The advantages of transmidias narratives for a Dialogic Education in Distance Education

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Abstract

We live in a time of significant social and cultural, defendants primarily by technological transformations. In particular, in the field of education, new forms and practices have been required to meet this new scenario. This article aims to discuss the possibilities of transmedias narratives to encourage creative processes in Distance Education, from the perspective of dialogical education. The methodological been used to systematize the contributions of authors such as Freire and Henry Baktin and Jenkys. From a reflection on the potential of Virtual Learning Environments as convergence channels, there is a need for adoption of motivational strategies, such as those found in transmedias narratives for the realization of a dialogical education.

Introduction:

The continuous development of new technologies in society has caused paradigm shifts in various sectors of our society. It is important to place, however, that such changes and transformations do not always occur on or accompany such development as quickly as technology evolves. Predictions about the future of social practices are uncertain and, drawing a rhetorical parallel, sometimes apocalyptic show up, in which these new technologies will end and modify the traditional, now integrated media and social praxis, in which there will be an integration between the new and the old, converging in a more evolved structure of the current. In both cases, the need for a paradigm shift is given as right and necessary.

However, as the appearance of the camera and their respective marketing and popularization, that assigned to painting and photography and the very need for a paradigm reconfiguration, it is possible to discern a significant transformation in social practices that directly or indirectly, suffer interference from technology. For this study, we consider the advent of technology such as integrative, whose processing and use adds value and potential technologies and existing resources.

In the case of distance education, Pierre Levy points out that DL is a constant space of experimentation in which it is possible to apply greater number of approaches related to teaching techniques. This aspect is due to constant technological renewal. Moreover, according to Levy, the existing dialogue between distance education and face tends to expand, merging them in future.

According to Moran (2002), distance education is "the process of teaching-learning, mediated by technology, where teachers and students are separated spatially and / or temporally." However, it is important to understand that the use of technology and opportunities arising from it, not just commodification teaching and learning, but oportunizaram numerous possibilities.

Similarly, Levy (1999) points out that each "the distinction between classroom teaching and distance learning will become increasingly less relevant" (p. 170). The interaction between subjects that make up the school environment, even in classroom courses, beyond the classroom, rushes from other locations, mediated by the Information Technology and Communication. Pierre Levy (2009) points out that learning dynamics is similar to the information society and that "this type of education is in synergy with learning organizations" (p. 170)

that are being implemented. New form of relationship and didactic teaching and learning are being implemented and experimented.

This text aims to analyze the contributions of convergence culture discussed by Jenkins applied to distance education from the perspective of dialogical education. The specific objectives delimited research on three points of inquiry: the dialogue and the interaction as a mechanism of potentiation of teaching and learning; the convergence culture, and the application of it to pedagogical practices, from the perspective of Dialogic Education proposed by Paulo Freire.

The dialogue and interaction in Distance Education

The increasing use of distance education as a mode of education calls into question some aspects regarding the dialogic action, because factors such as the relation space-time, student and teacher are subject to the variations of virtuality. Similarly, increasing the principles of dialogical education is advocated by educators and researchers.

Within the limits of this article it is not possible to deepen some theories, considered theoretical framework of analysis of the dialogical action, but basic concepts that are important for understanding the importance of dialogue and communication in distance education will be presented.

For Freire (2005) apud Dotta and Giordan (2008), dialogical education has as a principle the need for questioning and collaboration. Thus, the author emphasizes that the critical attitude is essential. In this process, the "co-participation of the subjects in the act of understanding the meaning of meaning" (p.1) is essential. This principle affects the learning of the existence of more than one subject.

In many texts and authors who talk about Distance Education, dialogue is understood as fundamental to the establishment of the teaching and learning process. Understanding the dialogical conception of Freire (2006) cited by Braga et al. (2010), "Can not think of others, nor for others, nor without the other" (p. 20).

Consistent, important thinkers, educators and scholars such as Bakhtin, Habermas and Freire presented and shared ideas about "the need for emancipatory education processes based on dialogue and reflection" (2010 BRAGA, et al., P. 47).

According to Lima and Gómez (2010) for Habermas "or the technology involved in the base output will be emancipatory interests" (p. 132). Rather, the inflow of technology has produced a motion instrumentation of human activities, and also has served as a source of

"legitimizing the system of domination."

Habermas (1987) cited by Braga et al. (2010) in his theory of communicative action affirms that the subject relates to the three spheres of the world: the objective, social and subjective. In the first, common to all individuals, are all material things. The second refers to the "norms and shared values, and legitimized by the people" and the third to "experiences and individual experiences, which each person has privileged access" (Braga, 2010, p. 25-26). This three spheres together constitute the world of life, and serve as a basis for the establishment of any communicative action, for it is from her that the subject stands and positions on life. (Habermas, 1987 cited by Braga et al., 2010, p. 26). In this perspective, Mikhail Bakhtin, who devoted his life to the definition of notions, concepts and categories of analysis of language-based texts everyday, understand that language is a constant process of interaction mediated dialogue. As Aubert et al. (2008), cited BRAGA (2010, p. 51) the notion of dialogue chain, by Bakhtin (1988), "is extremely potentiator of educational processes based on dialogue." To relate through dialogue, pupils and students interact from the repertoire acquired throughout their lives. This sharing, and provide the indicative educator, strengthens, enhances and streamlines the various cultures.

Moreover, according to Bakhtin (1988) cited in Braga (2010, p. 49), by means of enunciation, a person has a relationship with the "subjective and the external world," externalizing their internal processes. Thus, pedagogical practice should be understood as a multiple process and assembly, horizontal, the base must be founded on dialogue and relationship of the cultural universe of the individual with formal knowledge.

In Extension or Communication (1985), Freire emphasizes the collective listing of teaching and learning, emphasizing the need for co-participation and interaction in the communicative process.

The thinking subject alone can not think, can not think without the co-participation of other persons in the act of thinking about an object. There is no 'I' but a 'thought'. It is 'thought' establishing 'think' and not otherwise. This coparticipation of subjects in the act of thinking occurs in communication. The object, therefore, is not terminative incidence of thought of a subject, but the mediator of communication (Freire, 1985, p. 45).

Consistent, Bakhtin and his studies of the plurality of constant voices of the communicative process, in Aesthetics and verbal Creation (1997) emphasizes the plural aspect of communication and the necessity of the existence of more than one party for the construction and meaning of the statement:

The boundaries of the concrete utterance, understood as a unit of verbal communication, are determined by the alternation of speaking subjects, ie, the alternation of the announcers (BAKTIN, 1997, p. 293).

In this sense, the establishment of the educational act presupposes communication, dialogue, because the development of teaching and learning is conditioned by the interaction of more than one subject in a quest for meaning. Thus, the references of the interlocutors must occur from common points for those involved in the educational process.

At this point underscores the importance of mediation agents of teaching and learning in distance education. For Habermas (1993) apud LIMA, communicative action should be complemented by "normative regulation of strategic interactions for which the actors understand themselves."

In dialogical education there is a need of repositioning of the teacher and the student, in a des traditional hierarchy of roles, characteristic of banking education process. For teaching and learning based on the principles of dialogical education, teacher and students occurs shall establish a horizontal and mutual respect praxis (FREIRE, 1987).

According Aubert et al. (2008), cited BRAGA (2010, p.61) is "must prioritize the processing interactions." The principle of equal dialogue of dialogic learning, exercise of dialogue encourages reflection and streamlines the thought. Paulo Freire as Habermas warns that education is the result of a set of interventions, not limited to school.

Resuming the principle of Creating Sense of pedagogical learning Closes (1997) apud BRAGA (2010, 65). Reiterates that the school "should be room for dialogue and not to silence". This aspect emphasizes the need to promote conditions that encourage teacher participation through dialogue, the promotion of debates and activities in partnerships. In this sense, the formulation of dialogical debate (dialogic inquiry) Wells (1999) apud DOTTA And GIORGAN (2008), "in which knowledge is co-constructed" collectively, proposes to undertake collaborative activities between students and teachers.

According to Valente (1999) pedagogical adaptation to current social and technological reality is a process conditioned by numerous factors.

However, if they are not attacked with all the resources and energy that we educators, we run the risk of having to settle for working in a stale environment and out of step with modern society. Lean Education will be held in alternative environments and the school, as it is today, will definitely fossilized. (Valente, 1999, p 37).

The use of technology is in the classroom teaching or distance seems to be a reality still uncertain forecasts. However, this aspect is a fact that must be continually become a research and evaluation.

In distance learning, the action of teachers and other mediators of the teaching process and learning are constantly under discussion, since risk, to take the traditional approach of teaching, as the mere repetition of content, become unnecessary. According to Almeida (2003),

can use technology both in an attempt to simulate the actual education using new media as to create new opportunities for learning through exploration of the characteristics inherent in the technologies employed (ALMEIDA, 1999, p. 329).

The experimental nature of ODL and the continuous evolution of interaction available in Virtual Learning Environments tools are challenges for educators and students for effective teaching and learning, considering a significant and transformative education. Pierre Levy (1999) points out that "knowing, untotalized, floats" (p. 169). The author emphasizes the need to incorporate the constraints "of this new culture", conditioned and mediated by technology, because despite the lack of intimacy, "this interconnection favors intelligence processes in virtual communities, and thanks to that the individual is less disadvantaged opposite the informational chaos "(p. 170).

The convergence culture and transmedia narrative

We live in a social, cultural and historical moment of resizing and reconfiguration of concepts, references and repertories, subsidized and supplanted by new technologies has changed the way individuals interact and relate. Several studies were dedicated to new forms of relationships, forms of distribution, consumption, and dialogue of this new historical context. Henry Jenkins, to develop and discuss the convergence culture, refers to the possibilities and scope of transmedia storytelling, conceptualizing it as being:

"A process in which the elements of fiction are dispersed systematically across multiple delivery channels for the purpose of creating a unified entertainment experience and coordinated" (Jenkins, 2006).

In this perspective, the transmedia narrative implies a form of communication whose reception and emission occurs nonlinearly, not analog, where information converges from boosting significance in various media (media) by users and peers.

The Transmedia storytelling is the result of the convergence of media and depends on the participation of the various subjects and knowledge communities that make up the universe of reach certain topic. The experience from the interaction occurs in parallel and convergent media these actors / receptors that capture and streamline certain story or information (JENKINS, 2006 apud MONTARO and REYES, 2012).

It is noteworthy that for a transmedia narrative be, there is the need to use different platforms, whose boundaries and characteristics of each media, add and add new information and ideas to the main theme. Another important issue raised by the author, is that this flow of information and knowledge is conditioned by the active participation of "public / consumer", or, as put by Jenkins (2006) from a perspecitiva entertainment production, the fans.

Jenkins (2006), in addition to consolidating the concept of transmedia storytelling, highlights the difference with crosmedia (p. 123), while the latter emphasizing that it is an advertising project, using several mediatics platforms to communicate certain information or history, while the second, it is the convergence of information supported by different media that converge, generating new creative processes.

Jenkins (2006) suggests the need to prepare a "transmied bible" to do a transmedia project, which should be structured around planning from intellectual property (from a fictional world) to the target audience (which should be known and specified), platforms that will be used and possible partners. The trajectory being followed or possible paths should be planned and designed from the design originally proposed. Should be stipulated in advance of each languages the media, and developed strategies for public involvement. Importantly, for Jenkins, convergence culture is not explained by technology, but by the fact that the boundary that separated before the consumer producer is increasingly tenuous and not explanatory by the traditional conception of territory.

Convergence represents a cultural shift in which consumers are encouraged to seek new information and make connections among dispersed media content (Jenkins, 2006, p.3).

In the first chapter of the book, Jenkins (2006) makes the analysis of *Surviver* program, in which participants participate in competitions to win a prize of one million dollars. The author emphasizes the creation of groups organized by fans (spoilers) that share information about the participants and make predictions about the game. These discussion groups that develop in parallel to the support of the mainstream media emphasizes the production potential of new information and knowledge through convergence.

Other examples are the fourth and fifth chapters. Jenkins (2006) shows how fans of Star Wars, through the groups created in the original creation is inferred to contemplate your desires and expectations, proposing and producing stories paralelase possibly complementary. This aspect also seen in games, is a model that gives greater freedom of creation and construction of the narrative by the subject. Similarly, the author points out that fans of the Harry Potter saga, has created its own parallel stories about the main idea and characters, promoting narratives and parallel universes and converging with the original production. Such action is called by the author as Collective Intelligence.

The conflict noted by Jenkins (2006) is the fact that one side is important the participation and support of society, but on the other, the creators do not want to lose control of creation and production.

When you finish the text, Jenkins (2006) takes up the three axes discussed - convergence, collective intelligence and participation, to make reference to the fact that convergence culture is not restricted to leisure, but to education, media reform and democratic citizenship.

The Virtual Learning Environments - the possibilities for convergence

Almeida (2003), referring to Peraya (2002) points out that the mere inclusion of technology in support of Distance Education "is not in itself a methodological revolution, but reconfigures the field of the possible" (PERAYA, 2002, p. 49 cited ALMEIDA, 2003, p. 2).

In this sense, it is important to note that despite the implications and possibilities of new technologies, paradigms that reference Distance Education are still in the reconfiguration process. It is emphasized that the mere inclusion or use of technology in the teaching and learning process does not necessarily require a transformative and meaningful pedagogical practice.

According to Moraes, "all theoretical formulation brings a paradigm from which a whole system of values arises" (p. 3). Thus, it is considered that the resolution of a given problem is intrinsically linked to the social and cultural context in which it appears and so on also the current paradigm.

Therefore, a paradigm is only valid and has feasibility from cultural, economic and structural features that are her constituents.

In this sense, it is important to expose the possibilities and potential of new media practices, largely still conditioned to old paradigms, allows us only glimpses of the possibilities of use and enjoyment, aiming at social transformation through education positively.

Whereas the Virtual Learning Environments are potential spaces for dialogue and convergence step by discussing the concepts already worked out the possibilities of narrative transmedias contribution to enhance the distance education, taking as its premise the Dialogic Education.

From transmedias narratives, and the design of adherent metaphors, can potentiate characteristics for a more specific approach, with regard to the characteristics and interests of students in Distance Education (collective a priori).

Montanaro and Reyes (2012) from studies of Vygotsky's higher functions and the prospect Jenkins on "basic skills - play, performance, simulation, visualization, transmedia navigation, networking" (p. 8) emphasize behavioral change student who entered a media context, require teaching strategies that include media tools in routine interactions. According to the authors, can no longer dichotomized relationships and, yes, make them participatory, in which the producer and the consumer / teacher and student work in a horizontal, collaborative perspective.

Jenkins (2006) showed good striking examples of the effectiveness of transmedias narratives for the establishment and development of dialogical processes. The parallel use of resources such as social networking and games based on simulation of reality show how eficaces spaces confluence of dialogues and knowledge production.

Despite the prospect of Jenkins (2006) refer to the consumer, to draw a parallel to the educational process, and considering the target audience of this text as students, we can reflect and ponder on the application of the concepts developed by the author, in education.

It is observed that the new media (supplanted by technology), as opposed to traditional, has an important feature interaction and the prerogative of feedback. Similarly, as previously arranged, interaction and dialogue stand as fundamental resources for learning as well as assessment / feedback.

In this sense, considering comprising the AVA's are an interface that mediates the relationship between teacher / tutor / structured for production and consumption of various media platforms student and that communicates with other interfaces of cyberspace (whether mobile or not) it is possible to abstract and devising a pedagogical practice that appropriates these potentials, using the performance possibilities of transmedia dialogue to contribute to the process of teaching and learning.

From this, to reflect on the reasons why the current Virtual Learning Environments that, despite having similar to other media tools and interfaces, do not achieve similar results and dialogical creative to the entertainment industry, it is possible that despite the technology, proposals and practices pedagogical not contemplate the dynamics of paradigmatic changes underway and neither are encouraging.

The required protagonism and learner autonomy / receiver in Distance Education has not yet materialized in the same way that the fans in reported cases of transmedias narratives exemplified by Jenkins in Convergence Culture (2006).

Final Thoughts

The Virtual Learning environments are spaces that, by design, encourage the convergence of media and channels. However, the need to use strategies that transmedia narratives become a catalyst between students, teachers and element content are imperative. The transmedias narratives are by nature collaborative and participatory and has the prerogative collectivity from multi channels and languages. However, this aspect has not yet been achieved, given the high dropout rates in distance courses.

The definition of adherent metaphors are very instructive when considering the need for understanding the potential and dynamics of the operation of transmedias narratives in the teaching and learning process.

If, as advocated by Freire (1985) there is no "I", and yes, "think", it is imperative to search for ways and abordangens Ead for the stimulus of interactive processes, not only from the technological point of view, but from practices

Manufacturing that encourage student participation and involvement in the construction of new creative processes. If this process is successfully verified in transmedia narratives of success, fit more research and consideration of the interest groups and the creative communities, as a way not only to enrich the teaching and learning, but to encourage creative processes in the area of production of knowledge from, and Distance Education.

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