

A EDUCAÇÃO ENQUANTO FENÔMENO SOCIAL:

Perspectivas de evolução e tendências

Américo Junior Nunes da Silva

Ivanete dos Santos de Souza

Ismael Santos Lira

(Organizadores)

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A educação enquanto fenômeno social: perspectivas de evolução e tendências 2

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Temos alguns pilares que inspiram a organização deste livro: o reconhecimento da educação enquanto fenômeno social, as perspectivas que permeiam o processo educacional, harmonizando com o reconhecimento de tendências que forjam a educação como um campo de pesquisa multidisciplinar em contínua e necessária evolução.

Pensarmos a educação enquanto fenômeno social nos conduz a considerar como não triviais o contexto cultural e tudo que dele decorre: os hábitos compartilhados socialmente, os valores morais que identificam uma coletividade específica, as crenças que a mantém coesa. Durkheim (1985), já no início da constituição da Sociologia como disciplina acadêmica, chamava atenção para o fato social como aquilo que perpassa pelos modos de pensar, agir e sentir; que reverberam sobre os indivíduos, exercendo uma “força” sobre as adaptações as regras socialmente estabelecidas. A educação, por exemplo, é um fato social, pois durante todo esse processo os indivíduos vão se desenvolvendo enquanto sujeitos e preparando-se para a vida em sociedade.

Nesse novo século, temos como tendências (não apenas essas), para as práticas pedagógicas, o uso cada vez mais acentuado das tecnologias digitais da comunicação e informação, como a cultura maker, a gamificação e a realidade virtual, destaque para atividades escolares que busquem, de fato, o protagonismo dos estudantes como, por exemplo, a aprendizagem baseada em problemas. Essas tendências estão sendo implementadas, mesmo que timidamente, em algumas instituições de educação ao redor do mundo.







Nesse cenário, viu-se ainda com mais clareza a necessidade de rever o processo formativo dos professores a fim de atender as demandas curriculares e pedagógicas. Cabe aqui localizar o leitor quanto ao contexto social em que os estudos, aqui apresentados, foram gestados. Trata-se de um período pós-pandêmico em que ainda buscamos adaptações para uma nova realidade decorrente de um fenômeno que acentuou ainda mais as desigualdades sociais tais como o acesso à tecnologia e infraestrutura precária das escolas.

As reflexões tecidas nesta obra, intitulada: “**A Educação enquanto fenômeno social: perspectivas de evolução e tendências**” trazem algumas discussões cujo foco problematiza a educação em diferentes contextos, inclusive o pandêmico, a Educação Matemática Inclusiva, a formação de professores, entre outros.

Dessa forma, convidamos os interessados nos diferentes fenômenos que compõem a educação enquanto prática social enriquecida pelos múltiplos contextos no qual se desenvolve, a refletir à luz desta obra, suas perspectivas e tendências. Esperamos ainda, que ao explorar esse volume, os estudos nele contido possam promover outras investigações e compartilhamentos sobre as

nuances que compõe a educação. Esperamos ter aguçado sua curiosidade sobre as temáticas aqui apresentadas. Portanto, vamos começar?

Américo Junior Nunes da Silva
Ilvanete dos Santos de Souza
Ismael Santos Lira


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DESIGNING WORKSHOPS ON CIVIC CULTURE FOR INCLUSIVE TRANSMEDIA STORYTELLING

Data de aceite: 01/11/2022

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<https://scholar.google.es/citations?user=fCmSu6wAAAAJ&hl=es>

ABSTRACT: Active learning revolves around experiences that involve as many senses as possible. Pedagogical activities are therefore usually designed using visual, sound, and audio-visual tools, among others. But what happens when these activities are carried out with children with a visual or hearing impairment? And just to go a bit further: How can civic culture be addressed in a way that not only stimulates meaningful learning, but also enables the construction of a transmedia narrative? This article seeks to formulate a series of active-learning based activities that not only allow children with visual or hearing disabilities to recognise civic culture, but also help them to relate it to their own daily experiences; and that, in turn, serve as input for the subsequent creation of an inclusive transmedia storytelling approach. It starts with a theoretical review based on active learning and inclusion, and then goes on

to describe the ‘Peace is my Story’ project conducted by the Secretariat for Peace and Citizen Culture of the Mayor’s Office of Santiago de Cali, Colombia (*‘La Paz es mi Cuento’ de la Secretaría de Paz y Cultura Ciudadana de la Alcaldía de Santiago de Cali, Colombia*). This is followed by a description of how the workshops were restructured by relying on inclusive active learning on civic culture. This should be conducive to creating outcomes that lead to the future development of an inclusive transmedia storytelling approach.

KEYWORDS: Transmedia storytelling, educommunication, social change, civic culture, social inclusion.

DISEÑO DE TALLERES SOBRE CULTURA CIUDADANA PARA REALIZAR UNA NARRATIVA TRANSMEDIA INCLUSIVA

RESUMEN: La didáctica activa le apuesta a trabajar alrededor de experiencias que involucren la mayor cantidad de sentidos. Es así, como usualmente se diseñan experiencias pedagógicas utilizando herramientas visuales, sonoras, audiovisuales, etc. Pero ¿Qué sucede cuando estas actividades se realizan en

niños con discapacidad visual o auditiva? Y para tensar un poco más la cuestión: ¿Qué hacer para abordar una temática como la cultura ciudadana, no sólo para propiciar su aprendizaje significativo, sino también con miras a desarrollar una narrativa transmedia? El siguiente artículo busca formular una serie de actividades en didáctica activa que permitan no sólo que los niños con discapacidad visual o auditiva reconozcan la cultura ciudadana, sino también que logren relacionarla con distintas experiencias o vivencias de su propia cotidianidad; y que a su vez, sirvan de insumo para la posterior creación de una narrativa transmedia de naturaleza inclusiva. Para ello, se propone una ruta que parte de la revisión teórica desde la pedagogía activa y la inclusión, para posteriormente entrelazarla con lo que expone el proyecto “La Paz es mi Cuento” de la Secretaría de Paz y Cultura Ciudadana de la Alcaldía de Santiago de Cali, Colombia; Y así finalmente, poder presentar la reestructuración de sus talleres a partir de la propuesta de didácticas activas inclusivas alrededor de la cultura ciudadana, que conlleven a generar productos que permitan el futuro desarrollo de una narrativa transmedia inclusiva.

PALABRAS CLAVE: Narrativas transmedia, educomunicación, cambio social, Cultura ciudadana, inclusión social.

1 | INTRODUCTION

Pedagogical practices should be sufficiently structured not only to ensure meaningful learning in the classroom, but also to provide active learning tools that link concepts to students’ real-life experiences. ‘Therefore, there is a clear need for a way of teaching that takes advantage of techniques oriented towards active learning, working collaboratively in groups, acquiring problem-solving skills, and enabling students to develop critical thinking so that they can understand and assess the enormous amount of information currently available’ (Sáenz and Ruiz, 2012, p. 374).

To meet this pedagogical challenge, the different models and didactics used should revolve around experiences that involve the greatest number of senses. Pedagogical experiences are usually designed using visual, sound, audio-visual and interactive tools/stimuli, among others. But how does this work when addressing people with sensory-related functional diversity, specifically children with a visual or hearing impairment? And just to go a bit further: How can civic culture be addressed not only to encourages meaningful learning, but also uses pedagogical exercises aimed at promoting a transmedia storytelling approach?

The goal is therefore to use active learning to design a series of workshops that not only enable children with visual or hearing disabilities to recognise civic culture, but also to relate it to different experiences from their own daily lives. This will in turn generate learning outcomes which will ultimately make it possible to construct transmedia narratives.

The different social demands of today’s society have caused education, including inclusive education spaces, to move further and further away from the socialisation of content or knowledge (declarative knowledge), to move closer to fomenting projects among students and solving problems based the input provided in the classroom, particularly on

situations from each student's own social context that they understand and experience on a daily basis.

2 | THEORETICAL AND METHODOLOGICAL APPROACH

The conceptual foundations of this study are based on the concepts of active learning and the SOLO Taxonomy (Structure of the Observed Learning Outcome) (Biggs, 2005). The workshops included in the programme called *La Paz es mi Cuento*, developed by the Local Government of Santiago de Cali, Colombia, will be used as a starting point. This will then be adapted to an inclusive context through a relationship exercise that allows the use of storytelling inputs. Finally, a transmedia narrative will be developed that demonstrates the imaginaries of civic culture as viewed by children with visual or hearing impairment.

2.1 Active Learning and the SOLO Taxonomy in Inclusive Situations

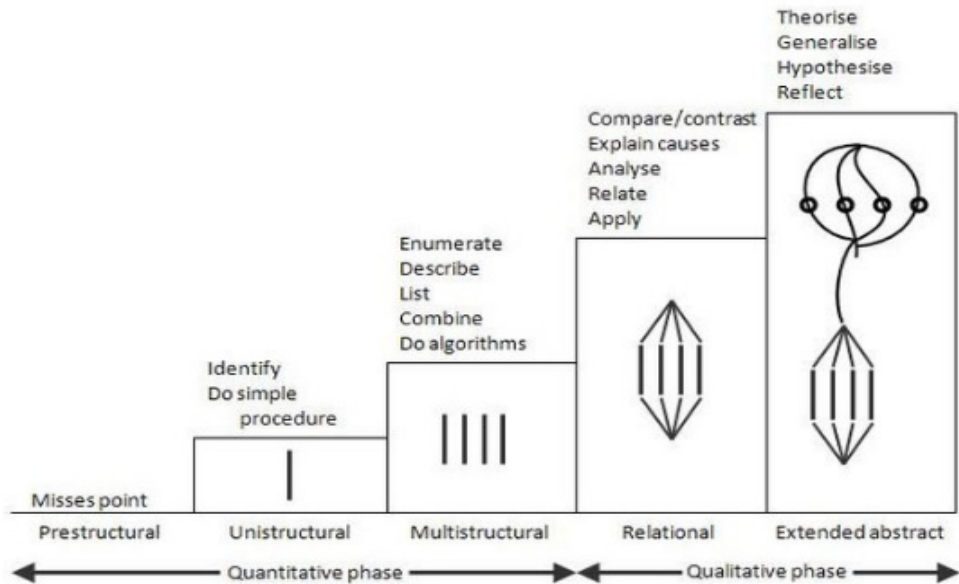
'Pedagogy is the science of teaching; the teacher's work produces an intellectual field of objects, concepts and methods that transcend the instrumental conception, to place it not only as knowledge and practice but also to integrate knowledge, society, culture and their relationships to other types of knowledge, to the individual and their ways of knowing' (Bernal, 2004, p. 43). Active learning suggests that students are active subjects and actors in their own learning, in the same way that the teacher is conceived as being a guide, an adviser and a facilitator of the learning process. Learning is achieved through permanent contact with reality. Based on constructivist theory, active learning considers that every aspect involved in learning is an important factor for learning. Similarly, within constructivism, the learning process involves a gradual understanding of concepts achieved through meaningful connections between experiences.

At the same time, active learning, like all other pedagogies, should be regarded as a tool for engaging in or approaching the act of teaching. Active learning is neither normative nor prescriptive; in other words, it does not say how things should be done. Pedagogy is therefore a strategic (planned, structured) reference point, which identifies the areas to be acted upon (content, learning objectives, types of knowledge) and evaluated in order to achieve the educational goal (meaningful learning).

And it is precisely this strategic and structured exercise which leads to making active learning proposals, where activities, sessions and meetings are formulated around learning by doing (workshops). This is aimed at engaging the participants in successful teaching-learning processes within a programme based on the relationship between civic culture and the everyday life of the target audience, in this case, children with visual or hearing impairment.

But what do we mean when we talk about relationships in this pedagogical process? These cognitive objectives will be approached from the levels of understanding proposed by

Biggs (2005) in his Taxonomy of Learning known as SOLO.



Note. Biggs and Tang, 2007. p. 79.

Figure 1. Hierarchy of verbs that can be used to formulate objectives.

The SOLO taxonomy is based on the study of the results of different academic content areas (Biggs and Tang, 2007, p.76). As students learn, their learning outcomes show similar phases of increasing structural complexity. As Biggs and Collis stated, 'there are two main changes: quantitative, as the amount of detail in the student's response increases; and qualitative, as that detail becomes integrated into a structural pattern. The quantitative stages of learning occur first, then learning changes qualitatively' (p. 76). It can therefore be concluded that, as the aim is to help children with visual or hearing impairment to recognise civic culture in their daily experiences, this is a qualitative, relational phase according to the SOLO Taxonomy tenets.

The formulation of workshops within active learning should transcend the knowledge of the contents of the different courses or workshops to permeate the socialisation dynamics necessary for the values and ethical conduct to be internalised and result in social change. 'Pedagogical innovation, using active learning methodologies, is the most useful academic strategy in the process of training organisational and social leaders who are suited to the new global contexts' (Rosker, 2006, p. 109).

It is precisely these educational techniques in active pedagogy that ultimately connect active learning with sustainable development and social change. 'An educational proposal for the education of critical citizens capable of facing environmental, social, political and

cultural changes' (Noreña and González, 2014, p. 279). What better way to use classroom processes to generate social change than by planning and executing classroom projects or activities that link declarative knowledge to the students' daily lives. This is key to ensuring that they engage in profound, meaningful learning, and that education is aimed at social change. In addition, the process can lead to the production of communicative content that not only allows the experience to be socialised, but also to make these groups visible and thus contribute to their social inclusion.

The challenge is how to contribute to social change by empowering students in the classroom; or seen from the perspective of UNESCO's education for peace, the challenge can be addressed by exploring how to contribute to the construction of citizenship for peace, using active learning and pedagogy. These challenges place focus on the need to strengthen difference by supporting the individuality of each human being. As Fisas (2008) put it: 'Education for peace must also be an education for individualities to meet, an education for conspiracy, cooperation, the transfer of trust, a place where we learn to manage our potential for change and where cultural projects become a political activity' (p. 8).

The project by the Secretariat for Peace and Citizen Culture of the Local Authority of Santiago de Cali, Colombia, and its programme 'Peace is My Story' will be the starting point for the analysis. This project aims to help primary school children recognise peace and its practical actions within themselves, their friends, their family, their neighbourhood and even their country.

2.2 'Peace Is my story' (*La paz es mi cuento*)

The title '*La paz es mi cuento*' (Peace is my story) alludes to the final project carried out in this programme. The programme booklet is in itself a pedagogical strategy that gives children a voice and allows them to verbalise their opinions on building peace in their own environment. This project was carried out with children between the ages of eight and twelve years old, who were divided into two main groups: children who were in the schooling system, and children who were out of school. Five workshops were held on the themes of self-recognition, acceptance of others, the family, the production of peace messages and the prevention of recruitment, among others. These workshops were complemented by two days dedicated to the production of content for the implementation of the programme and booklet of the same name.

Five workshops, each two hours long	
Session Number	Workshop title
1	Awareness-raising: 'I'
2	Awareness-raising: 'My friends'.
3	Awareness-raising: 'My city, Cali'.
4	Colombia is my home
5	Message production

Note. Adapted from Secretaría de Paz y Cultura Ciudadana, Alcaldía de Santiago de Cali, 2020.

Table 1. Workshops carried out as part of the 'Peace is my story' project

The Secretariat for Peace and Citizen Culture of the Mayor's Office of Santiago de Cali prints booklets twice or three times a year. The copies were distributed among both the official educational institutions that actively participated in the process (which rotate every six months), and in other city areas in order to socialise the experiences of peace and citizen culture that each child builds based on their daily life experiences and on their work at the workshops.

The aim of '*Peace is my story*' is for each participant in the programme to improve themselves. By the end of the process, the initiative is intended to help every child to be a better citizen, and that every reader of the booklets will be able to transcend the idea of peace and civic culture as the cessation of conflict and/or queuing for public transport. In this way, the growth and learning that results from the project in general is a personal, intimate exercise. It is a process that proposes action as the central axis in a series of classroom group activities. This is followed by personal reflection as an exercise in introspection and change.

The methodology design of '*Peace is my story*' was intended to provide activities that fostered an environment where children were empowered while defining what they considered peace to be (and its implications). Based on their knowledge and interaction with their peers, with the support of the workshop facilitators and the guidance given by the teacher/trainer, the purpose was to achieve both the individual and collective construction of the concept of peace.

From this point, the proposal was to make the leap to individual action when interacting with their peers and in their environment. According to Thornton (1998), motivating a child to tackle/solve a problem (collective construction, challenges, metacognitive processes...) causes the child's whole personal system of assessment of themselves and their abilities (tools available to them) to be stimulated. This results in various strategies that provide a solution to that problem. In other words, turning the programme into a process of individual and collective reflection where children were encouraged to understand themselves and others was more conducive to meaningful learning (that yields acts of peace) than a process in which a series of lectures on the concepts of peace and civic culture are given, which

would disregard the practical aspects of what they have learned.

The project used activities to encourage the children in the working groups to express their reflections on peace and the prevention of violence in a constructive and participatory way, based on their daily knowledge. Strategies such as reading stories, writing messages, drawing, use of free and coached dramatised situations where conflict transformation strategies must be managed. The reflections and commitments made in each session (daily challenge) are also put into practice in this way, so children are encouraged to feel confident in expressing their opinions.

When planning this kind of programme for a population with functional diversity, particularly people with hearing and vision impairment, the difficulties related to inclusion are evident unless the activities are adapted to them. 'In a world designed for normal people, the government's good intentions to develop integration courses as a way to avoid discrimination abruptly collide with reality. Educational materials are designed for children without disabilities; it is the disabled who must adapt' (Araya, Ahumada and Morales, 2009, p.108).

So, what needs to be done in order to enable this project to be brought to visually and hearing impaired population? And going a little further: What adjustments/adaptations need to be made in order to carry out this work not only among an inclusive population, but also to enable the production of an inclusive transmedia narrative around the work done within the workshops? 'School should not be a place to transmit knowledge, as was mistakenly believed in traditional schools, but a place to educate more cognitively, affectively and practically intelligent individuals. In this sense, the role of the school should not be learning, but development' (Zubiría, 2006, p.45).

This is ultimately the aim of this study, to define a model for the co-creation of a transmedia narrative by enhancing the workshops carried out with the children. 'Unfortunately for visually impaired people, today's communication society, known as the knowledge society, is characterised by the exaltation of images and audiovisual media, with a strong visual component' (Rodríguez, 2008, p. 167).

3 | PROPOSAL FOR INCLUSIVE WORKSHOPS FOR THE 'PEACE IS MY STORY' PROGRAMME, FOR THE VISUALLY AND HEARING-IMPAIRED POPULATION

Firstly, following the theoretical approach to active learning and the description of the 'Peace is my story' programme (abbreviated as 'LPC programme', following its name in Spanish), four aspects were cross-referenced which fed into the design of the programme. The LPC Programme was subjected to a SWOT (Strengths, Weaknesses, Opportunities, Opportunities and Threats) analysis. Secondly, the concept of Human Development was considered, using the paradigm proposed by the Spanish Committee of Representatives of People with Disabilities (CERMI), among others. This paradigm states that 'Human Development' 'has to do with the creation of an environment where people can express

their maximum potential according to their needs and interests so that they can enjoy a productive and creative life' (CERMI, 2019).

Thirdly, the model's aim to contribute to social inclusion was taken into account, in order to find the best way to carry out the 'Peace is my story' workshops for children with visual or hearing disabilities: the socio-political model implies that disability stems from the failure of a structured social environment to adjust to the needs and aspirations of citizens with disabilities rather than from the inability of a disabled individual to adapt to the demands of society (Hahn, 1986, p.132).

The final aspect to consider concerning the ideas behind this model is the programme's aim to create a transmedia narrative with the outcomes of the workshops. This was not only intended to facilitate the inclusion and visibility of the children, but also to strengthen their communicative skills, and to validate their experiences and ideas to enhance their self-confidence. 'School pupils should not only learn from the heritage of classical or traditionally school culture, but also interpret it appropriately, as well as actively participate in the new formats and contents of digital culture' (Pedró, 2011, p.14).

Vega suggested that 'education becomes more meaningful, active and collaborative to the extent that learning environments are designed in which measured, useful, challenging, attractive and significant scenarios, cases, projects, situations and activities are proposed' (Vega, 2013, p.6). Due to the functional diversity of the target population, it was decided to include two additional workshops. This increased the number of sessions from five to seven, which was necessary to ensure that the learning objectives of each meeting would be met. Message production was addressed in all the workshops, not only in the last one. This decision allowed the outcomes that would be used to produce the transmedia storytelling to be worked on. It was also considered that the ideal length of each session was one hour (rather than two), to prevent the children's attention from wandering, and thus optimise the teaching and learning processes.

From a thematic point of view, the essence of the project remained. It involved a methodological journey from a personal level to a collective level as citizens. In other words, it was a methodologically awareness-raising process that went from the micro (the self through the other) to the individual proposal of a peace event involving the country (macro). By holding seven workshops, new aspects could be addressed which had been taken into account in the initial outline, but were not dealt with separately. In this way, the family and school contexts were strengthened as social spaces for the construction of citizenship.

At the same time, the programme revolved around some thematic axes based on social values. In this way, Ideas about civic culture were approached in the activities as a result of individual and collective actions, where everyone (including children) made a contribution. The themes chosen in pedagogical order from the workshop proposals were: Peace, tolerance, love, respect and civic culture. 'The lack of democracy in today's societies demands that special emphasis be placed on the ability of citizens to learn how

to 'live together' in an era characterised by the pluralism of values and cultures, the rise of individualism, the challenges of globalisation and the proliferation of different conflicts that threaten social cohesion' (Rayo, 2006, p.9).

Seven workshops, each lasting one hour		
Session Number	Workshop title	Themes/values
1	I am Peace	Peace
2	I look after my friends	Tolerance
3	I love my family	Love and respect
4	Cali is my environment	Civic culture
5	Safe places and risky spaces	Peace and civic culture
6	We are equal, we are different	Civic culture
7	My commitment is	Peace and civic culture

Note. Adapted from Secretaría de Paz y Cultura Ciudadana, Alcaldía de Santiago de Cali, 2020.

Table 2. Workshops for *Peace is my story* held with population with functional diversity

Once the number of meetings and their different themes had been determined, it was time to develop the active learning proposal for each of these workshops. Active learning is an approach to the teaching-learning process, but the direct actions involved vary according to the characteristics of the knowledge (learning objectives), and, of course, to the target population. These pedagogical actions are those activities (didactic or technical actions) that implement the different pedagogies for pupils to generate their own knowledge based on the work done in the classroom.

Active learning, therefore, promotes the development of activities that involve students in their learning process in order to stimulate their social skills, communication skills, active attitude and ability to participate regarding the topic of the citizenship culture. In other words, these are pedagogical activities carried out by the teacher or guide in the classroom. In this particular case, each workshop included a game activity that encouraged the interaction and involvement of the group. This was followed by a specific activity that sought to directly address the proposed learning objective.

The proposal also provided an alternative activity in case the initial activity could not be carried out by visually impaired children. Also, in sessions with hearing impaired children, a sign interpreter was available to ensure successful interaction. The active learning activities for each of the seven meetings are presented below.

3.1 Active learning for LPC among a population with functional diversity

Session No. 1: I am Peace

Learning objective: Strengthen self-esteem and self-acceptance, including one's virtues and weaknesses.

Proposed learning activities: (i) Opening greeting and welcome: Brief introduction of the actors who would work with the children, of the tasks to be performed and of the preliminary communicative outcomes (booklets), in order to motivate them to be participants and authors of the transmedia storytelling project. The basic interaction rules are also explained. For example, children should listen to whoever was speaking and ask to speak by raising their hand. (ii) Introductory game activity: We all sit in a circle. Each person says their name and then the name of a fruit, and the next person must say the name of the people and fruits that have been mentioned before. (iii) Specific Activity: Reading of the story 'The Monster of a Thousand Colours' (oral and/or in sign language). Then, in pairs, using two different coloured markers, they must individually draw themselves on a sheet of paper and write with one colour what they like about themselves, and with the other coloured marker what they do not like very much about themselves. While the activity is being carried out, the facilitator will check on each pair and encourage a short discussion between them about what they are doing (for the visually impaired sessions, the activity will be done orally). Afterwards, a plenary session will be held for the children to share their drawings and thoughts. As they talk about their impressions, the facilitator links the children's feelings to the colours of the thousand-coloured monster, which ultimately reflect the feelings that, as will become evident, we all feel as people. This ends the activity, but the challenge for the week is proposed to them. Each person will be given the name of a 'secret friend', to whom they will write a letter, telling them what they like and what they do not like so much about them, and they will bring it back the following week.

Session No. 2: I look after my friends.

Learning Objective: Promote respect for others, through empathy and conflict resolution through dialogue.

Proposed learning activities: (i) Initial greeting and welcome: The children are reminded of the rules of interaction. (ii) Game activity 'El Camino': The children are organised into two lines and each child is given half a sheet of newsprint. A goal is set. The first person in the line places the piece of paper on the floor and stands on it, then receives the piece of paper from the person behind and the second person stands on it and so on; the idea is to form a path where everyone must stand on the piece of paper, no one can step outside of it; if a person does so, their team loses. The first team to reach the finish line wins. Second choice of Game Activity: 'The Human Knot: In groups of 5 children, they stand in circles shoulder to shoulder, facing the centre. They are asked to reach out with their right arm and take the hand of someone in front of them. They are then told to put out their left arm and grab a random hand of another person opposite them. Within a set time, the group will have to untangle their arms without releasing their hands. (iii) Specific Activity: Delivery of the letter to the secret friend. Each person gives a clue about their secret friend and the recipient has to tell the person they got what they like most about them. Finally, a plenary session is held based on the two activities, focusing on empathy and conflict resolution

through dialogue rather than force. At the end of the week they will be given a challenge: bringing a drawing or a piece of writing about their family.

Session No 3: I love my family

Learning Objective: Valuing the family as a protective and formative environment.

Proposed learning activities: (i) Initial greeting and welcome. The children are reminded of the rules of interaction. (ii) Game activity: 'The Ship'. Everyone sits down in a circle. The facilitator says: 'A ship comes from China loaded with (any category: colour, fruit, animal)' and everyone has to say one item that is not repeated. (iii) Specific Activity: 'The drawings or writings will be presented and identified: Who in your family do you have most fun with, and why? Who do you prefer spending less time with, and why? Who in your family is the happiest person, and why? Who in your family is the least happy person, and why? Finally, the children are told to choose one of these people. They are then invited to think about how they can make a peace gesture with person of their choice. Children are told that this is the challenge for the week and the session ends.

Session No 4: Cali is my environment

Learning Objective: To recognise the importance of taking care of Cali and its inhabitants, because it is the place where I live.

Proposed learning activities: (i) Initial greeting and welcome: The children are reminded of the rules of interaction. Talk about how they did in the week's challenge. (ii) Game activity: 'Cali is my city': Brainstorm to identify the spaces that make up a city like Cali: park, stadium, school, house, police, fire brigade, church, etc., without repeating any words (similar to the boat exercise). (iii) Specific Activity: 'Peace and Citizen Culture'. Three bags are used in this activity. One that is filled with cards with the word 'peace' repeated many times; another one is filled with cards that include various words related to citizen culture such as: dialogue, kindness, generosity, respect, forgiveness, freedom, tolerance, union, etc. And the last one contains the spaces identified in the initial activity (church, stadium, park, library, hospital, etc.). Each participant is then asked to take one card from bags number one and three, and two cards from bag number two. This will give each of them 4 cards with 4 words. Each child is then given a sheet of paper and asked to write on it what each word in bag 1 and 2 means to them and then how those words are evidenced in the place that came out of bag 3 (in the case of visually impaired children, this would be done orally). Afterwards, a plenary session is held, reinforcing the importance of making Cali a better place to live in, based on our good behaviour. At the end, the challenge of the week will be to make a story, message, fragment, drawing, expression, etc., about what has been done during the day.

Session No 5: Safe places and risky spaces

Learning Objective: List safe places and risky spaces within the city.

Proposed learning activities: (i) Initial greeting and welcome. The children are reminded of the rules of interaction. They talk about how they did in the week's challenge.

(ii) Specific game activity: safe places and risky spaces. The children are organised into two groups and divide the board into two parts. One side contains the following sentence: ‘Safe places’ and the other contains the phrase ‘Risky spaces’. Then each of the members will come to the front and take a card out of a bag containing a space/situation in which they will have to decide, within their daily experience, whether it is a safe place or a risky space and justify their decision. At the end, a plenary session will be held to reinforce the importance of self-protection by using safe environments to avoid any negative action against us. There will be no challenge of the week.

Session No 6: We are equal, we are different.

Learning Objective: Recognise their country as their home and encourage them to take care of it.

Proposed learning: (i) Initial greeting and welcome. The children are reminded of the rules of interaction. (ii) Specific game activity: ‘Colombia is Peace’: For this activity, the children will be organised into groups of four, and each of them will have a poster containing a silhouette of Colombia, on which they will be asked to draw, paint, and write words about how they feel about their country. At the end, each group will present their posters. (iii) Alternative game and specific activity: ‘Colombia is peace’: For this activity the children will be divided into groups of four, and each group will write down (Braille), all the positive things they feel about their country and what they think needs to change. At the end, each group will present their posters.

Session No 7: My Commitment is...

Learning Objective: Formulate my commitment in terms of peace and civic culture.

Proposed learning activities: (i) Initial greeting and welcome. The children are reminded of the rules of interaction. (ii) Game activity: In this session the participants are asked which of the activities they would like to do again (The boat, the names, the human knot). (iii) Specific alternative game Activity: ‘My Commitment is...’. In this activity everyone will say a peaceful action that can help make their school, their family, their city, or Colombia a better place (asking for forgiveness, standing in line, respecting others, etc.). They are then asked to think about their commitment to peace (which will be audio-visually recorded as input for the transmedia narrative). The session and the project will end with a round of applause for everyone and with an invitation to a future special event where the narratives resulting from the work carried out in the workshops will be presented

In this way, seven workshops are proposed based on the scope of the project ‘Peace is my story’, carried out by the Secretariat for Peace and Citizen Culture of the Local Authority of Cali, relying on the postulates of active learning and social inclusion. However, how can it be ensured that in the outcomes of these spaces can lead to the construction of a transmedia narrative?

4.1 SCOPE OF A WORKSHOP PROPOSAL AIMED AT PRODUCING A TRANSMEDIA NARRATIVE ABOUT CITIZEN CULTURE

To begin with, as the pedagogical proposal suggested, each child's commitment in the final activity of the programme should be audio-visually recorded. It is proposed that three cameras be used to ensure that all thoughts, opinions, proposals, agreements and disagreements in the sessions can be recorded. It is also worth noting that there will be other inputs to be used in the different sessions, including drawings, posters, and different written deliverables.

All these communicative deliverables will be used for the transmedia project, as suggested by the proposal for inclusive transmedia narrative for functional diversity (visual or hearing impairment) proposed by Cardozo (2021). This leads to thinking about contents or narrative elements in which all these different audiences with disabilities converge, which would ultimately lead to making visible the imaginaries of civic culture that children with visual and hearing disabilities have, based on how they perceive their daily lives.

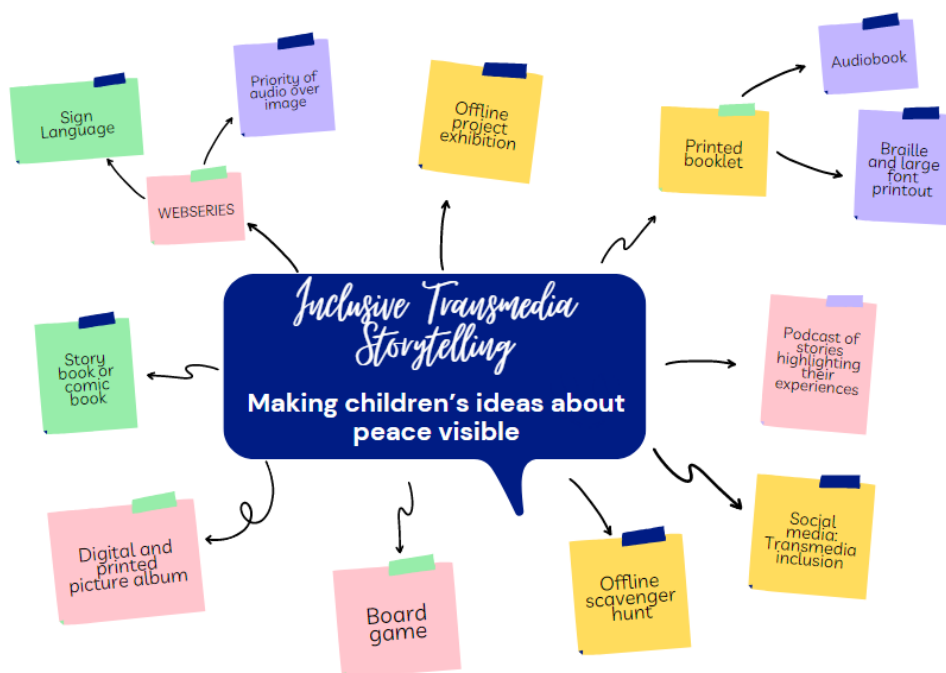


Figure 2. Transmedia narrative outline for from a disability perspective

In this way, a series of workshops are proposed that address different elements of citizen culture for children with visual or hearing disabilities, using an active learning methodology that promotes not only teaching/learning based on the experiences and

opinions of the children themselves, but also provides the opportunity to generate inputs for the creation of communicative outcomes that result in inclusive transmedia narratives.

5 | CONCLUSIONS AND FINAL CONSIDERATIONS

When working with children with a visual or hearing impairment, it is necessary to understand that it is preferable to increase the number of workshops rather than to extend their length. Pedagogically speaking, attention spans are shorter, not only because of their age, but also because of their functional diversity.

In order to propose a series of pedagogical activities within active learning, it should be remembered that these are neither prescriptive nor rigid in their conception and application, as active learning brings into play the actual existing conditions. In other words, any adjustment is valid and welcome, as long as it meets the needs of the social context of the social group participating in the programme.

This design proposes active learning activities for the teaching/learning of the concept of civic culture which, in turn, will enable the subsequent construction of a transmedia narrative. The outcomes fulfil both a pedagogical objective and a purpose of constructing a series of inputs for the creation of communicative products that make visible the experiences, imaginaries and/or thoughts of children with visual and hearing impairment. It is worth mentioning that this production exercise will be carried out at a later date once the current pandemic is over and fieldwork with children can be done.

Two final considerations should be made. The first is an underlying question regarding the subsequent work for the production of the inclusive transmedia narrative. After working with the children's opinions and inputs from the workshops, is this transmedia narrative a collaborative or collective exercise? In order to address this question, I would like to quote the questions posed by Nuria (2008): Is collective narrative possible? How can collective narrative be done? What is the difference between collaborative storytelling and collective storytelling? And if these narrative models are not fully developed, how can we consider a new model of audio-visual narration? (Nuria, 2008, p.3).

Finally, I would like to mention that this study is a contribution based on social inclusion research. This approach itself needs to be addressed, as it does not usually use narrative qualitative methods, such as life stories, and much less transmedia narratives. As research tends to be focused on impairments and not on abilities, the population with functional diversity is marginalised as an object of study, whose participation is scarce or non-existent. Therefore these workshops are highly valuable, as they make it possible to produce content that makes visible the opinions and experiences of children with visual or hearing impairment. 'Disability studies has strategically neglected the question of the experience of disabled embodiment in order to disassociate disability from its mooring in medical cultures and institutions' (Mitchell and Snyder. 2001, p. 368).

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