized photographs from the archives or produce images of objects that are already displayed in the museum. When choosing photographs or objects from the museum's possessions it would be quite interesting to perhaps having several participants be inspired by one and the same photograph or object; thus presenting various different stories and perspectives on the same element. It would be interesting to see how factors such as age, gender, cultural background and the like will influence the stories emerging. Through this ap-

proach, museums would be able to provide a more nuanced view on history and have a more divers re-telling of the past (Baier 53).

After the digital stories have been created during the workshop, the museum can use them in multiple different ways. The most obvious way to use digital stories would be in exhibitions. Museums can integrate them into new exhibitions, meaning they can find a place for them during the initial planning process of curating an exhibition. Museums only have to make sure to integrate them into the exhibition in a way that visitors can listen to them without any distractions, while also not disturbing other visitors around them. This could, for example, be done by providing semi-secluded areas to listen to the digital stories via headphones. Museums can also try to include digital stories as interventions or additions to already existing exhibitions (Krähling 4). However, it might be a bit more difficult to find the right place in a pre-assembled exhibition. Already during the runtime of the exhibition or after the duration of it, museums can add the digital stories to their website (Krähling 4). Through this they can be an online addition to the exhibition as well as be available for visitors to re-watch after having visited the exhibition. Digital stories can also be added to the museum's online archives and thus preserve the stories being told. Museums can additionally use digital stories in their accompanying program, for example as part of the cultural education program (Krähling 4). Within the before mentioned *Sharing Stories. Speaking Objects* project, *Weltmuseum* collected the photos of the objects and the stories that went with them. They then uploaded them to the project's page and created an open-access archive. The public was then asked to look at this archive and contribute their stories for the presented objects, thus leading to objects presenting multiple stories, presenting multiple histories and memories (Weltmuseum).

The digital storytelling workshops itself can already be seen as part of the accompanying program. Cultural educators can also work the digital stories displayed in an exhibition into their tours and through this help to engage their visitors. Participants of guided tours can collectively reflect on the topics raised in the digital stories, which makes for an excellent opportunity to engage with and discuss the themes of an exhibition. As a former cultural educator, I could see this approach being used in a highly beneficial way, especially when working with groups of students. In my experience it can be hard for students to engage with stories that happened before their time or that happened to people they have no connection to. Therefore, using these emotionally engaging stories, it might be easier for them to grasp the (hi)stories being told and this can lead to fruitful discussions.

The workshop itself can also be used for public relations (Krähling 5). Using social media as well as classic mediums, such as newspapers, museums can use their workshops to promote themselves and their exhibitions as well as showing the public their willingness to change and engage with them and how the museum is interested including the public's stories into their institution. Social media can additionally use parts of the digital stories to spark interest in the exhibition they are part of.

Examples of Digital Storytelling in the Museum

To provide a more tangible idea on how museums can use digital storytelling for their advantage, let us take a look at two examples found on the website of the official Story Centre in Berkley.

The Colorado Historical Society, more specifically the History Colorado, the Colorado state museum, collaborated with the Story Centre on two different occasions; once in 2007 and then again in 2008. The first time it was on the before mentioned exhibition on Italians in Denver and the second time was on an exhibition on the history of the city of Denver. For both of these exhibitions the museum wanted to include the voices and the stories of the citizens of Denver. Within the framework of a digital storytelling workshop members of the public were invited to become storytellers, narrating their own (hi)stories, using their own words and their unique voices. Although the Story Centre had to bring in a group of young people to help out with the technology, the stories created during the workshop, remained solely the product of the participants. Each of these workshops produced then digital stories, which were then screened in the respective exhibitions. At the end of the runtime of the exhibitions the digital stories were put into the collections of History Colorado (Story Centre).

Another mention worthy example, although it was not done in cooperation with a museum and was also not displayed in an exhibition, is the "Stories of Home" project. Even though this project was not created with museum usage in mind, this could work very well in a museum context. Within the framework of this project the Story Centre offered workshops that recognized the need to support immigrants and refugees during a time when fear and xenophobia were on the rise. For this project the Story Centre and Wellness in Action partnered with other networks and organizations in the Bay Area. Together they started to refine new models for decolonizing storytelling and participatory media, by engaging immigrants and refugees in exploring their own unique

narratives of home, located in places, material objects and feelings. They would then present their narratives through the means of digital storytelling (Story Centre). This project would work really well in cooperation with a city museum. The city could for example bring in immigrants that have been living in the city for a while, which would make for a similar approach as the workshop for the "Italians in Denver" exhibition. Or museums could invite more recent immigrants for a digital storytelling workshop to highlight and talk about newer views on immigration in the city and social issues they might be facing. Or both of these approaches could be combined to look at how the experience of immigrants in the city has changed over time, as well as looking at what might still have remained the same. Either of these approaches could help to present the diversity that can be found in the city, not only in the past, but also today while also tackle and make aware the struggles and challenges immigrants still face.

These two actual examples show how digital storytelling has been used to diversify (hi)storytelling. History Colorado demonstrated how older citizens or contemporary witnesses can be brought into the museum to tell their memories and (hi)stories. The "Stories of Home" project provided the opportunity for immigrants and refugees to not only tell their stories but also define their own as well as their families (hi)stories while engaging with their identities and heritage.

Conclusion

What visitors remember most after being to a museum are not the cold, hard facts and numbers it is the personal stories about real people. People are more likely to engage with and remember stories that reach them on an emotional level. These are the stories that will stay with museum visitors for a much longer time. Engaging visitors emotionally further helps them to connect with the people whose stories are being told in a museum context. It helps visitors to better see and comprehend (hi)stories that might differ from their own or it can show them that their or their communities (hi)stories matter.

However, for the longest time museums have excluded certain people and their communities; be it as visitors, as the ones being displayed, or as the ones telling the stories. Museums were the keepers and interpreters of others cultures and (hi)stories. The people working in the museums, being the ones presenting and narrating exhibited artefacts and stories, oftentimes do not have

any relation to these. Presenting a certain culture from an outsider perspective can run the risk of prejudice and ignorance, especially considering museums' colonial past. Thus, for a long time certain people, their cultures and (hi)stories have been under or falsely represented. Representation, as the one we witness in museums, shapes how people perceive others. Therefore, it is important that museums help and encourage their visitors to engage with cultures and (hi)stories different to their own. Museums need to bring in more diverse voices to be represented in their exhibitions but also have more diverse voices narrating the displayed stories. Digital storytelling would allow for an easy and accessible to way to include more diverse voices and (hi)stories into museums. Digital storytelling does not require in depth technological knowledge, it is inexpensive, and it does not interfere with the stories being told. Through digital stories it would be possible to capture the real-life stories of visitors, the general public or contemporary witnesses and provide them with the opportunity to tell their stories themselves. Museums can use digital stories in various different ways; integrating them into exhibitions, using them for their cultural education program or including them into their online archives. Bringing the public into the museum to create digital stories would show the willingness to diversify the representation of (hi)stories and storytellers. Showcasing these genuine and emotive narratives can help museums to connect to their visitors and at the same time help the visitors to connect to the displayed (hi)stories.

Through the medium of digital storytelling museums could include and amplify more diverse voices and points of view into their exhibitions; essentially showing that every story is worth being heard and displayed.

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Digital Social Reading Activities with Upper Secondary EFL Students

Teachers' Perceptions

Sofia Guzzon

Abstract *The field of EFL education has been evolving thanks to new technologies. Digital Social Reading (DSR) is becoming a widespread practice and is integrated into language classes via smartphones to promote Foreign Language (FL) learning and Young Adult Literature (YAL) reading. The present article aims to explore the perceptions of facilitators about the benefits and challenges of a Digital Social Reading pilot project in the EFL upper secondary classroom. Four facilitators who carried out a DSR activity with a group of students from Italy (thirty-nine participants) and Hungary (thirty-eight participants) took part in this study. Qualitative data were collected through an online focus group interview. Results showed that, from teachers' perspective, DSR has great potential: it can be carried out from everywhere, has reduced costs, facilitates structured interactions, promotes reflections, and stimulates involvement. On the other hand, DSR poses some challenges, specifically concerning: distractions and lack of reading concentration, eye tiredness, tool disfunction-related frustration, and challenging teacher-student online interaction. In conclusion, data gave valuable insights into how to go about the design and coordination of a DSR project with adolescents and how to incorporate digital literacy in the EFL teaching environment.*

Keywords *Digital Social Reading; EFL Classroom; Educational Technology; Multimodal Literacy; Digital Reading Tools*

Introduction

In recent years, many studies have focused on the emerging role of digital reading and digital social reading (Blyth; Bui and Macalister; Coiro; Lan et

al.; Pianzola; Rebora et al.; Sorrentino and Lauer; Joshua J Thoms and Poole; Joshua J. Thoms and Poole) and the role of this new education practice (Al-Jarf; Amer et al.; Chen et al.; Chen and Chen; Dobler; Evans; Ferguson; Hazaea and Alzubi; L. Huang; Klimova and Zamborova; Law; Nor et al.; Reiber-Kuijpers et al.; Shimray et al.; Solmaz; Tseng et al.; Zain). Many applications for smartphones, tablets or PCs have been designed to make e-reading more and more practical and user-friendly. One of the main aspects that emerged from various Digital Reading case studies is the importance of the role of the teacher (Zain). Studies suggest that, for the reading project to be successful, teachers should be very prepared on how to use the tool to provide students, from the very beginning, with tips on how to work in the digital environment together.

However, few studies have carried out an analysis of teachers' perceptions about the use of digital reading in class. Joshua J. Thoms and Poole carried out a study on digital reading in a university-level Spanish poetry course. In that study, students could work on the text using the annotation tool Highlighter. At the end of the experiment, instructors reported that the use of digital annotation tools brought social, pedagogical and performance benefits. Using these tools created a sense of community which involved especially shy students: the tool helped the teachers to understand better the students and to lead class discussions. Seeing students' comments gave them the chance to understand which parts of the text were less clear. Highlighter also helped to improve the quality of students' comments giving them time to reflect. On the other hand, the instructor pointed out that the tool can turn out to be unstable and not always user-friendly. Similarly, Yi and Choi conducted a study to investigate teachers' perceptions about incorporating multimodality in language education and found that among twenty-five participating teachers, twenty-three teachers welcomed multimodal practice. Teachers acknowledged how such practices stimulated the students, but underlined the need to reconceptualize assessment for multimodal literacies. On the other hand, though, time constraints tend to always be a limit. As Bui and Macalister emphasize, one of the major challenges for teachers is incorporating extensive reading into the program schedule, which is frequently not feasible.

The present project aimed to investigate the perceptions of facilitators related to the digital social reading activity carried out for the "DigLit – Lit. Up Your Phone" project. Four facilitators were involved in the present case study. They were responsible for the design of the digital social reading activity, as well as for the administration of the activity and the guidance of the students

throughout the whole project. The DigLit project was developed throughout the first four months of the school year and it was comprehensive of preliminary training for teachers and students to familiarize themselves with the DSR app, and a series of pre-reading, while-reading and post-reading activities carried out asynchronously using Moodle and Glose for Education (the DSR app for mobile phones). A total of seventy-seven students took part in the DigLit project, they were divided into four groups composed of four/five students, and each group was assigned to its favorite YAL book (chosen from the DigLit YAL book collection). In the present article we will focus exclusively on the analysis of facilitators' perceptions.

To collect facilitators' opinions about their experience with DSR, they were invited to participate in a focus group interview that was carried out online, via Zoom. The research questions that guided the focus group interview were:

- What are the facilitators' perceptions about the digital social reading project?
- What are the benefits and challenges of incorporating digital social reading activities in the EFL classroom?

Methodology

In this part, the methodology used to gather the perceptions of the facilitators related to the digital social reading project will be presented. Four facilitators took part in the interview: two of the facilitators were the English teachers from the Italian high-school (we will refer to them as F1 and F2), the other two facilitators were researchers from the DigLit team (we will refer to them as F3 and F4).

Firstly, a focus group interview protocol was designed following Creswell and Creswell guidelines. The focus group interview protocol included the following steps:

- Introducing the participants to the focus group by stating the aim of the meeting and the ground rules that would drive the conversation (five minutes).
- Involving participants in a warm-up activity (fifteen minutes) to gather their overall opinions about the digital social reading project. In this phase, they were asked to access an interactive platform, Mentimeter, and answer

the following question, "Think about the Digital Social Reading Experience of the past months. Can you choose three words to describe it?"
- Discussion with the participants about their experience as facilitators (one hour). To guide the discussion a ThingLink interactive poster was created. The poster presented five thematic areas: screen reading and paper reading, platform usability, the efficacy of the prompts, group formation, student interaction, and facilitator experience.

After having designed the focus group interview protocol, an online meeting was scheduled. The meeting took place online and lasted approximately seventy-five minutes. The video call was recorded using Zoom and the audio file was then transcribed. At this point, the qualitative data was analyzed following Creswell and Creswell guidelines.

Results

The facilitators involved in the project expressed their appreciation for traditional paper reading due to tactile engagement and immersive qualities but recognized the potential of digital reading, particularly for younger generations. Reading digitally with tablets and e-readers has many advantages: it enables readers to access texts anywhere, anytime (F1*: I prefer, paper books. . . anyway. . . I can see my sons, for example, use a Kindle. When they read, they prefer it. Absolutely. They don't go, I don't know, to the library.)* and it is cost-effective and accessible by everyone who owns a smartphone (F4: *I also read on my phone, and I also read on tablets. Due also to some books being really expensive, I just download them as e-paper, e-book or so on;* F4:*. . . smartphone is that it's the only digital device that the majority of students have nowadays across Europe.)*. However, concentration issues and device-related distractions make digital reading challenging. What is more, smartphones tend to be associated with light and fun tasks (F4: *On my phone I spend easily, you know, 20 minutes just scrolling or, you know, writing, texting, somebody watching some videos, whereas really focusing on 20 minutes reading. . . It is, it's really hard*). In addition, e-readers like smartphones can cause eye strain and headaches related to blue light and device size, facilitators say (F1:*. . . it was really demanding for her (a student) eyes to read on her smartphone because of the blue light, because of the eyesight problems. . . ;* F3: *I mean, most of them talked about having headaches, that their eyes, you know, hitched at some point.*). Despite these

drawbacks, digital platforms present opportunities for interactive features that enhance engagement and collaboration among students.

When it comes to platforms like Moodle and Glose for Education, facilitators said to appreciate their utility but also recognize limitations. Moodle was useful for organizing and structuring discussions, while Glose had many engaging features such as highlighters and comment boxes (F4: *I think the emojis and all that stuff work quite well. (. . .) Not all of them are so eloquent with writing, you know? Mm-hmm. . . or discussing it in like words, but it's so much more fun if you can just throw out an image or you throw out this.*). However, Glose tends to present glitches and is limited in terms of data reporting capabilities (F3: *(On Glose) you can't highlight the extent that you want. . . it is a little bit, you know, frustrating for me as well as for the students. I think sometimes it has some glitches, like if you want, on your phone, to click on the dictionary, for example, sometimes it just shuts down and you have to go back and go on the app again. If you look at the statistics, I realized that it doesn't give you the real number of annotations per student because it only counts when the student does an initial annotation. But if he or she responds to someone else, the app doesn't count it in.)*. Overall, the use of two platforms seems to add complexity for students and is redundant.

Prompts were valuable tools to guide student engagement and comprehension, promoting critical thinking and supporting discussion and student participation. Well-designed prompts can stimulate insightful reflections and encourage connections between texts and the real world (F4: *I think the great advantage that (multimodal prompts) I had was you can then connect it to the real world. Like I would give them tasks, you know, look up YouTube videos on Black Lives Matter and things like that. . . and let them critically think about "why is it important to read a book?" like "The Hate U Give", to understand our world.*) However, asynchronous discussions present challenges, such as the need for more face-to-face interactions (F1: *. . . Maybe organizing an online meeting, discussing together, reading a passage together with the teacher, discussing.*) Teachers also pointed out students' lack of effort due to the absence of grading and time constraints related to extracurricular activities and homework.

Moreover, group formation plays an extremely important role in facilitating collaboration and interaction among students. Dividing the class into small groups based on reading preferences has shown to be effective. Therefore, facilitators suggest that providing guidelines for online interaction and fostering personal connections among students before engaging in digital social reading activities can enhance communication and collaboration (F3: *what didn't work was the language behind online interaction, which we didn't give them. (. . .) When you*

are reading with someone, when you're doing a task with someone else, you are mediating an output and you need a language to do that (. . .) you actually need the language to agree, to disagree, to, I don't know, to refer to a comment made by someone else. So that is a competence.)

The role of facilitators in guiding digital social reading experiences is important since it requires balance. While positive feedback can motivate students, facilitators pointed out how they felt their comments could at times have interrupted students' interactions (F3: *. . . sometimes I wanted to reply to the students, but I stopped myself because I didn't want to interfere too much. . . ;* F2: *Well, they were all my students, so I always felt like it was an intrusion.*) To conclude, building relationships with students and providing opportunities for face-to-face interactions can foster a sense of community and support meaningful engagement in digital learning environments. Despite the challenges, facilitators found the experience both stimulating and challenging and emphasized the importance of personal connections and effective communication in facilitating online learning experiences.

Discussion

Facilitators agree that digital social reading has great potential, especially for younger generations, while at the same time requires an additional effort from adult generations which tend to associate extensive screen reading with work activities rather than leisure ones. Reading digitally has proven to have numerous benefits, facilitators suggest, which are supported by previous research (H. Huang; Khubyari and Narafshan; Pianzola; Prados Sánchez et al.; Shimray et al.; Zain): it can be carried out from everywhere, it provides access to a wide variety of different texts becoming at times a valid alternative to the physical library and it stimulates curiosity. On the other hand, the possibility to carry out extensive reading for more than half an hour with a good concentration level can be challenging due to the small size of the smartphone, the external distracting stimuli, the temptation to change apps while reading (notifications and messages), and due to the connotation of the smartphone itself, as data shows. Interestingly, teachers suggested that smartphones tend to have a fun connotation if compared to laptops, PCs and tablets because they are often used to check social media or for quick and light tasks. More research in these terms is needed to investigate how students use their digital tools when they

do a DSR activity, how much they are distracted and whether they spend time on other apps before or after reading. Screen time tracking apps could be a helpful tool in this context for future research. To conclude, digital devices can cause eye-tiredness and headaches. Recent studies corroborate these findings: according to Kaur et al. digital eye-strain is a widespread phenomenon characterized by dry eyes, irritation, sensitivity to bright light and accommodation-related symptoms (blurred near or distant vision) which can however be mitigated by limiting daily screen time (max. four hours), using blue-light filtering glasses and taking frequent breaks following the 20–20-20 rule (taking 20s breaks every 20 minutes to look at an object 20 feet away).

As for platform choice and use, the qualitative data shows that using more than one platform to carry out the activities can provide structure but at the same time be redundant and cause disorientation. In this project, Moodle was used to introduce guidelines, provide task instructions, and wrap up the activity with written comments and reflections. This platform proved to be practical but lacked stimulation and felt somewhat redundant overall. Glose for Education was the app used to carry the Digital Social Reading. Teachers appreciated Glose because it was user-friendly, thanks to the simple and clear interface and made the reading interactive with the help of emojis, which are considered a good way to involve shy students and to stimulate spontaneous and quick user-text interaction. On the other hand, Glose presented glitches and needed to be restarted because pages did not always upload fast. Glose student-related statistics can be useful but they need to be accurate and keep track of the student's progress throughout the process, not only at the beginning. These ideas are in line with what previous research on annotation tools suggests (Al-Jarf; Azmuddin et al.; Dean; Guikema and Williams; H. Huang; Law; Michelson and Dupuy; Nor et al.; Pianzola; Joshua J Thoms and Poole): app companies could focus in the future on providing a highly customizable DR experience in terms of annotations since user text-editing is the key to deep comprehension and interaction. In addition, companies could potentiate the statistics in the app to provide detailed information about student performance, allowing teachers to give fast and accurate feedback, an idea which is also in line with the need for reconceptualizing assessment when multimodal literacies are involved (Yi and Choi).

Creating prompts and guiding the DSR experience through tasks can pose some challenges, facilitators say. Data suggests that some facilitators would have preferred to add more tasks inside the project to guide and stimulate more the students, while other facilitators considered it important to leave the stu-

dents more space for free interpretation. This is why pondering the number of tasks is essential to ensure the right balance in such a way as to avoid any overwhelming feeling, providing at the same time the right guidance in the while-reading phase. Law (2020) supported the idea that DSR tasks are the starting point for a class discussion, similarly, facilitators suggested that another important aspect was discussing the prompts in class or via videocall, to provide space for direct interaction and sharing after the reading phase. An additional suggestion, following the data, could be to read some passages together out loud and discuss them in person. Another essential variable to consider while designing a DSR activity is time. Data suggest that such a project needs time to fully exploit its potential: students need time to read, think about the text and comment, reflect on other students' comments and share their ideas face-to-face with the teacher. Lastly, while designing prompts and choosing the reading materials attention should be paid to sensible topics and how they will be absorbed within the group: in other words, teachers should consider the possibility that some themes, scenes, or descriptions can be triggering and cause strong negative emotions in students or create a tense atmosphere within the group. More research in these terms is needed to understand how to handle possible problematic situations in a digital environment.

We discovered that building a social relationship and human connection with the group is essential in both student-to-student and teacher-to-student interaction: meeting students beforehand and establishing complicity is key to social interaction and participation within the digital environment. As Li et al. suggest, it is important for readers to feel the presence of the group, or audience while reading to feel involved and actively participate. Within the digital environment, group interaction and instructor facilitations need to be carefully managed. From the data collected, we saw that dividing students into small groups and assigning them to their favorite reading was the best choice. Data suggests also that the possibility to interact digitally, with emojis and comments, gave students a new motivation, even though for some students the promise of receiving a final mark would have kept them more on track, teachers say. The role of the facilitators, when it comes to answering comments and providing feedback is twofold: on one hand data shows, that teachers felt that their positive comments in Glose and Moodle were appreciated, on the other hand they experienced a feeling of intrusion inside the DSR student group and sometimes avoided commenting on the app in order not to interrupt student exchanges. We may therefore suggest that more research is needed to outline online interaction guidelines for DSR environments that can successfully

balance student-student interaction and teacher-student interaction within the same digital space. We may also add that such online behavior guidelines should be included in a pre-reading activity with students and should be part of preliminary teacher training. In conclusion, companies may also benefit from the incorporation of such guidelines in their platform to provide users with a more awakening experience from the beginning.

Conclusions

The exploration of the qualitative data gathered from this Digital Social Reading (DSR) project offers valuable insights into the perspectives of facilitators working with young EFL learners. Facilitators unanimously acknowledged the considerable potential of digital social reading, particularly for younger generations. Digital reading presents numerous benefits, as suggested by facilitators and supported by previous research. It offers unparalleled accessibility, enabling reading from anywhere and providing access to a wide variety of texts, sometimes substituting physical libraries. However, it also poses challenges, including eye strain and headaches associated with screen exposure, or device-related distraction. Platform selection and usage reveal mixed experiences among facilitators. While Moodle offers organizational structure and functionality, it lacks stimulation. Glose for Education, on the other hand, has a user-friendly interface and interactive features, but it faces challenges such as glitches and limited data reporting in terms of student progress tracking. When designing reading prompts, striking the right balance between guidance and freedom for interpretation has proven to be essential. Moreover, time was a critical factor: extensive reading on a digital device needs to be diluted in a space of weeks to realize the potential of DSR projects. Additionally, sensitive topics within reading materials require careful consideration to avoid triggering negative emotions among students. Human connection is essential in facilitating successful DSR experiences. Establishing personal connections between students and facilitators enhances social interaction and participation within the digital environment. The role of facilitators in providing feedback and fostering interaction needs to be further explored, particularly in defining clear guidelines for online interaction within DSR environments.

Ultimately, the incorporation of online interaction guidelines and enhanced platform functionalities can contribute to a more enriching DSR experience for participants. As the digital landscape continues to evolve,

ongoing research and collaborative efforts among educators and platform developers are essential to maximize the potential of digital social reading in educational contexts.

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

The Experience of an Extensive Hungarian Research

Gabriella Daróczi and Emőke Varga

Abstract *The authors were invited to investigate the possibilities of implementing interactive books in the classroom in 2019–2020. 34 public education institutions, 100 teachers and 2219 pupils participated in the research. The interactive book on smart devices, which is the primary research material of the chapter and which offers a revolutionary opportunity to sustain the literary interest of the young population, to develop their digital literacy culture and habits and their reading comprehension skills, was (also) studied from the point of view of the mediating teachers' opinion formation. Firstly, we assumed that teachers in Hungarian public schools (teachers of 8–12-year-olds and teachers of Hungarian language and literature) have little or no knowledge of interactive book applications and are reluctant to implement multimedia tools in the classroom without goal-oriented information and good practice. Secondly, we assume that interactive books foster: (1) word-level knowledge, (2) syllable-based reading at word-, sentence – and text level that lay the foundations for reading comprehension, and (3) facilitate and stabilize meaning identification primarily through animations and interactions, which all result in better performance in understanding time-space relationships. In this chapter, we would like to present the results of our investigation, which confirmed our practice of operating primarily (or exclusively positive transfer effect of the digital tool on the text comprehension skills of children.*

Keywords *Interactive Book; Implementation; Positive Transfer; Teacher Attitude; Children's Reading Comprehension Skill*

The Extensive Research Behind the Study

It can be argued that the transition from the Gutenberg to the Neumann galaxy is forcing a change of approach in institutional education and training, regardless of national curricula, anywhere in the world. The digitalization of the environment for skills development, knowledge transfer and transmission of tradition has led to the expectation that research and theory writing should demonstrate to teachers, in the form of applicable knowledge, the positive transfer effects of technomedia on children's skills. The latter is also the authors' basic hypothesis. In the following, the measurement experiences and methodological implications of the use of a technomedia, in the form of the interactive storybook, in the classroom, which has a positive impact on teachers' attitudes and students' comprehension skills, are presented.

The authors were invited by the Hungarian government's national digital development programme to investigate the possibilities of implementing interactive books (as a type of application that can be run on smart devices) in the classroom. The research, conducted from 2019–2021 in 34 public educational institutions with 42 teachers and 2.219 students, was based on the analysis of 17.2614 software-collected data sets on the use of 4.303 downloaded books. The interactive books used in the measurements were developed by an award-winning European edtech company, BOOKR Kids Ltd.

The aim of the research was twofold: on the one hand, in the framework of the project prior to the data collection, to familiarise the target audience (children aged 7–12) and the prospective mediators (teachers) with the interactive book in a professionally structured way. The other goal was that the target audience of the survey incorporate with success in their own teaching and learning practices the new possibilities, which are considered revolutionary in the development of digital literacy and reading comprehension. The aim was therefore to prepare, observe and prove – through webinars, consultations and training sessions – that BOOKR Suli's discreetly animated interactive books (a) develop students' language awareness in a variety of ways, (b) have a positive transfer effect on students' reading comprehension performance, (c) interactive books can be implemented in the course of the first language and literature, and (d) during a professional – methodological project related to the research, teachers will be convicted of the benefits of the implementation.

In the research practice, in enumerative terms (a-d), this meant data and evaluation of the developments that show the generative impact of the professional-methodological project and can be represented by figures; data and

evaluation of the results induced by the development of the changes in the pedagogical-methodological approach of the subjects of the measurement as a result of the implementation of interactive books.

The data collection phase of the survey, which was carried out with the participation of 42 teachers and 2.219 students, was divided into three periods: PRE, INTRA and POST. During these periods, data were collected through 13 online questionnaires with an average of 30 questions each, and through the so-called teacher administration interface of the BOOKR Suli software. In parallel with the development of the methods and criteria and the creation of the question bank, the project also involved the creation of sample lesson plans for the institutional use of interactive books; the development of a trial application to facilitate the smooth use of the tools by students; and the extension of the research data collection mechanisms of the teacher administration interface. The development of a new versions of the interactive books selected for measurement was necessary in order to make the user processes of each book as comparable and data-rich as possible. In this phase, the authors of this study instructed the developers on communication, aesthetic and pedagogical considerations, among others. Based on the expert and developer guidance of the authors of this study, the multimedia components of the fiction (teaching) material and the question sets for the books have been restructured and expanded.

The research was carried out using quantitative and partly qualitative methods (see online and paper questionnaires), as well as the examination of statistical sources and document analysis. Its novelty – from a theoretical point of view – was, on the one hand, the presentation of hitherto unpublished and unanalysed aspects related to the question of the educational usability of interactive books. On the other hand, the novelty was, the mapping work that identified the conditions for the use of interactive books in the literature class. From a practical point of view, the significance of the professional-methodological project are as follows: firstly, recording and evaluating data showing the generative impact of the developments, which can be illustrated by figures; secondly, recording and evaluating the results induced by the development of the BOOKR books included in the research; finally recording and evaluating the changes in the teachers' pedagogical-methodological approach – subjects of the measurement – as a result of the introduction of interactive books. The paper presents in detail the results of the research on teachers' reflections (indicated by point d above).

The International Contexts of the Interactive Book Research

Researchers (Bényei et al. 72–78; Boldog et al. 56–77; Contini et al.) have been examining issues related to the use of digital technologies in the classroom for over 15 years. How do teachers use IT tools, what software do they prefer, what socio-economic-infrastructural factors can and should be examined in relation to the use of technology, in terms of what socio-economic, infrastructural factors can the use of digital technology be examined and is it worth examining and what skills do multimedia tools develop. During the "digital revolution" and due to the paradigm shift brought by the increasing role of digital education around the world (2020–2021), it seems increasingly justified to put these questions in a new perspective and seek new answers to them (Kevin et al. 135–147; Undheim 472–489, Ozbay and Ugurelli 68–75). Among other things, it seems justified to give a more detailed examination of the educational potentials of interactive book as an extension of the institutional use of picture books.

Since the beginning of 2010, researchers, teachers and educators at various universities and international projects around the world have been conducting representative or empirical case study research on the pedagogical effectiveness of interactive books as software suitable for digital transmission of works of (children's) literature in educational settings. In recent years, international and Hungarian projects have focused not only on studying the use of the apps at home and in the nursery school that develop reading comprehension skills of children from age 2 to 6, but also conducting surveys on the use of apps in the classroom (Jayemanne and Nansen; Smeets and Bus 899–920; Estefani and Queiroz 115–127; Takacs et al. 698–739; Takacs and Bus 1–12; Guernsey and Levine 38–43; Eng et al. 285–297; Marsh et al. 1–21; Serafini et al 16–24). The international context of interactive book research cannot, of course, be reduced to pedagogical aspects. Although the focus of our study is on classroom implementation and teachers' reflections on interactive books, we should also mention a territorial dilemma at the outset. To articulate this as a question, we can formulate it as follows: who are the critics competent in exploring the complex semiotical, multidisciplinary, medial, communicational, pedagogical, sociological, reception-psychological, aesthetical, technological, cultural, features of the interactive book? Sargeant (454–466) stresses the need for transdisciplinarity, while Schwebs lists new disciplinary fields alongside literary studies: game studies, ludology, media theory, hypertext theory, narratology.[40] Koenitz calls for the concentration of human resources and the integration of different

disciplines, since research on a complex phenomenon such as interactive digital narratives (IDN) is not feasible without the harmonisation of disciplinary perspectives and conceptual systems, the creation of common databases and the establishment of a university funding framework (Koenitz). The research trend emerging since 2010 on the basis of conferences and publications, as well as institutionalisation forms, seems to be currently strengthening within the field of literary studies, and within this, children's literature and/or narratology. In particular, and most evidently because these applications "create new and versatile possibilities of multimedia combinations […], generally hybrid texts, since they combine features of different narrative forms, such as printed images, animated films and electronic games. Technically, as applications or software, they are capable of exploiting the full range of digital media, representing all their characteristics" (Frederico 121–139).

Among the large-scale investments in research to achieve the above objectives, it is worth mentioning the Brazilian Government's National Education Development Fund program launched in 2013, in which experts selected books that meet the quality criteria for text and image; they were converted into interactive digital texts by the producers, and the products were delivered to schools by the government. It should be emphasized that, as indicated in the publications, expertise focusing on the development of media organizational criteria based on empirical research and the selection of useful types of interaction for students played an important role in this process (Teixeira et al. 292–299). As far as we know, the goal of larger-scale empirical research, similarly to the project of the Brazilian government has been twofold so far. The main focus was primarily on measuring the competencies and user habits of two-to-six-year-old children, who cannot read yet, or on examining the competencies of students aged 6–12 and their teachers that can generally be associated with new technologies. However, at the same time, the contextualisation of the possibilities of implementing interactive books in the educational process and the aspects formulated in the study are also substantially helped by surveys with a smaller number of items and a narrower question horizon, as well as surveys which provide precise figures on the processing of multimedia stories in the classroom (Contini et al.; Bényei and Ruttkay 72–78; Corat and Tal 139–154; Guernsey and Levine 38–43; Estefani and Queiroz; Marzano et al.; Licht and Gonçalves 248–255; Yokota and Teale 577–585). Accordingly, the most frequently recurring and most important questions for our study, which also serve as a basis of comparison, were as follows: under what conditions and to what extent do interactive books develop students' letter recognition

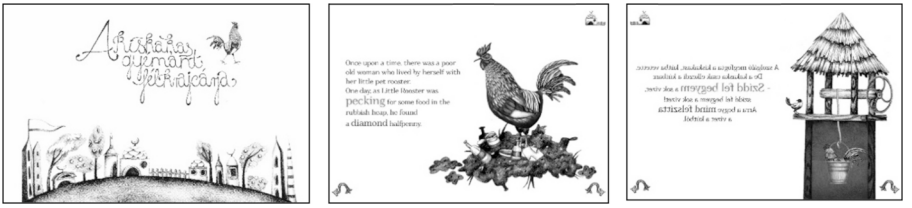
and word-level reading skills, as well as their vocabulary; and to what extent do they contribute to the comprehending of a narrative text. What is the relationship between individual characteristics (age, gender, academic achievement and socio-economic circumstances), the medial mode of story transmission (printed book vs. interactive book) and classroom performance?

Research in Hungary

The first research conducted on interactive books in Hungary was related to the application entitled "The Diamond Half-Crown" of the *Little Rooster*. The app was developed by the interdisciplinary research team of Moholy-Nagy University of Arts for Android and iOS device for 5-8-year-old children learning to read. Its use was tested several times by the developers of the Creative Technology Lab (MOME TechLab) and by the Art for Education Research Group (MűOK) of the University of Szeged.[41] Confirming the empirical research results published in international studies, the measurement results of MOME TechLab and MűOK also demonstrated that "users found, evaluated positively, and interpreted the possibilities of interaction as a *replay* of the narrative in which the image, sound and movement induced by interaction either reinforced the meaning of the text "or filled the meaning potentials left free in the text" (1). Children reacted critically to the difference between the image and the text or the representation of a concept and *their own conceptual image*; the text or their own preconception was not overwritten by the (divergent or complementary) pictorial content (2). The new interactive medium also holds promising opportunities for habituating to letters and teaching reading (3). In interaction design, the relationship between the reader and the characters portrayed, as well as the nature of the reader's existing mental images should be an important consideration over the practice of operating primarily (or exclusively) in IT terms" (Ruttkay et al. 109–117; Ruttkay) (fig. 22).

From 2014–2015, the Art for Education Research group measured user experience through a well-known Aesop's fable, *The Ant and the Grasshopper* picture book variations, and *The Ant and the Grasshopper* applications developed by the internationally known TabTale and Clue Pop. From 2016–2018, the same research team tested the reception processes of 4–6-year-old children using the digital storybooks of the largest Central European developer BOOKR Kids. The research was thematically related to the two most basic tasks of Hungarian education, improving students' reading skills and comprehension skills.

Fig. 22: MOME TechLab. The Diamond Half-Crown of the Little Rooster, excerpt (Varga and Daróczi 21)[42]



In addition to studies published in journals and conference proceedings, the findings of theoretical and empirical research in Hungary have been summarized in the following independent publications: a curriculum that has been used in higher education practice for several years (Gabriella Daróczi et al.), a study collection presenting the interactive books of BOOKR Kids Kft.[43] (Boldog Anna et al.), a theoretical monograph published in Hungarian (Varga), and a volume in Hungarian on survey results of the implementation of interactive books in the classroom (Varga and Daróczi). This paper presents the results related to the use of BOOKR-interactive books in the classroom – and, as indicated above – the teachers' opinions about this in the context of a nationally extended research conducted between September 2019 and January 2020.

Research Theoretical Context

In view of the fact that the definition of an interactive book, which has been available on the international market since 2010 as a new genre capable of digital transmission of fairy tales and other fictional genres, has only been outlined in recent years and that the consensus regarding the definition was only slowly created, it is necessary to make the following points.

An interactive book is a type of application accessible on small versions of computers that are becoming increasingly popular today, on tablets and smartphones. Thus, it is not the same as an e-book because it contains moving images, and you cannot only read it, but you can also listen to it. Thus, the reading by actors, effects, and music play an important role. Due to the segmentation of its motion sequences and the fact that the text is made visible, it is different from an animated film as well although interaction "brings to life" fairy tale heroes on the display and objects can be made to move. However, un-

like in video games, the text plays a decisive role in the interactive book. A tale (and another short prose and lyrical piece of work) is a pre-written, narratively structured linguistic content. In terms of communication, interactive books are a genre related to books meant for silent reading and reading aloud since, at least as far as today's user habits are concerned, they do not substitute but keep their printed "original" versions up-to-date, they do not replace them, but expand and modernize them (Varga 15–16).

Multimedia interactive books, i.e., the ones that use spoken words, readable/visible texts, still images, moving images and non-linguistic spoken modes for meaning making can be a means for students to transfer knowledge to other contexts; not only because of their media richness, but also because of the structure of the application that provides opportunities for interaction. Due to the mutually reinforcing operation of visual, linguistic and auditory channels as well as the opportunity for the learner to make interaction in the intermediate space created between these medial components, better student achievement is observed (Bencsik et al 77–106).

Based on this, the questions we sought to answer in our research were: do teachers agree that in the medially complex space of interactive books, students find it easier to develop their own reading strategies compared to their peers in the control group with printed text? Are they also more effective in constructing one or more possible interpretations, say decoding the multimedia narrative, based on what they read?

Research on Pedagogical Reflections

Research Context, Subjects and Tools

Device use in the public educational institutions involved in the pilot study was measured in the public educational institutions appointed by the Klebelsberg Centre of Ministry of Human Resources.[44] The BOOKR software, delivered to 1.000 students in 34 primary schools has been available to teachers and students since September 2019. However, there were fewer teachers and thus also fewer students that could be involved in the empirical research than indicated above. Not all stakeholders undertook the continuous extra work involved in completing the project. The number of participants in the project may have also been affected by the fact that the consortium leader of the project provided the designated public education institutions with the opportunity to join

the project, but it did not expect the institutions and their teachers to make a commitment. For all these reasons, we had to pay special attention to inspiring and motivating teachers. To achieve this motivation, we helped them in two ways: on the one hand, we presented our research findings about the use of interactive books in the classroom so far; on the other hand, we outlined how they could incorporate interactive books into their individual professional development plan and their expected positive effects on teaching and learning. The following events and organizational forms facilitated motivational activities and created a motivating environment: continuously corresponding with school contacts, teachers and BOOKR Kids developers; continuously operating website presenting the basics of the software and user options; organizing a webinar presenting software basics and user options; presenting the method of integrating the software in the classroom in the framework of consultation and training; presenting useful practices; and visiting schools that were excluded from participating in training but requested personal information.

Out of the 34 institutions selected by the consortium, 16 teachers from 9 schools agreed to participate in all aspects of the research, and teachers from 25 schools partially agreed to participate in the measurement process. The data were thus collected for a total of 2.219 pupils' performance. The total number of teachers involved in all aspects of the impact study on which the research was based was therefore 16. The number of participants in the pilot before the impact study started (those who tried the software but did not measure it) was 14. Data from these three groups are used in the remainder of the study. That is: pilot participants (14), impact study participants (16), total teachers (42 teachers from 34 schools who only partially undertook to collect data). 63% of the teachers participating in the research impact assessment were between 40 and 60 years old, 57% were lower grade teachers at the primary school and 27% were teachers of Hungarian language and literature by qualification. Almost all of them regularly used ICT tools in the classroom; 42% of them had used tablets for several years. According to their own statement, they were happy to try out the BOOKR School software.

Before starting the subjects of the measurement, we worked with the help of the so-called Sample book which helped students to get familiar with the modalities and interactions used in the software. For teachers, lesson plans have been prepared for the following BOOKR-applications: that of the poem *Who ate the Raspberries?* – application with children aged 7–8, the tale *I Tell you a Story about the Green Pig* with children aged 9–10, and thirdly the user adap-

tation of *Family Circle* with students aged 11–12. The criteria used in the lesson plan section below were constant throughout the survey.

Fig. 23: Extract from the lesson plan entitled Who Ate the Raspberries?

1. The introduction stage of the lesson **I.1. Classroom Desk Arrangement** **Arrange the tables in the room so that 4 children can sit at it at the same time.** Ensure that students can move around. **Required equipment:** ▪ **For those using the printed book: textbook, exercise-book, pen holder** ▪ **For those using the interactive book:** tablet	Method used coordination	Tool **classroom equipment:** ▪ course book ▪ exercise book ▪ tablet **(It is advisable to place the worksheets on students' desk at the beginning of the lesson upside down.)**	Form of work and teacher's role coordinator	Development focus
I.2. Group formation				
"Find its match." **We cut a picture into 2-4 parts (according to the size of the group). We cut as many pictures as many groups we want to have. The parts of the pictures having been handed out, everyone tries to find parts of the same shape. Thus, the students who have the parts of a raspberry of the same shape will form a group.** **The topic of the pictures refers to the text to be analysed.** **Question: While you are trying to find your groupmates, observe the parts carefully and guess what picture represents.**		**A large picture (several copies) of a raspberry.**	coordinator	▪ developing visual attention ▪ developing visual logic and content logic skills ▪ recognising formal qualities, developing abstraction skills

Hypotheses

We hypothesized that the BOOKR Class software can be implemented in the classroom by teachers of Hungarian language and literature and meet goals and requirements defined by the *National Core Curriculum* and *Curriculum Framework*, i.e. we hypothesized that (A) sample lesson plans created in accor-

dance with the goals and requirements defined by the *National Core Curriculum* and *Curriculum Framework*[45] in teaching Hungarian language and literature help teachers to incorporate interactive books seamlessly into the classroom; (B) teachers do not have sufficient professional-methodological knowledge to teach literature in a hybrid context. Therefore, they are unable to plan and conduct their interactive book-based lessons to the same quality as print book lessons. We also assumed that they would be convinced of the benefits and advantages of implementing BOOKR Suli, (C) getting familiar with the software and incorporating it into the classroom to convince teachers of the effectiveness of interactive books in the educational process and they recognize that in addition to printed books it can be beneficial to use interactive books in the classroom in the future, (D) after implementation, teachers will consider interactive books as digitally transmitted literature rather than gamification.

Results

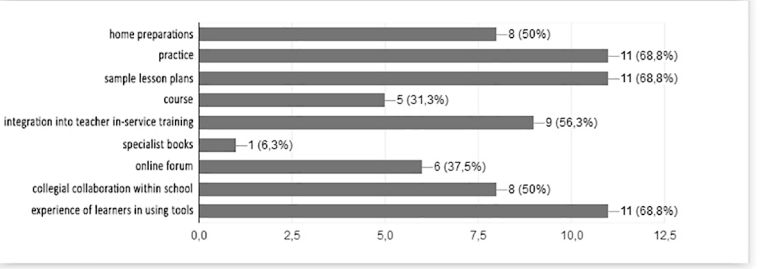
(A) Sample lesson plans are helpful

The sample lesson plans help to implement all three interactive books used in the pilot, taking into account the goals and tasks of Hungarian language and literature education as set out in the *National Curriculum* and the *Framework Curriculum*. The *Who ate the raspberry?* sample lesson plan synchronously prepared and helped to carry out the tasks and classroom work of the students who were processing the poem in interactive book form and in printed text form.

In the introduction to the lesson plans, the development focus is described in detail. In the tuning, meaning-making and reflection sections of the lesson, on the one hand we have formulated suggestions for the content of the lesson, and on the other hand we highlighted in colour practical tasks related to the use of the tool. The feedback from the teachers involved in the impact assessment surveys on the sample lesson plans as teaching aids was clear: the lesson plans helped to organise the teaching-learning process and to conduct the lesson. 93.80% of the teachers who used sample lesson plans had no problems in using the interactive book in the institutional teaching process. In response to the question "What would be most helpful in integrating the use of the interactive book into the lesson?", 68.80% of the teachers-subjects answered that the sample lesson plans were the most helpful for them (16.7.). It can be concluded that the 16 teachers who participated in the preparation of the impact study

during the pilot, integrated the interactive book seamlessly into the Hungarian language and literature lessons' process they were teaching.

Fig. 24: Views of teachers involved in the impact assessment on the professional ways to integrate interactive books into the classroom (Number of respondents: 16 persons).



(B) Teachers' professional-methodological knowledge of interactive books needs to be expended

The attitudes of the teachers participating in some of the pilot research tasks and in the measurement processes of the impact study were both positive. By their own admission, they were happy, curious and motivated to take on the educational tasks related to the implementation of the interactive book and had no problems with the use of the interactive book in the classroom (Annex 9, question 6). Similar statements were made about lesson planning: 75% of the teachers who participated in the impact study and 53.30% of those who partially participated in the pilot measurements said that they had no problems with writing lesson plans based on the use of the interactive book. The exact figures are shown in fig. 25,26,27,28.

Fig. 25: To what extent did teachers involved in the impact assessment have difficulties in implementing interactive books in the classroom? (1=no, 5=great) (Number of respondents: 16 persons)

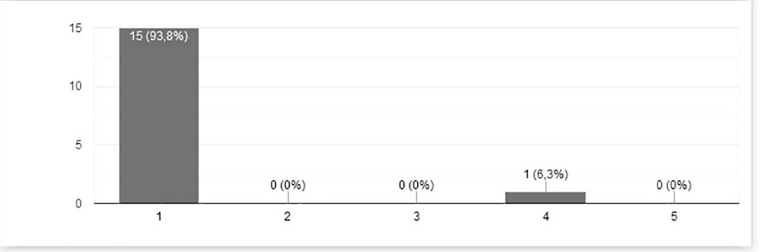


Fig. 26: To what extent would teachers involved in the impact assessment have difficulties in creating lesson plans based on the use of interactive books? (1=no, 5=great) (Number of respondents: 16 persons).

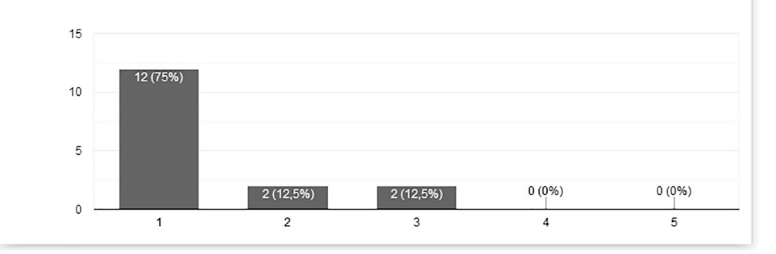


Fig. 27: To what extent did teachers (not involved in the impact assessment) have difficulties in implementing interactive books in the classroom? (1=no, 5=great) (Number of respondents: 15 persons).

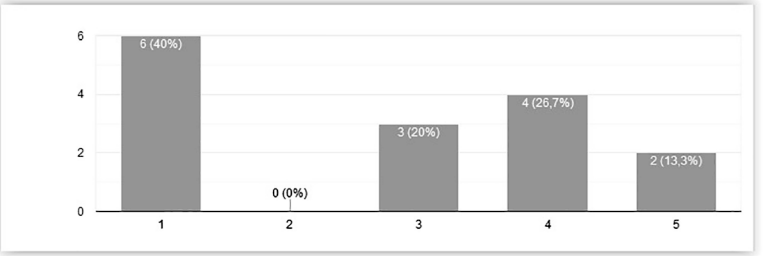
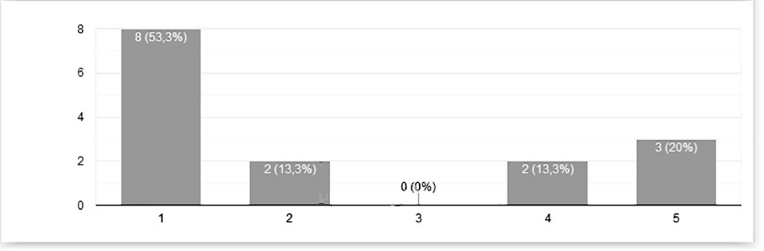


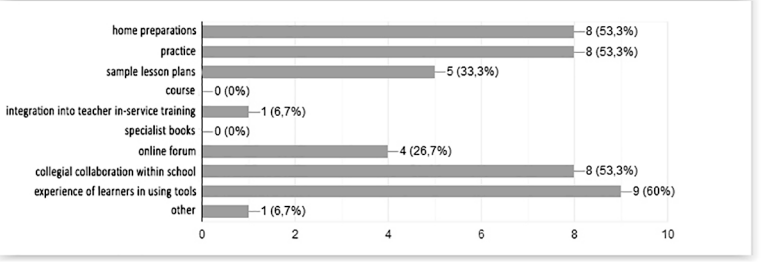
Fig. 28: To what extent would teachers (not involved in the impact assessment) have difficulties in creating lesson plans based on the use of interactive books? (1=no, 5=great) (Number of respondents: 15 persons).



The responses to the question "What can best facilitate the professional integration of interactive books into the classroom?" were heterogeneous in both groups, and, in relation to the two groups, they also differed in terms of content (fig. 24, fig. 29). It can be observed that teachers participating in the impact assessment who implemented the BOOKR Suli software for a longer period of time, continuously and following the recommendations of the research's professional leaders (see participation in webinars, professional briefings and trainings, methodological letters, the use of sample lesson plans and specialist books), responded with increased professionalism and demonstrated greater responsibility and higher levels of commitment than those (see the 42 person mentioned above) who were involved in the survey process only on one occasion. In fact, the former group would place more

emphasis on teacher training and in-service training within the institutional framework in the future, and also considers the role of sample lesson plans in the implementation of interactive books to be more important than the latter group.

Fig. 29: Views of teachers involved in the impact assessment on the professional ways to integrate interactive books into the classroom (Number of respondents: 15 persons)



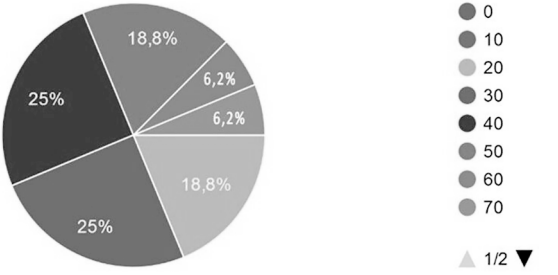
We believe that developing reading and reading comprehension skills through the use of interactive books requires expanding teachers' current professional and methodological knowledge related to teaching digital literature. At present, lower grade teachers and teachers at primary school level are not adequately prepared to design lessons with interactive books in a similar quality as with printed books. In an interactive classroom, students have to become users from readers, their changing status and function requires acquiring a new kind of communication competence and teachers are expected to enable them to acquire it. During the pilot study, teachers experienced and became aware of the fact that students using interactive books acquire knowledge differently from text analysis through printed books. Thus, in accordance with the new knowledge structures, teachers also need to learn new techniques and create new routines.

(C) Teachers are expected to be convinced of the advantages and benefits of interactive books

Getting familiar with the software and using it in their lesson convinced teachers of the effectiveness of interactive books in the classroom. The subjects of the survey acknowledged that based on their present experience, they would

incorporate interactive books into their lessons besides using printed books in the future. Based on the responses of teachers participating in the impact assessment, expressed as a percentage, the latter statement meant the following: 18.80% of teachers stated that it would be advisable to present the curriculum through interactive books in 20% of lessons, 25% would do the same in 30% of the lessons, 25% would implement them in 40% of lessons and 18.80% of teachers would use them in 50% of their lessons. 6.30% of the subjects would use the applications in 60% or even 70% of their lessons (fig. 30).

Fig. 30: Views of teachers participating in the impact assessment on in what percentages of Hungarian language and literature lessons it would be useful to present the curriculum through interactive books (Number of respondents: 16 persons)



When assessing the experience behind the high numerical values, the most crucial questions were: What types of text do you think interactive books would be suitable for analysing? In your experience, in which type of lesson can interactive books be best used? In your opinion, which stages of the lesson can the BOOKR Suli app used in? In our subjects' views, the BOOKR Suli applications provide a good basis for lessons presenting new content and revision lessons (the percentage of relevant answers: 100%), and they have clear benefits (according to 93% of respondents) especially in the meaning-making stage of lessons, (however, according to 56.30% of respondents, they are also a beneficial tool in the tuning-in stage and the reflection stage of lessons). Furthermore, they facilitate teaching the types of text that provide opportunities for experiential learning (according to 100% of respondents). According to 81.30% of the subjects, they are also effective in lessons that provide opportunities for

students to develop skills and knowledge, 87.50% of respondents emphasized their importance in lessons teaching a historical topic, and 81.30% thought that they are suitable for teaching informational texts in the classroom.

Teachers have found that BOOKR Suli is a powerful motivating force in the classroom regardless of students' gender, academic success, previous performance in reading, and their parents' level of education and literacy skills and social environment. All this may have also contributed to the fact that teachers recognised the benefits of implementing interactive books in the classroom. In our subjects' views, (12.50% and 18.50% and 18.50%), it is true that children with poor academic achievement, poor reading skills and brought up by parents with lower literacy levels are far more engaged and motivated by the multimedia mode of knowledge transmission than their peers with good academic achievement, good reading skills and growing up in a literary-rich environment. It should be noted that the teachers involved in the preparation of the impact assessment during the pilot study indicated not only in their responses to the questionnaires, but also in their subjective reports and letters to the developers that the experience they gained convinced them of the benefits of the tool.

(D) Teachers consider interactive books as digitally transmitted literature rather than gamification

In addition to interactions that are essential for playing the story, the majority of applications available on the interactive book market also include games for children to learn new skills and have fun at home. While the latter, at least quality applications, promote children's development in many ways, they are not explicitly designed for educational purposes. Developed for institutional use, the BOOKR Suli applications are task-centred in terms of their interactions intended to unfold and understand the story (see word explanations, sound effects that reinforce the meaning of text and images) and the "appendices" at the end of the applications, which are structurally highlighted and separated. This means that the BOOKR Suli's interactive books contain "tasks to be completed," "responsibility for completing the assigned tasks," that require students' attention and knowledge to complete the assigned tasks. The software thus provides alternative media for workbooks and worksheets.

"Gamification" reminiscent of different types of digital games, including interactive books with "fun" modalities (e.g., blowing, shaking, lifting overhead) is limited to just some elements of effective and visual feedback of the

BOOKR Suli app, only to the details whose primary purpose is to keep students motivated and maintain their attention.[46] For example, in the event of a task failure, students can hear characteristic feedback or the blank bounces the incorrectly matched pair in an exciting way in terms of visuality.

It can be stated that teachers involved in the pilot study (14 persons) considered the "appendices" to be less playful than the interactions embedded in the story, and teachers who participated in the impact assessment and thus prepared their lessons using interactive books in accordance with the expectations of the pilot study generally considered the BOOKR Suli software to be an application designed for educational purposes rather than a gamification application.

Summary and Evaluation of the Results

The table below summarises the criteria (left column) and results (right columns: yes/ partly/ no options) of the teacher reflections on the feasibility of implementing interactive books in the classroom, as explained in more detail above (table 6).

Table 6: The table summarises the results of the measures of teacher reflections

HYPOTHESIS **BOOKR Suli apps can be implemented in pilot lessons**	**yes**	**partially**	**no**
(A) sample lesson plans offer support to teachers	+		
(B) teachers' current professional and methodological knowledge is to be expanded		+	
(C) teachers will be convinced of the effectiveness of interactive books	+		
(D) teachers consider them as digital literature rather than gamification		+	

The relative value of positive results is further enhanced by the fact that at the start of the empirical research process, a significant percentage of teachers participating in the study (26.90%) had "mixed feeling" about the task of implementing BOOKR Suli software. After their trying out the software, this number decreased significantly (6.67% of subjects voted for the mean value indicated by point 3 on a five-point scale). With very few exceptions (6.67%), everyone was motivated to try out the application in their classes. Overall, 70.05% of the respondents, by their own admission, had no difficulties incorporating interactive books into the classroom. In the case of the 16 teachers who used the sample lesson plan in their lessons, this proportion was even higher, 93.80%.

Regarding the media and cultural characteristics of interactive book reading, the survey participants had an outstandingly positive opinion. On the one hand, in their view, interactive books provide an opportunity for teachers to take into account the differences in students' abilities in class. 74.58% of teachers who generally considered differentiation to be important (86.25%, indicated by 4–5 on a five-point scale) stated that this goal could be achieved through the use of the software. On the other hand, in their view, the new form of transmission of literary works is also suitable for reducing socioeconomic and sociocultural disadvantages (while Hungarian language and literature classes delivered in the "traditional" way were rated as moderate by 66.70% of teachers in this respect, 26.68% rated lessons using interactive books as "good" by and 26.67% as "excellent"). Thirdly, the data show that teachers can imagine the utilization of the visual material (still images) in interactive books covering a broader spectrum in the future than they can in the case of printed books (in particular, 79.99% of teachers rated the beneficial effects of pictures on students' creativity as good).

Our research has shown that digital learning tools can be successfully incorporated into the development process of reading comprehension skills in the classroom. This statement is based on our experience that when using an interactive storybook, teachers do not have to "disassemble" the subject pedagogical environment of lessons for developing reading comprehension skills based on print reading. In other words, cooperative learning methods (Nagy) can be applied and the forms of work in the classroom are selected in a similar way as in lessons in which a printed text is used.

Conclusion

Our research has shown that the implementation of the hybrid medium in the classroom enrich the methodological culture of the teachers participating in the program. The practical and theoretical consequences of making them familiar with a new teaching technique in a hybrid teaching-learning environment: they can lay the foundations for and develop their students' language awareness, reading comprehension skills and narrative competence while analysing fictional texts with interactive books.

The measurement results of our research on teachers were encouraging since the response of education to changing culture is adaptive. It became clear to teachers involved in the preparation of the impact study that student immersion in the reading process and the intensity of this immersion is deeper than those who work with printed text. It was also clear that the new medium was stronger than the printed text in terms of motivating reading activity. It also became clear to them that the motivational effect of the new medium for reading is stronger than that of printed text. All this means that the conditions that are the cornerstones of literacy education have been met most in the implementation of the interactive book in the classroom.

The developmental effects of interactive books in several skill areas have been hypothesised in international reviews cited over the past few years. Taking into account different cultural-social-communication contexts, this developmental impact has been partially or fully confirmed by the critics. At the same time, however, it has been stressed that, in the absence of a historical perspective, research can only provide partial results on the role of interactive books as a new and innovative medium for the transmission of children's literature and on its role in the recipient-user process. Therefore, in addition to the theoretical study of the interactive book, further empirical research on user processes will be needed, including the exploration of the professional value preferences and reflections of the mediating teachers.

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Lisa Scheer combines sociological and instructional design perspectives in her work at the University of Graz Competence Centre for University Teaching. Based on previous activities in the project Habitus.Macht.Bildung (Habitus.Power.Education, open education resources at https://habitusmachtbildung.uni-graz.at/de/materialien/im-projekt-entwickeltesmaterial/) and in the Coordination Centre for Gender Studies and Equal Opportunities, she is particularly concerned with questions of diversity-sensitive teaching, power-critical teaching and learning, social inequality (in tertiary education) and reflexive learning.

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Notes

Researching Pedagogically for Social Intervention

1 Since part of this research project was its internationalization in synergy with the already established networks led by me or by some of the researchers in the team, such as GEMMA, GRACE, EUTERPE or DIGISCREENS, the conclusions and outcomes were debated in the thinktank we organized in London, on the 23rd and 24th June 2023 together with European partners from Central European University (Prof. Jasmina Lukic, EUTERPE PL, Austria) Goldsmiths College (Profs. Mark Johnson and Victor Seidler (UK) and Coventry University (Prof. Suzanne Clisby (GRACE PL, UK) and USA partner Frances Negrón Muntaner (Columbia University). Some of the most successful activities, such as the "My name is Virginia Woolf" lab or the ImaGenlab were re-enacted there and most of the participants in the research team had the opportunity to reflect on their contribution to the project and on the lessons learned throughout the experience.Since there is not enough space here to add a section on the project activities for internationalization and since we have written two chapters on this elsewhere, I refer readers to Clisby, Suzanne and Sánchez-Espinosa, Adelina "Scholarly Feminists: Building Embodied Infrastructures in the European Academy" (2023) and Sánchez-Espinosa, Adelina, Clisby Suzanne and Lukic, Jasmina: "To be Continued: transnational convergences and research alliances" (2024)

2 The "My name is Virginia Woolf" experience was a round table organised by ResLab in cooperation with the Albolote Town council, the Albolote Women's Association and the Atheneum association. On the ocasión of the 8th of March 2023, I was invited to offer a lecture on Virginia Woolf. However, when commenting this with the research team we thought it could be a wonderful opportunity to organise a Lab which would dis-

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

3 See "Interdisciplinary workshop: IntersectionaLabs; Transgressive Pedagogies, Transnational Literatures and Cinematic Representations, Arqus Student Co-Project of University of Graz and University of Granada (Elvira Aguilera, Ángela Harris, Adelina Sánchez and Nicole Haring). 30/11-5/12, 2023

4 Access at: https://www.youtube.com/watch?v=cX8szNPgrEs Accessed 10/5/2024

5 Access at: https://www.youtube.com/watch?v=Q54Oeun403I Accessed 10/5/2024

6 For the idea of "safer space" rather than "safe space" see Harris-Sánchez (9)

7 As Harris and Rodríguez write: "from our personal experiences relating to our "natural" families, we had not questioned the further kin-makings that can exist inside these genealogies of postmemory narratives" (29)

8 The course is taught at IES International Education of Students Abroad Foundation, Granada. https://www.iesabroad.org/programs/courses/wsfs-321-images-women-mediterranean-film

9 Laura Mulvey (1975; 1988) contributed very importantly to this discussion by her visionary study of scopophilia, defined by Annete Kuhn as "the drive to pleasurable looking" (Kuhn 1994: 44). Her approach to the toxic operations of the three gazes (of the camera, of the characters being represented and of the spectators) in search of male visual pleasure at the expense of the fetichising of women's bodies has influenced feminist visual discourse analysis deeply.

10 When we talk about feminist close-reading, we refer to the analysis of the text within its social and historical context, in opposition to the New Criticism tradition of approaching the text as only text, as a code waiting to be deciphered by those readers who read "well". According to this

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

11 I would like to use this contribution to express my thanks to the organizer of this conference, Miguel Ángel Benítez, for his invitation and excellent hosting.

12 In our contribution to the volume *Investigating Cultures of Equality*, "Resisting Cultures of Inequalitythrough Feminist Counter-Visuality Practices in Contemporary Spanish Fiction and Non-Fiction Cinema" (2022) (one of the results of the Marie Curie GRACE project), Orianna Calderón and myself trace the genealogy of countervisuality approaches as acts of resistance: starting with Peter Wollen's counter-cinema (1972) and Claire Johnston's semiotic critique of the representation of "woman" as a stereotype which acquires an ideological meaning based on her lacks (1973), following with resisting readings such as those proposed by Adrienne Rich (1972) and Judith Fetterley (1978) and linking with resisting viewing when applied to visual analysis. In spotting the schemes behind visualities, what he coins as the hegemonies of "visuality regimes", Nicholas Mirzoeff plays a fundamental role. Mirzoeff suggests that such hegemonies can only be broken by exerting our right to look, a resistant look which he coins as "countervisuality" (2011).

13 Orianna Calderón was GRACE Marie Curie ESR doctoral candidate working on countervisualities in Spanish and Italian documentary film under my supervision and we have published extensively together. One of the latest joint publications was actually the conclusions of the Discourse and Persuasion presentation which we published as GRACE result in *Investigating Cultures of Equality* (2022)

14 The scene can be accessed at: https://www.youtube.com/watch?v=s11D4G7WyTc. Accessed 10/08/2024

15 You can access the scene at: https://youtu.be/2JZ0qAUu5uo?feature=shared Accessed on 10/8/2024)

16 You can access the scene at: https://youtu.be/0VCSwFN2ypU?feature=shared (Accessed on 10/8/2024)

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

Urban Pedagogy

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

Shame, Fear, and the Feeling of Not-Belonging

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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