



CORSO DI DOTTORATO DI RICERCA IN
CULTURA, EDUCAZIONE, COMUNICAZIONE
Curriculum Lifelong Learning

XXIX
CICLO DEL CORSO DI DOTTORATO

**Personal digital storytelling as a tool for
nonviolent educational environments**

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Acknowledgements

First and foremost, may all honor be given to God for the completion of this work. He was my light under this very special - and many times very dark - period of my life. For Him now I know I have a purpose, a new strength and a self-knowledge that I didn't know I had to achieve.

I am deeply thankful to my parents, Lety and René. For their everlasting and unconditional love. For supporting me in my decisions, for the many prayers, for always letting me go back home. My rocks. I am what I am because of them.

To my beloved sister Sandy, because despite the distance I felt her love when I needed it the most. And I needed it many times. Thanks for all the advice, the scolding, the moments of laughter, for the therapy. Thank you for allowing me to continue to grow with you.

I also express my appreciation for my brother (in law) Brent, my nephew Drake and my niece Devonee, for all the cheers, the faith set on me, and because they have allowed me to do this even at the cost of not spending important moments together.

I am grateful to my tutor, Prof.ssa Isabella Loiodice, for the opportunity she has given me, the direction, and for the patience with me during this period (during which I needed a lot of patience!)

Many thanks go to my tutor, Dr. José Luis Rodríguez Illera, for the advice, the direction, and his understanding. For the trust he placed in me, since he was the promoter of my application to the doctorate, and for opening me a space in his work team.

To all the teaching and administrative staff of the University Rome 3. Especially to Prof. Francesco Mattei, and to Aldo Rocchegiani, because without his help the administrative chaos would have devoured me. Also to all the people involved in granting me the scholarship that allowed me to embark on this adventure.

Many thanks to all the wonderful people I met at the University of Foggia: Pierpaolo Limone, Anna Dipace, Manuela Ladogana, Katia Sannicandro, Federica Cirulli, Annamaria De Santis, Valentina Mustone, Giusi Toto, Elisa Muscillo, as well as the all professors I have met thanks to being in that institution.

Thanks go to my dear Claudia Bellini: for opening your heart and your home to me, for all the help given, for being my accomplice. Love you, B.! To Lucia Borrelli, for her tenderness, affection, and for being my best Italian teacher. And to Sara Djelveh for the encouragement and the shared moments.

Many, many thanks to my GREAV girls: Núria Molas, Silvia Alcántara, Mónica Kaechele, Paola Ascensio, Frédérique Frossard, and the male element: Ferrán Sanchez. For the support, for the therapy, for the advice, the coffees, the laughter and the accompaniment. Special thanks to Cristina Galván for letting me enter her classroom and allowing me to do a very important part of this research.

VIP thanks to Laura Sorroche, because she "rescued" me and welcomed me in her home when I needed it most. For the opportunity to build a friendship, for the times of shared joys and sorrows.

To the teachers Marilú Paredes and Jesús Ignacio Sánchez from the Escuela Secundaria No. 143 Ermilo Abreu Gómez in Mexico City: thank you very much for opening the school doors without conditions, and entrusting your students to me.

Thankfulness to my teachers, present and past, colleagues always, who have inspired me and supported me: Gloria Londoño, José del Tronco, Cristóbal Cobo, Tricia Jenkins, Alejandro Pisanty.

My gratitude to the bunch of family I have (everyone, but especially David, María José, and Emma for being the official family representatives in Spain), and friends who supported me from day zero of this adventure, who were there sending good vibes, praying, sharing moments with me digitally, patiently waiting for my messages or calls. Evelyn (¡qué aguante!), Mariana (for all purrrs), Edgar, Rizkallah (my adopted brother), Alex T., Israel, Mariel (you inspire me, girl! And thanks for my tortillas!), Víctor (and Brenda for bringing my stuff!), Jorge (also thanks for the tortillas!), Vicky, Diego, Ivy, Suheyl, Helena, Víctor and Citlalli, Will, Shane, Juls, Kika, Rox, Rosco, Bear, Yad, Miguel, Michelle, Coppe, Rober, Arturo, Caro, Raúl, Paola M., Juanita, Maricarmen, Rubén, sister Dolors (for all the kindness). To Jorge Villalpando for sharing his photo and granted permission to use it. To all of those who supported me during the most difficult moment, Adam, Kate, Syd, and specially Ben Gleize and his family.

I know that in the master's thesis I said that if I missed someone I would mention them in the doctoral thesis, but there are so many of you that I know that many escape me right now!

Thank you all for being a part of this episode of my personal story. I love you all, and I thank God for placing you in my life, and me in yours.

To my not-friends, to those who left: thank you leaving, and for the learning I now have.

I am grateful to Gigio, Fofy, and Croqueta for the fluffy therapy moments, and for showing me what mindfulness is.

In memoriam: Lee Andrew Wheeldon. Thanks for all the love, for the memories, and for believing in me.

And finally, thanks to music again. Music has been with me since always, since I wrote my other two thesis, and it has served me as inspiration. In this occasion I also appeal to country music, and not just because of the music, the rhythm, but also because country is par excellence a narrative genre of music. Great songs, great stories, great storytellers which have allowed us to find ourselves in their words, to recognize ourselves in the described situations. Song that have encouraged us to go forward and not to give up.

I selected two songs that curiously together operate as a dialogue among a girl and a boy. The first exposing bullying acts, and feelings towards her bully, rebuking him about his attitude, and encouraging him to know her as a person, so that he will see that they are similar. She appeals to the aggressor's empathic sense. The second song sounds like a friend, a sympathetic, empathic voice that understands the situation of people who suffer from violence, and who at the same time encourages them to be strong, not to feel alone, much less invisible, to know that everything can be changed, and at some point the pain will be gone. It is a voice of hope.

These songs by having the particular characteristic of being singed by two young artists, and having lyrics that talk about violence and feelings towards it, both songs, both stories, have been used in educational settings as intervention material, in specific for school violence, bullying-related issues in English-speaking schools, particularly in the United States. I hope that one day, more educational spaces use on daily basis songs and stories for educating nonviolent, peaceful, and empathic people.

Hey bully

Morgan Frazier

You say I'm too fat, you say I'm too
skinny
You say I'm not cool, you say I'm not
pretty
Then you spread it all around
And post it online for the whole world to
see.

Why, why you wanna make me cry
And laugh at me like that?
Does it make you feel good making me
feel so bad?
Hey, bully

Did someone hurt you
Make you feel small?
You take it out on me
'Cause it makes you feel tall
I bet you're scared and alone
If you looked in my eyes, you'd see
Hey, bully, you're a lot like me.

In the back of the bus, you're a big star
But you took a little joke a little too far
And the headline news says
The kids aren't always playing so nice
Out in the schoolyard

Why, why you wanna make me cry?
You don't even know who I am
If you gave me half a chance, we just
might have been friends
Hey, bully

Did someone hurt you
Make you feel small?
You take it out on me
'Cause it makes you feel tall
I bet you're scared and alone
If you looked in my eyes, you'd see
Hey, bully, you're a lot like me.

It would be so easy to hit back at you
Use my pain to hurt you too
Oh, but if I do, nothing would change
I won't be a link in your chain.

Did someone hurt you
Make you feel small?
You take it out on me
'Cause it makes you feel tall
I bet you're scared and alone
If you looked in my eyes, you'd see
Hey, bully, you're a lot like me.

Yeah, bully, you're a lot like me
Ooh, you're a lot like me
Hey, bully, you're a lot like me.

Invisible

Hunter Hayes

Crowded hallways are the loneliest
places
For outcasts and rebels
Or anyone who just dares to be different
And you've been trying for so long
To find out where your place is
But in their narrow minds
There's no room for anyone who dares to
do something different
Oh, but listen for a minute.

Trust the one
Who's been where you are wishing all it
was
Was sticks and stones
Those words cut deep but they don't
mean you're all alone
And you're not invisible
Hear me out,
There's so much more to life than what
you're feeling now
Someday you'll look back on all these
days
And all this pain is gonna be invisible.
Oh, invisible.

So your confidence is quiet
To them quiet looks like weakness
But you don't have to fight it
'Cause you're strong enough to win
without a war.
Every heart has a rhythm
Let yours beat out so loudly
That everyone can hear it
Yeah, I promise you don't need to hide it
anymore
Oh, and never be afraid of doing
something different
Dare to be something more

Trust the one
Who's been where you are wishing all it
was
Was sticks and stones
Yeah, the words cut deep but they don't
mean you're all alone
And you're not invisible.
Hear me out,
There's so much more of this life than
what you're feeling now
And someday you'll look back on all
these days
And all this pain is gonna be invisible.

These labels that they give you
just 'cause they don't understand
If you look past this moment
You'll see you've got a friend
Waving a flag for who you are
And all you're gonna do
Yeah, so here's to you
And here's to anyone who's ever felt
invisible.

Yeah, and you're not invisible
Hear me out,
There's so much more to life than what
you're feeling now
And someday you'll look back on all
these days
And all this pain is gonna be invisible
It'll be invisible.

INDEX

I.	PRELIMINARY ASPECTS	1
1.1	Introduction	1
1.2	Organization of the document	4
II.	THEORETICAL FRAMEWORK	6
1.	A social problem: the many faces of violence.	6
	Nonviolence as a counterpart	
1.1	An approximation to violence	6
1.1.1	What is violence	7
1.1.2	Aggression and violence	10
1.1.3	The characteristics of violence	17
1.1.4	A revisited typology of violence	19
1.2	Understanding school and educational violence	35
1.2.1	Defining school violence	35
1.2.2	Peer violence	38
1.2.2.1	The role of identity development	38
1.2.2.2	Bullying	41
1.2.2.3	Cyberviolence	43
1.2.3	Institutional or school violence	46
1.2.4	Context violence	49
1.2.5	Looking further (school) violence	51
1.3	A counterpart: nonviolence	54
1.3.1	On the concept of Peace	54
1.3.2	Conflict as a positive element	61
1.3.3	Nonviolence	66
1.3.3.1	First reason: the little scientific attention to the issue	67
1.3.3.2	Second reason: a matter of semantic	69
1.3.4	The communication process	75
1.3.4.1	Communication as a human need	75
1.3.4.2	Communication as a process	77
1.3.4.3	Characteristics of human communication	81
1.3.4.4	Mediated communication	87
1.3.5	Empathy	90
1.4	Promoting nonviolence at educational contexts	97

1.4.1	Intervention programs	97
1.5	Synopsis of the section	114
2.	Digital storytelling as a tool for education	120
2.1	What is storytelling?	120
2.1.1	The evolutionary aspect of telling stories	120
2.1.2	A minimal approach to narrative theory	125
2.1.3	The narrative structure	131
2.1.3.1	Additional narrative elements: scripts and schemas	133
2.2	Narrative becomes technological: digital storytelling	136
2.2.1	Classification of the structure	136
2.2.2	Classification of the manifestation	137
2.3	Putting the “Personal” in Digital Storytelling	139
2.3.1	Defining Personal Digital Storytelling	139
2.3.1.1	About the autobiographic approach	142
2.3.2	Characteristics of Personal Digital Storytelling	150
2.3.2.1	The seven constitutive elements	150
2.3.2.2	Typologies	154
2.4	Uses and projects with Digital Storytelling	159
2.4.1	On why digital stories are used	159
2.4.2	Application of (Personal) Digital Storytelling in educational settings	160
2.4.2.1	Examples	166
2.4.3	Using Personal Digital Storytelling as part of intervention programs	168
2.4.3.1	About the PDS’ potential	168
2.4.3.2	On the interventional aspect	170
2.4.3.3	Examples	172
2.5	Synopsis of the section	175
III.	THE RESEARCH	178
1.	The research plan	178
1.1	Justification	178
1.2	Problematic situations	181
1.3	Limits, questions and objectives of the research	183
1.3.1	Limits	183

1.3.2	Questions	184
1.3.3	Objectives	184
1.3.3.1	Main objective	184
1.3.3.2	Specific objectives	184
2.	Methodological design	185
2.1	Research modality and used methods	185
2.1.1	Case study	187
2.2	General process of the research	188
2.3	Instruments	190
2.4	Regarding ethics, legality and privacy of the study and products	195
2.5	Referential digital storytelling methodology	197
3.	Description and analysis of the interventions	202
3.1	Intervention I1	202
3.1.1	Students' profile	204
3.1.1.1	Demographic and academic profile	204
3.1.1.2	ICT use	204
3.1.1.3	Perception about violence/nonviolence	205
3.1.2	Resulting products	207
3.1.3	Production process	211
3.1.4	Educational contribution	212
3.1.5	Intervention I1 case study	214
3.1.6	Observations on Intervention I1	217
3.2	Intervention I2	220
3.2.1	Students' profile	221
3.2.1.1	Demographic and academic profile	221
3.2.1.2	ICT use	222
3.2.1.3	Perception about violence/nonviolence	223
3.2.2	Resulting products	224
3.2.3	Production process	232
3.2.4	Educational contribution	234
3.2.5	Intervention I2 case study	236
3.2.6	Observations on Intervention I2	242
3.3	Intervention I3	243

3.3.1	Students' profile	244
3.3.1.1	Demographic and academic profile	244
3.3.1.2	ICT use	245
3.3.1.3	Perception of violence/nonviolence	245
3.3.2	Resulting products	246
3.3.3	Production process	247
3.3.4	Educational contribution	248
3.3.5	Intervention I3 case study	248
3.3.6	Observations on Intervention I3	251
IV.	CONCLUSIONS	253
1.1	Results based on the research questions	253
1.2	Limits of the study	256
1.3	Discussion and prospective	257
	REFERENCES	262
	ANNEXES	*

INDEX OF PHOTOS, FIGURES AND TABLES

PHOTOS

Photo 1	Jebel Acacus cave painting	9
Photo 2	“Empathy”	90
Photo 3	Intervention I1. Case study (frame 1)	215
Photo 4	Intervention I1. Case study (frame 2)	216
Photo 5	Intervention I1. Case study (frame 3)	217
Photo 6	Intervention I2. Case study (frame 1)	237
Photo 7	Intervention I2. Case study (frame 2)	238
Photo 8	Intervention I2. Case study (frame 3)	239
Photo 9	Intervention I2. Case study (frame 4)	241
Photo 10	Intervention I3. Case study (frame 1)	249
Photo 11	Intervention I3. Case study (frame 2)	250
Photo 12	Intervention I3. Case study (frame 3)	251

FIGURES

Fig. 1	Conceptual map of violence	34
Fig. 2	Communication process	79
Fig. 3	Social communication process	86
Fig. 4	Social interaction process	94
Fig. 5	Resistance to intervention	106
Fig. 6	Narrative’s characteristics and elements	130
Fig. 7	Freytag’s pyramid	132
Fig. 8	Personal Digital Storytelling typology	158

TABLES

Table 1	Intervention programs’ classification	102 - 103
Table 2	Peace Education Programs classification	108 - 110
Table 3	21 st Century Skills for teaching and learning	163 - 164
Table 4	Interventions, number of participants ad number of stories obtained during the research	190
Table 5	Topics, variables, categories and subcategories for analysis	192 - 195
Table 6	Matrix of analysis. PDS Intervention I1	208 - 210
Table 7	Matrix of analysis. PDS Intervention I2	224 - 231
Table 8	Matrix of analysis. PDS Intervention I3	246 - 247

List of abbreviations and acronyms used in this work

CDC	Centers for Disease Control and Prevention
DST	Digital Storytelling
FLACSO	Facultad Latinoamericana de Ciencias Sociales
ICT	Information and Communication Technologies
MOOC	Massive Open Online Course
PE	Peace Education
PEP	Peace Education Program
PDP	Personal Development Program
PDS	Personal Digital Storytelling / Personal Digital Story
SMS	Short Message Service
UNAM	Universidad Nacional Autónoma de México
WHO	World Health Organization
WWW	World Wide Web

I. PRELIMINARY ASPECTS

1.1 Introduction

For several years now, scholars and researchers have talked about the evident change that the "technological revolution" has generated in diverse contexts, both economic and political, but especially in the cultural and societal contexts. Such change has permeated all these areas, and educational contexts have not been the exception.

These changes have rethought the work processes of the educational centers, who now need to incorporate in such processes various technologies that allow them to teach in a more efficient way. At the same time, these technologies have facilitated and accelerated the shift from traditional pedagogical practices such as behaviorism to practices based on cognitive and constructivist theories. This has coincided with the reinforcement of the idea that learning must be an activity carried out throughout the life of individuals.

One of the consequences of all these technological and paradigmatic changes has been that, thanks to the cheapness of electronic devices and their relative ease of use, many creative but mostly communicative processes that were restricted to traditional media (such as television and radio), have been adopted by amateurs, non-professionals, but enthusiastic people who appropriate these technologies, to express themselves and communicate, creating contents that are subsequently disseminated in alternative ways. The internet has facilitated this process, as it has sent these contents to various niches or select groups that otherwise would not have had access to them. This has also facilitated the feedback and the possibility of interaction between the creators-senders and the receivers, in ways that were not previously possible, generating changes in this communicative process mediated by accessible and easy-to-use technologies.

As we will see later, one of these enthusiasts was Dana Atchley, who started to tell his personal stories as a theater performer using these new technologies. He was followed briefly after by Joe Lambert and Nina Mullen, who together founded the Center for Digital Storytelling (now StoryCenter) in 1994. This center was the focal point for the diffusion of what we now know as the digital storytelling movement.

It should be noted from the outset that the use of stories is not new, nor has emerged from the time when digital technologies were used by Atchley and other pioneers. Several authors over the centuries have recognized the power of stories for teaching and learning processes: “The commitment to storytelling, from ancient Greek times to the present, is not the result of pure chance or the whim of a few individuals. Beyond the etymological roots - to *narrate* and *know* evolved from the common root of the ancient Sanskrit *gnâ-*, storytelling has been a key element in our culture. Furthermore, it has become an indispensable factor in the transmission of knowledge” (Palau, 2014; cursives in original).

Thus, with the facilities provided by technology, and the bases established by the ancient art of telling stories to teach and learn, resulted in adopting digital storytelling as a means used in schools, as teaching material, or as an educational project of a constructivist nature, for the development of skills and competences on the part of the students. Beyond the idea that the medium allows new forms of writing, creative expression or interpretation of messages, and encourages the development of literacies and digital skills for the new century, scholars, teachers and facilitators have begun to recognize the potential that this tool has to be used in socio-educational interventions.

As it will be outlined below, the author of this thesis had professional experiences related to researching and developing projects focused on violence prevention and the promotion of life skills, in formal educational contexts of secondary level. These experiences allowed us to identify one of the many problems that afflict these institutions, but especially the students: generally the school system does not allow children and young people to participate in the decisions that are made regarding their training. In other words, schools do not allow the voices of students to be heard, both in terms of their education, and the problems or difficulties that afflict them day by day. Thus, many of the actors in these contexts (teachers, school authorities, decision makers) have not yet understood that it is necessary for students to be able to express themselves freely, and to recognize their needs, feelings and desires, as these constitute the basis for the generation of their life narratives, which permeate both their academic performance and their inclusion as individuals members of a given society.

Thus, the general assumption we are trying to explain here is that personal digital storytelling - as a lifelong learning educational instrument - can serve for developing students' life skills and competences (in addition to the technological or communicative

skills), in order to contribute for the promotion of nonviolence values and ideas, such as empathy. Even though there are studies recognizing the connection between digital storytelling and violence (Stacey & Hardy, 2011; Rodríguez Illera, Fuentes & Londoño, 2011), at the moment there are not enough specific studies linking these aspects together, being this thesis a further contribution to understanding the way in which digital stories can be implemented as part of a socio-educational intervention, designed within the 21st Century Skills for the Knowledge Society framework and the Peace Education Programs.

1.2 Organization of the document

This work is structured in four sections: introduction, theoretical and referential framework, the research plan, and the conclusions and prospective. In the first section developed here, the main focus of the research is contextualized, and the general assumption under which it was developed is briefly introduced, implying the importance this research has for us.

The second section, referred to the **theoretical framework** is composed of two large blocks or chapters: violence and nonviolence in the first block, and narrative and digital storytelling in the second block. In each of these blocks, we begun by defining the most relevant concepts that support the research, trying to explain the importance of the same, and the way in which these concepts are related to each other.

As it is possible to see, there is no specific section dedicated to the educational theories that articulate the thesis, because there are concepts permeating in a regular way the two theoretical sections. We believe that while pedagogical theories are fundamental to the understanding of our work, we assume that the readers of this thesis are people who are familiar with such theories. However, it will be noticed that are based mainly on the principles of the cognitive and constructivist educational paradigms.

Thus, the first section has a broad reference review, where education and development of the individual is seen transversally from the ecological model of Bronfenbrenner (1987), and the different implications that these have with the social sphere (referred to the topics of violence, nonviolence and communicative processes), and the individual sphere (referred to the implications of narrative in the mental and attitudinal development of people).

The second section corresponds to the **research plan**, which makes a first account for the justification of this work, the elemental research aspects such the research questions, general and specific objectives, as well as the methodological approach used. The different data collection instruments are also presented, and the results obtained in the research process are presented and analyzed under the light of the theoretical references.

Finally, the section of **conclusions** and prospective summarizes the conclusions we reached with the empirical research, responding to the previously posed research questions. In addition, an analysis of the limitations of the traditional digital storytelling methodology is made, as well as a brief discussion of the results, and closing with some brief outlines for future research contributions.

II. THEORETICAL FRAMEWORK

1. A social problem: the many faces of violence. Nonviolence as a counterpart

1.1 An approximation to violence

When this work started, one of the main influences when deciding its focus was a series of previous experiences developed by the Facultad Latinoamericana de Ciencias Sociales, FLACSO México, carried out from 2009 to 2012, related to school violence and coexistence in Mexican schools. During that time and after the implementation of two projects (a conflict mediation MOOC, and an online citizen observatory for school security), the research team (in which the author of this thesis was a participant) carried out two investigations for better understanding the situation of school violence and its actors, and how this process was influenced also by a heavy national wave of violence related to drug trafficking in the country. Surveys were applied but most of the information was provided by in-depth interviews with principals, teachers, family members and students. Those interviews were revealing in two senses: 1) there was a general feeling of being severely affected by violence, mostly related to school, but also a feeling that there was more violence that could not be explained. 2) In general people were open when the interviews were carried out, and continuously told us that there were no explanations from authorities and governments, and that nobody listened to them. Students, in particular expressed that they wanted to be heard, but there was no one listening to what they have to say, about school, about violence or about their lives.

It was considered necessary to start with the concepts associated to the idea of violence, as they will help us to establish a base for comprehending those manifestations, not only happening inside educational contexts, but also in everyday life that could permeate the individuals' lives. "If we still have some hope that knowledge can be a useful instrument for social emancipation, we must identify and explain the conditions in which violence emerges and is triggered; this means that violence must be addressed as a field of research, rather than lamenting at its intended fate" (Lull, Micó, Rihuete & Risch, 2006). Continuing this idea, it is undeniable that violence is, without a doubt, an immense subject that has generated uncountable data and documents that had been written for thousands of years. However, in recent years violence has become a topic that is

permeating in a very sensible way politic agendas all over the world¹. There are now, more than ever, a series of organizations from the public and private spheres that are observing and proposing actions in order to avoid and/or control the violence generated in rather diverse areas and through its different manifestations. Nevertheless, it is still a highly diffuse social phenomena: most of the time we can recognize it, especially when violence is physical or manifest, but in many cases we cannot, which makes it even more difficult to grab and to fight back.

1.1.1 What is violence

The practice of violence, like all action, changes the world, but the most probable change is to a more violent world.

- Hannah Arendt

According to the online dictionary of latin etymologies Etimologías², the word *vis* created a family of words. *Vis* has the meaning of “strength”, when together with the suffix *-lentus*, that adds a value of continuity, originates the adjective *violentus* meaning “someone that uses force continuously”, a violent person that imposes to other over time. In addition, there are two derived words: the verb *violare*, or “the act of being violent, using aggression, to damage” and *violentia*, meaning impetuosity, rage, cruelty and malice. Also, from *vis* derive the words *violo*, to injure, spoil or defile, *vigeo* or vigor (strength, lively), *vir* or virility and *virtus*, manhood.

The Collins Dictionary³ defines violence as “1) the exercise or an instance of physical force, usually effecting or intended to effect injuries, destruction, etc.; 2) powerful, untamed or devastating force; 3) an unjust, unwarranted, or unlawful display of force, especially such as tends to overawe or intimidate.”

¹ It is surprising the fluctuation of the interest on violence through the years even when it is a matter of “life and death”.

Arendt (2005) said it back in 1969: “No one engaged in thought about history and politics can remain unaware of the enormous role violence has always played in human affairs, and it is at first glance rather surprising that violence has been singled out so seldom for special consideration.”

Maybe it is the fact of its extricate and complex nature, that we will comment later on.

² *Violencia*. (n.d.) In *Etimologías de Chile*. Retrieved from: <http://etimologias.dechile.net/?violencia>

³ *Violence*. (n.d.) In *Collins Dictionary*. Retrieved from: <http://www.collinsdictionary.com/dictionary/english/violence>

However, even though it is noticeable that some of the senses of the original etymology of the word points towards the idea of physical strength or force - especially of a man or as a manly quality-, and that this idea also continues in the meanings provided by the Collins dictionary, we can say that *force* is not a synonym of it as can be also related to natural and biological aspects (force of nature) and physical endurance. Besides, most scholars and polemologists⁴ agree that there have been changes of the concept of violence through time and space, a historical relativism on how this is perceived, with points of view even totally opposed to each other. Violence is a human and social expression, but not universal, as each society develops different types of violence. Moral and cultural codes change continuously: "Through times, the criteria of violent has been elaborated (...) from practice. (...) This leads us to think that "violence" is a concept denominator always under construction" (Lull et al., op. cit.; Domènech & Íñiguez, 2002) meaning that according to each societal organization, context and time, violence is always understood in many different ways.

Associated with the previous idea, Blair (2009) pinpoints that there is great difficulty in conceptualizing the term violence, as there is a wide semantic variation of the word, that ends up naming things that are diverse from each other like power, potency, force⁵, authority. Different disciplines may have several perspectives when trying to decipher human violence as a phenomenon. Blair also refers to Jacques Semelin (1983 in Blair, op.cit.) who says that there is not a theory that can explain all forms of violence, and when someone speaks of it we should ask this person what he or she understands violence is. But in order to do so, from an academic point of view, "which is the ingredient that certain things contain to consider them violent? Could violence be an appreciation rather than evidence, a criterion rather than a fact?" ask Lull et al. (op.cit). Regarding this appreciation and/or criterion Domènech and Íñiguez (op.cit.) are very specific: "(...) the involved actors (in violent situations) do not have a homogeneous profile, but they have shown nuances and products of concrete sociohistorical contexts. (...) The interpretation we make about it (...) is not constant, but contingent and affected by interpretative resources that are socially available." It is a duty then, trying to understand the processes

⁴ Polemology is the study of conflict and war (Arendt, 2005).

⁵ Arendt (2005) clearly differentiates these terms: Power refers to the human capacity to act together, meaning that power is related to violence (and institutions) but is always exerted by more than one person. It is a matter of numbers and doesn't require any justification, but legitimacy. But when speaking of a "powerful man", we are actually referring to his "potency" in his personality or actions. Potency is an individual characteristic, property of an object or a person. Related to force, Arendt says that should be restricted to "force of Nature" or "force of circumstances", to indicate a certain amount of energy liberated by nature, or physical and/or social movements.

by which societies and individuals are provided with these interpretive resources using our own.

Continuing with our sociohistorical and comprehensive path, violence as a practice and according with Malešević (2016) there are four basic sources of data to establish how old human violence is. The first source comes from the observation of other great apes and the etiological analogies with human behavior. Regarding this, sociobiologists consider that there was an evolutionary necessity of violence for the survival of the hominid species.

The second source, refers to the archeological approach and the finding of weapons, representations of possible warfare, and skeletal remains demonstrating conflict, but as with many disciplines, it requires interpretation that could be biased, no matter how advanced is the technology applied for its study. For example, the cave painting of Jebel Acacus (Photo 1) that seems to depict a scene of violence is taken as evidence of a violent society existing since (or even before) the Paleolithic. However, most of the cave paintings we know from this historic period represent hunting scenes or everyday life activities, and it is too venturous to say there were violent societies just for one painting.



Photo 1. Jebel Acacus cave paintings

The third source is referred to documentary records that could be considered as literature such as the Bible, the Iliad and the Odyssey. For example, let's just remember the story about Cain and Abel and how the first killed the second - his brother - because of jealousy: "And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him" (Genesis, 4:8, The New King James Version).

Despite the depictions of violence in these documents, modern historians agree that most of those documents exaggerate numbers. We will add that they also exaggerate a whole reality in order to provide a core of values that fit their ideology (that could be positive as social regulation), but also as means to hold power and a coercive position (Malešević, op.cit).

The last source, is provided by ethnographers and observation of present-day hunter-gatherers. However, these people should be considered as having a kind of alternate reality also, with different social organization, hierarchies, attitudes and values that cannot be compared with most of modern societies, and that as every other society, they also could have had changes through time and cannot be considered as representative as scientific evidence.

1.1.2 Aggression and violence

It is to say that the first source proposed by Malešević (op.cit.) is related to a biological point of view established by some scholars like Steven Pinker and Azar Gat, Paul Shaw and Yuwa Wang. They argued that human beings are "genetically predisposed or wired to be violent", as a predetermined condition that allows humans to follow a certain course of (violent) action, like there is no other alternative, and stating (without truly naming it) that this point of view is heavily anthropomorphic and theriomorphic. Such point of view is wrong, as if it is a manner of asking humans to take and justify their actions by other species' genetic dispositions and "norms of conduct" (Arendt, 2005).

This biological argument is related to the concept of "aggression", as it is a conduct (or a group of conducts), that is indeed present in animals. According to Carrasco and González (2006) the word is derived from the latin *agredi*, and that one of its meanings is "being against someone with the intention of producing harm". These authors refer to aggression as a "punctual conduct, reactive and effective, in front of determined situations".

There are many concepts also related to aggression, one of them is “aggressiveness” that, according also to Carrasco and González, is a “‘disposition’ or ‘tendency’ to behave in an aggressive way in different situations”. But “aggression” and “aggressiveness” are often treated as synonyms of “violence”, when they are not, and there is a necessity to differentiate that: aggressiveness is considered as “an innate behavior that is displayed before determinate stimuli⁶ (...). It is pure biology.” (Sanmartín, 2010). As biological conduct or impulse, it can be understood as a functionality in animals that facilitates chemical and physical reactions that allow them to hunt, to choose a mate, to protect themselves and defend a territory (Arendt, op.cit.). As animals, humans have this conduct, that can be seen as “positive” (when it is aimed to serve those basic needs), or “negative” and destructive, when there are present the four indicative constructs of aggressiveness: emotional susceptibility, irritability, rumination, and guilt (Del Barrio & Roa, 2006) that can lead and be identified as violence (Sapio & Zamperini, 2007 in Webel & Galtung, 2007).

Aggressiveness can be controlled by humans, if it is not related to neurochemical and/or neurobiological imbalances⁷ and by learning. We try not to be - or sometimes we are not at all - aggressive as it is not well perceived in social contexts and it is considered inadequate. This means that aggressiveness can be controlled by sociocultural means as there has to be a social relationship, which needs norms and rules (Domènech & Íñiguez, op.cit.). Besides, as Collins (2008) postulates: “People are not on a hair of trigger of aggressiveness, ready to be released by the slightest catalyst”, as a number of conditions have to be met. And some scholars consider that it also can contain a “positive character”, that could be used in finding a “pacific solution to conflicts” that is a quality that violence doesn’t have, as it always has a “negative valence” (Carrasco & González, op.cit.).

Carrasco and González also illustrated the multiplicity of models that have tried to explain what aggression is, from the ethological, biological sociobiological models, to the cognitive and socio-cognitive approximations. As we have stated, the merely biological

⁶ A stimulus (stimuli in plural) is defined as “any event that an individual is able to perceive and feel. (...) [I]s everything that a person can receive through the senses, and everything capable of generating a sensation in the human organism” (Berlo, 1984).

⁷ Neurochemical imbalances can be related to a lack of organic molecules such as serotonin (Del Barrio & Roa, 2006), dopamine, and GABA and an excess of adrenalin and some hormones as testosterone.

Neurobiological imbalances can be related to a low activity in the pre-frontal cortex of the brain, and also the orbitofrontal cortex, (Carrasco & González, op.cit). This particular imbalance is also correlated to changes during adolescence (Blakemore, 2008).

approaches cannot explain aggressiveness all by themselves: “The human capacity to attack can be taken as necessary condition to exercise physical violence (...), but is not enough condition to explain the episodes actual violence that materializes. There will be always missing a causal factor that completes, or rather catalyzes an alleged innate predisposition” (Lull et al., op.cit). Besides, all humans are molded in an multifactorial, ecological way (Bronfenbrenner, 1987) meaning that personal biology predispositions (psychological and physical, that Collins considers just as a “small component” in violent episodes) and conducts are influenced, modified and controlled also by affectivity and relationships with others, contexts as well as sociocultural and political interactions.

We can say that while considering the most meaningful and coherent contributions of the biological, ethological models, Bandura’s socio-cognitive theory (Bandura & Walter, 1974; also 1973 and 1986 in Carrasco & González, op.cit., and 1976 in Domènech & Íñiguez, op.cit.) is the approach that we will adopt for this work, as it explains - in concordance with Bronfenbrenner’s ecological human development model and creating a tripartite model (Del Barrio & Roa, op.cit.) -, where thinking processes (like recalling, learning, self-regulation and self-reflection) are influenced by social action, and these can determine interactions, motivation, affections and conducts (positive and negative).

In this model, Bandura proposes three socially learned mechanisms related to human aggression:

A) Mechanisms that originate the aggression:

- Learning by observation.
- Learning by direct experience.

The influence of family and society (immediate or even through media) is essential. If these admit or use certain amount of aggression, are responsible of its acquisition and propagation. It is important that the individual is predisposed to act aggressive and that the model that is observed is someone with certain amount of authority⁸, significance in the individual’s life (such as parents for a child), and that is a practice reinforced in a specific context through rewards and punishments (for example, a child is punished if is aggressive in his or her home, but is rewarded if is aggressive outside, like in the school. Galtung, 1969, makes this distinction calling it a “negative and positive approach to influence”). However, learning can be separated from the actual execution of an

⁸ Authority is a characteristic of recognition of those that are asked to obey, that doesn’t require coercion or persuasion (Arendt, 2005).

aggressive act (Domènech & Íñiguez, op.cit.) meaning that not everything that is learned is obliged to be carried out.

B) Mechanisms that instigate aggression:

- Justification of the aggression.
- Emotional activation.
- Use of instruments and procedures to inflict damage (like weapons, or in modern days the use of social media).
- Disliking a specific event (as experiencing frustration, being under stress, suffering an attack or being abused).
- Reinforcement of aggression (for example, when a bully is “cheered” by bystanders during an attack).
- Instructional control (generate aggression by command, like when at war or being part of a gang).
- Illusory control (when damage is provoked by hallucinations, like being commanded by a divine force).

C) Mechanisms that maintain aggression:

Bandura, refers to certain cognitive mechanisms as neutralizers of the auto-condemnation (or guilt) by aggression, such as:

- Lessening of the aggression (by comparative to other graver aggressions).
- Justification of the aggression.
- Displacement and diffusion of responsibility (when others command the aggression or this is generated also by others).
- Victims’ dehumanization and attribution of guilt.
- Desensitization (by a perception of “invulnerability”, often showed by narcissistic profiles, or by constant exposure to violent situations, mostly used in media studies).

Through this model, we can see that violence can be considered as an uncontrolled aggressiveness, or aggressive conduct that goes beyond what is considered “normal” or “natural” (Jiménez-Bautista, 2012) in an adaptive sense, that is heavily influenced by

sociocultural aspects and learning⁹ and loaded with perverted affective values and malignity (what makes it dangerous depending on the type of value and its depth). Violence is offensive, generally destructive, as it is an intentional conduct (which, even some models of aggression identify it as a characteristic, there are aggressive conducts - like anger or irritability - specially found in children or immature individuals or those derived from fear or impulsiveness¹⁰ that cannot be considered as violence). But even though intentional, it is often unjustified or justified in wrongful manner (as seen above) and it is, in a contradictory way, “illegitimate, as it usually involves the absence of social approval” and also illegal, as it can be persecuted by law (Carrasco & González, op.cit).

Francisco Jiménez-Bautista (op.cit.) is clear when he states that “violence is any action (or inaction) made to other human being with the finality of causing a physical or other kind of damage, without any benefit for his or her biological efficiency. What characterizes violence is its biological gratuity and its psychological intentionality”. Human nature can “predispose” to a series of options and potential actions, but it does not determine a violent or peaceful orientation. We agree with Arendt (op.cit.) when she pinpoints that there is nothing more dangerous than the “tradition of thought (...) where power and violence are interpreted in biological terms.”

These previous propositions are in concordance with UNESCO’s Seville Statement (1986), which even though it is referred specifically to war, and war can be considered as the greater and ultimate human violent act, it is applicable to any kind of violence:

- It is scientifically incorrect to say that we have inherited a tendency to make war from our animal ancestors.
- It is scientifically incorrect to say that war or any other violent behavior is genetically programmed into our human nature. While genes are involved at all

⁹ When we refer to learning we do it from a broader point of view, but Collins (2008) is more specific as he states that an individual cannot be a successful criminal or violent person without “going through a career of learning interactional techniques”, being these understood, taught and acquired over time, beyond the genetic capacity of each person, but only through specific social interactions.

¹⁰ “Impulsiveness is understood as a multidimensional concept that includes difficulties in containing behavior, handling emotions, (particularly sexual and [as an explaining factor of] aggression), fast information processing, search for novelty and difficulty delaying gratification” (Del Barrio & Roa, 2006). And even though impulsiveness cannot be considered as violence per se, it definitely is a risk factor, which increases the possibility for developing violent conducts. Besides, even if not related to violence, it is a conduct that might affect the psychological development, the learning and socialization processes of an individual.

levels of nervous system function, they provide a developmental potential that can be actualized only in conjunction with the ecological and social environment.

- It is scientifically incorrect to say that in the course of human evolution there has been a selection for aggressive behavior more than for other kinds of behavior as cooperation and mutual help.
- It is scientifically incorrect to say that humans have a 'violent brain.' While we do have the neural apparatus to act violently, it is not automatically activated by internal or external stimuli. (...) How we act is shaped by how we have been conditioned and socialized.
- It is scientifically incorrect to say that war is caused by 'instinct' or any single motivation. The emergence of modern warfare has been a journey from the primacy of emotional and motivational factors, sometimes called 'instincts,' to the primacy of cognitive factors. Modern war involves institutional use of personal characteristics such as obedience, suggestibility, and idealism, social skills such as language, and rational considerations such as cost-calculation, planning, and information processing.

By considering the social aspect to the idea of aggression, we can understand better how violence works. In this regard there are two approaches that complement each other. One from the "micro" point of view and one from the "macro". The first is proposed by Collins (op.cit.) and his "micro-sociological" theory that considers most of aggression and violent acts should be recognized as "micro-behaviors" putting social interaction in the center of the analysis, rather than just individual causes, as "the contours of situations (...) shape the emotions and acts of the individuals who step inside them", and from where we can draw "patterns of confrontation, tension, and emotional flow". The second approach by Malešević (op.cit.) considers an interpretation for violent actions where "instead of tracing violent (or nonviolent) behavior or 'human nature', we assume that the origins of violence are linked to the rise and proliferation of complex social organizations" that are describable from various perspectives. These specific social relations are, as said complex, but also flexible and always changing, from domination through structures as ideologies, and institutions in pursue of certain objectives - with specific tasks and decision-making processes -, generating hierarchies and division roles that, undeniably, lead towards discomfort and aggressions (mostly psychological or symbolic).

Even when Collins disregards to a certain extent the role of structural violence, because it is not a property of individuals, but that Malešević takes into account, we can say that most violence should be understood in terms of social relationships. First, by comprehending those relationships as complex, flexible and always in process of change; and second, understanding that human aggressiveness can be “strategic, symbolic, instrumental, ideological, economic and even sadistic” (Malešević, op.cit.), meaning that cultural and social processes take place in the aggressor(s) long before their actions, and still violence is a “difficult” act to perform because depends of a series of specific conditions in very specific situational processes supported by emotions, among them, fear (Collins, op.cit.).

Nonetheless, social relationships are fundamental for the comprehension of violence in general, but specially for personal, direct violence, more common in Collins’ “micro-situations”, we considered important to go deeper regarding structural violence, as it permeates everything. First we can find that structural institutions and social organizations are capable of pacifying and discipline their members through punishment and control, or in words of Hanna Arendt (op.cit.): “through power”. These regulatory forms are seen as necessary because violent interactions “go against the grain of normal interaction rituals” (Collins, op.cit.). Also Collins, differentiates “bad” and “good” violence, being the latest the one that is carried out and authorized by state agents.

Johan Galtung (1969) states that “(...) if there is no personal violence or threat of personal violence, then a very strong hierarchical order is needed to maintain order and to control conflict; and if there is no structural violence or threat of structural violence, then personal violence will easily serve as a substitute”. But again, even though control is necessary, structural and ideological conditions are what provide or facilitate many elements for violent disposition. According to Galtung (op.cit.) violence is also related with the no-development or underdevelopment of potential possibilities (“somatic and mental realizations”) of human beings, which can be related to the satisfaction or not of their basic needs. Those conditions facilitate through rewards and other mechanisms - like those listed by Bandura (see supra) -, and by its own dynamics a constant unequal goods distribution, and an increase in organizational power where institutions, in exchange for “freedom”, would provide food and “security”, but not without coercive costs, even if it means the destruction of their own individuals, or against those that need to be dominated or eliminated to acquire more resources and to maintain the cycle.

1.1.3 The characteristics of violence

Nowadays, and even though humans tend to peace (as we will see in the next section), violence has deeply affected our everyday lives, as individuals and as groups, becoming a quotidian element that yet requires a great amount of comprehension of all its dimensions and manifestations in order to “encapsulate” it and prevent it. Hence, in order to what has been expressed previously, we considered that even though the ambiguous and multifaceted nature of violence, a definition is required. We will attach to the one provided by the World Health Organization (WHO) in its *World report on violence and health* (2002) where **violence** is defined as:

The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation.

From this definition we can withdraw a series of elements to shed more light for understanding the phenomenon, and that will help us further in this research. These elements can be found, in different order and with more or less rank of importance, in the works of Arendt, op.cit., Galtung, op.cit., Del Tronco, Madrigal, Santiago-Sota, Baggini, Méndez & Navarro, 2013; Echeburúa in Sanmartín, op.cit., Jiménez-Bautista, op.cit., Lull et al., op.cit. In addition to the fact that aggression is not the same as violence, we consider that these general characteristics are a base to whomever pretends to understand the topic:

- Violence is **teleological**. This means that it has an objective or several objectives (short, medium and long term), and an intentionality. That intentional conduct might cause pain and damage through the use of diverse instruments (Arendt, op.cit.). It is violence if the object/subject is hurt or even if is not (Galtung, op.cit.): if an intentionality is present. By “the intentionality of the action and its outcome (...) is emphasized that violence is not an accident nor a game” (Lull et al., op.cit.). When, whatever kind of conduct does not have this characteristic, we can talk about aggressiveness or even “hard play”.

Two considerations regarding this characteristic have to be done: 1) Galtung makes a distinction between intended and unintended violence. The first is referred to what we said previously. When he refers to unintended violence is

when it is related to structural violence, as being so impersonal and connected to profound sociocultural roots and institutions that the violent subject cannot be identified. However, this can be refuted in terms of the knowledge that governments, authorities and institutions do hold regarding the structural violence as their decisions have been provoking it through the years.

2) The first consideration is related to the fact that intentionality can be very much misleading. Lull et al. remark: "(...) statements such as 'violence leads nowhere', 'violence is a nonsense' or 'inhuman violence' frequently transmitted by the mass media, openly promote ignorance". Violence - even if apparently incomprehensible- is not a nonsense and it always has a finality.

- Violence **is not only physical**. Despite this is the first sense that comes to mind (related to abuse, punches, shoving, etc.), it can be also psychological, sexual, economic, moral and social. These types can be presented alone, but in most of the cases two or more of them are often related. These types, especially in the psychological aspect, can hurt the victims in the most vicious ways, even greater than the use of physical force.
- There is, within that particular dynamic of that particular social relationship, a perception, real or sensed, of **the existence of a power inequality** among the victim(s) and the victimary(ies) or aggressor. This power inequality also answers directly to its teleological characteristic, if we consider that power has as its purpose to "determining, influence or shape the future acts of who are subjected to violence or to annul such acts forever if the attack is lethal". Furthermore this "transformation of conducts by the aggressor (or the elimination of conducts) are what will permit reaching, maintain or develop a state of things desired" (Lull et al., op.cit.).
- Violence can happen from one to one individual, from one to many; from one individual to many and from many to many individuals; so we can find violent acts among families, institutions, formal or informal groups, etc., being the top level of this scale, a civilization or a nation (like wars within a nation or among entire nations). With very few exceptions, all social groups around the world present violence in many different contexts, times and forms. It is mostly unpredictable and unlimited, meaning that violence can be **ubiquitous as it can happen in different scales, moments and contexts**.

- Violence is considered by international organizations as a disease, and despite not being the same as aggressiveness it could be supported by its **neurobiological mechanisms**. This can lead to situations, such as self-harming, substance abuse (violence against oneself), or even the *emotional infection*¹¹ of a group (Christakis & Fowler, 2010). Nevertheless, we have to remember that the biological and psychological factors do not determine our tendency to violence, and these intertwine with specific social relationships (authoritarianism, subordination, non-liberatory pedagogies), economic (lack of resources, marginalization), cultural (values, discrimination, racism, xenophobia and gender issues), political (exclusion of the citizens from decision and policy making, wars), and specific historical contexts.

1.1.4 A revisited typology of violence

Continuing with the line proposed by the WHO (op.cit.), is pointed out that: *“The complexity, pervasiveness and variety of violent acts prompt feelings of powerlessness and apathy. An analytical framework or typology is needed to separate the threads of this intricate tapestry so that the nature of the problem – and the action required to deal with it – become clearer”*. This is what should be taken into account every time we talk about violence: the complexity of this problem is such, and sometimes already integrated into our ways of thinking and being in societies (even in a socially accepted manner), that it is more than necessary trying to separate the “threads” that conform it. But, “what

¹¹ Continuing with this idea of “emotional infection” or “contagion”, Nicholas Christakis recognizes the importance of studying social networks:

“(…) anything that spreads by a form of social contagion could be understood in this way, from abstract ideas on the left like patriotism, or altruism, or religion to practices like dieting behavior, or book purchasing, or drinking, or bicycle-helmet [and] other safety practices, or products that people might buy, purchases of electronic goods, anything in which there's kind of an interpersonal spread (…)” (Christakis, 2010b).

Christakis also speaks about emotions and behaviors as susceptible of being spread through a determined population. And, just as a germ epidemic can be prevented in time if the mechanisms are understood: “Now, when we have emotions, we show them. Why do we show our emotions? I mean, there would be an advantage to experiencing our emotions inside, you know, anger or happiness. But we don't just experience them, we show them. And not only do we show them, but others can read them. And, not only can they read them, but they copy them. There's emotional contagion that takes place in human populations. And so this function of emotions suggests that, in addition to any other purpose they serve, they're a kind of primitive form of communication. And that, in fact, if we really want to understand human emotions, we need to think about them in this way” (Christakis, 2010a).

Under these ideas, if we can understand how this works in relation to violent acts, and the complexity of the phenomenon, we might be able to counteract the spreading of this disease and start spreading nonviolent behaviors and actions.

is complexity? At first glance, complexity is a fabric (*complexus*: what is woven together) that is inseparable associated with heterogeneous constituents: it presents the paradox of the one and the many. Taking a glance more closely, complexity is indeed the tissue of events, actions, interactions, feedbacks, determinations, hazards, that constitute our phenomenal world” (Morin, 1990).

We have started with the distinction between aggression and violence, and its general characteristics, and by trying to take into account all those “heterogeneous constituents” we could understand the depth and the implication that each and one of them has in individuals and societies. In doing so, this framework considered necessary to establish a classification of the many parts and types of violence as an intellectual tool that allows us to understand its logics. Even though there are many exercises provided by different authors, we decided to recuperate in part the classification proposed by Krug et al. for the WHO report (op.cit.), and also include some of the items in the proposal given by Sanmartín (op. cit.) who suggests a finer work. Plus, we add up a series of elements from Jiménez-Bautista (op.cit.), Bandura and Walters (1974), and other authors that appear referenced, to create a new taxonomic proposal that contains a larger set of characteristics, that might help out to “separate the threads” of this phenomenon.

This new taxonomic proposal includes violence mode, type of damage caused, violence generator, violence recipient, the number of people that exercise the violent act, the context or scenario, objectives pursued by violence, temporary nature, and the gravity or seriousness of violence, and we will develop them as follows:

1) **Violence mode:** action or omission. When speaking of action it might be:

- *Expressive*: when there are difficulties in controlling aggressiveness as an expression of feelings and conducts (jealousy, envy, rage, etc.). It is usually explosive: “explosion of force that takes an irrational aspect” (Sorel in Blair, 2009 and related also to the psychological aspect), with an immediate finality (Lull et al., op.cit.) and might be regretted after the fact (“guilt” according to Galtung, op.cit.).
- *Reactive*: when physical or psychological punishment is present and it functions more as a finality than as a means. It is a reaction to all what is perceived or taken as violent generating more violence.

- *Instrumental*: when the conduct is planned and aimed into achieving a specific goal as getting more power, accomplish an economic benefit or enjoyment, etc., using different means or tools (Arendt, op.cit. See supra).
- *Direct*: it is known where the violent act comes from, it “shows itself”. It is a personal modality, because aggressor and victim can see each other, they might know each other (even momentarily), and the interaction between them is intense, often face-to-face, and is mostly produced in a subject-action-object process without any kind of mediation. As it is highly identifiable as violence “it is easily captured and expressed verbally” (Galtung, op.cit.).
- *Indirect*: this mode identified by Domenach (in Blair, op.cit.) as “hidden violence” can present two modalities: a) a personal modality, when the attacker does not present him or herself, not “showing the face”; also probably will not identify him/herself, provoking doubts in the victim about the real perception of the situation. Victim might feel vulnerable and even guilty, as (s)he doesn’t have control over the situation or because (s)he can’t identify the source of aggression (Collell, 2006). This violent act is, without a doubt considerably common regarding internet interactions (cyberviolence). b) An impersonal modality where a person does not act directly towards another. This distinction of where if there is or not a person that acts is related to structural violence where “violence is built into the structure¹²” (Galtung, op.cit.), making almost impossible to identify a particular individual as the aggressor.

2) Type of damage caused

- *Physical*: it is the most recognizable type of violence. It is an action which uses primarily the human body as tool that causes or might cause a physical lesion. Its damage is “somatic” meaning that first “works on the body” but later could “work on the soul” (Galtung, op.cit.). Also Galtung proposes a typology of personal somatic violence: a) focused on the anatomy (crushing, tearing,

¹² Structure is a sociological concept that we will be constantly using along this work. While referred to the concepts of violence and nonviolence, “(A) structure is taken to mean the presence of relatively permanent relations between specific units.” Such units “can be any social actors ranging from the individuals and groups on the micro-level to the nations and transnational organizations such as the UN on the macro-level”. These units establish a structure through interactions that “can be maintained or changed through new interactions.” (Cabezudo & Haavelsrud, 2007 in Webel & Galtung, 2007).

piercing, burning, poisoning, evaporation by nuclear explosion); and b) focused on the physiology (denial of air, water, food, denial of movement by body and space constraint, and by brain control). Physical violence can be used by individuals, but also by institutions (government through police, army, etc.) to impose and/or to keep social order.

This type of violence can be considered “as the livelihood of the other violences”, as it “is always *effective*, because it is suffered by certain individuals, either alone or in a group. However, this suffering favors or has a second dimension, this time *affective*”, being “this ability of affectation which sets the conditions of possibility of psychic and symbolic-discursive violence” (Lull et al., op.cit.).

- *Psychological*: it can be understood as “any omission or action that causes or might cause a cognitive damage (e.g., low self-esteem) or behavioral (e.g. obsessive disorders). It can use [different] languages, as verbal and gestural” and nowadays through images (Sanmartín, op.cit.). It is also known as psychic and intimidating violence (Lull et al., op.cit.) or emotional damage. By languages being the main tool it can express mockery, shouting, jeering, insults, obscenities, verbal harassment, threats, humiliation, ridiculing, neglecting, destructive comparisons and critics, ignoring someone, lying, negative personal assessments, etc. It often has the finalities of seeking or maintaining power, status recognition, domination and vengeance.

It is considered that psychological violence is the deepest type because it can be related to all the types and modalities of violence. It evolves in time and space, because “it does not remain in the physical dimension of the body, but it affects other aspects of the subjectivity of individuals and societies: not only their bodies but also their living space, their significances and sense of order” (Blair, op.cit.). Also it can be considered as a “cheap” type, as it does not invest much (at least not physically), and is highly *effective* in the communication of the *affective* capacity of violence (perceived or real).

- *Sexual*: there are several types of sexual violence, that first can be understood by an action or a set of actions and behaviors from which is sought a sexual stimulation from another person, without his or her consent or the control of his/her sexuality with or without economic benefits. It exploits the vulnerability of the victims that tend to be women, children, elders and persons with disabilities.

The subtypes can refer to: sexual abuse and sexual harassment, sexual exploitation (human trafficking, forced prostitution), rape, incest, grooming, forced pregnancy, forced abortion, the denial of usage of contraceptives, and protection against sexual diseases, forced matrimony, forced female circumcision, hate crimes against sexual orientation and gender. They can be performed by unknown persons, but in many cases this type of violence can be carried out by family members, spouses and partners.

- *Economic*: it refers to the use, generally illegal of any economical resource or patrimony (properties, money, savings, bonds, shares) of a person. It is related also to the denial of access to one person's assets. Within the indirect mode, can be referred to structural violence and the implication of impeding a person or a group reaching their potentialities (having better job opportunities and better earnings).
- *Moral*: refers to any action that attacks aspects of human dignity, personal standards and principles, and particular codes of conduct derived from particular philosophies, religions and cultures. It is above all against liberty as tries to impose the beliefs of the aggressor disregarding people's rights.
- *Social*: it is performed inside societal structures (schools, offices, churches, etc.), and the actions generally involve rumors or gossips that spread easily, generating a negative social perception, promoting prejudice or exclusion¹³ against one individual (in most of the cases) or a group of people. It can relate to discrimination, xenophobia, cyberviolence, etc.

3) Violence generator

An individual or a group can be considered as the "protagonists" of the action, as they have the will to inflict damage over the bodies, minds and wills of others as executive agents that follow their specific intentions. These intentions are what drive the aggressors and give them a motive and justification for their actions (that are not random). Accordingly to Jouvenel (in Arendt, op.cit.) "a man feels himself more of a man

¹³ Regarding this, Collins (2008:79) says that as people tend to avoid confrontation, it is "more likely to express negative and hostile statements about people who are not immediately present, (...)". "Rumor has several effects. It looks backward in time and outward at the enemy, painting them ever more deeply in the colors of malice and evil. Rumor enhances fear and tension." And at the same time rumor and gossiping makes a group "stronger" as persons enter and admit this kind of "twisted" socialization process.

when he is imposing himself and making others the instruments of his will, which gives him 'incomparable pleasure'".

However, aggressors sometimes cannot see themselves as such, because we only recognize violence when we consume it (when we suffer it). Who generates violence lives in the paradox of not knowing it, and disowning it by not recognizing his/her role as an aggressor.

Besides, we have to consider that "actors of violent acts do not have a homogeneous profile, but are shown as nuanced and specific socio-historical contexts' products" (Domènech & Íñiguez, op.cit.). Meaning that everyone is capable of becoming an aggressor at any time of his/her life. There are some components that foster violent conducts:

- *Hostile attitude*: as seen above, can be related to aggressiveness, coming from neurobiological and psychological mechanisms, from feelings and negative attitudes (revenge, cynicism, narcissism), and from blaming others for the existent problems in his or her live.
- *Contradictory emotions*: like anger, setbacks in the workplace, financial difficulties, frustration, and family history.
- *Consumption of addictive substances*: such as alcohol, or drugs¹⁴.
- *Lack of personal and social skills*: a poor communication management, jealousy, low self-esteem, lack of **empathy**, egocentric attitudes, extreme need of stimuli, nonexistent management in channeling frustration.
- *Social learning and reinforcement of previous conducts*: violent conducts are learned through socialization and they are reinforced thanks to what, in previous occasions, was accomplished or obtained (see supra), or in other cases, when social recognition was gained.

¹⁴ In this particular case, there are some scholars like Collins, claiming that even though some "background conditions may be necessary or at least strongly predisposing", these conditions are not enough to generate a violent situation, especially those related to structural violence (poverty, discrimination, stress, etc.), specially "the venerable psychological hypothesis that frustration leads to aggression", as for example, Galtung proposes. "No matter how motivated someone may be, if the situation does not unfold so that confrontational tension/fear is overcome, violence will not proceed" (Collins, 2008:20).

4) Violence recipient

It also can be an individual or a group¹⁵, also known as “victims”. Who suffers something described as “violent” tends to be patient or passive to action, and “may lack the tools to distinguish the cause of his/her grief; it appears unable to identify agents that somehow sought it; he or she only distinguishes violence as otherwise unpleasant or even bloody, feeling those things are what life holds for him or her” (Lull et al., op.cit). Therefore this can make people believe that such suffering comes from an impersonal place, ungraspable and inevitable, even to be considered guilty or responsible for the treatment suffered.

There are some elements which can influence in whether becoming a victim or not:

- **Vulnerability:** this often responds to the perception of where, in a power relationship, a person is placed. If the victim perceives a lack of power and the incapacity to respond effectively to the attacks (by any means, but specially physical and psychological means), and he/she is in a context that is easy manipulated, with the possibility of concealing the damage, there is a high chance of being vulnerable. Collins (op.cit) adds that beyond the fact of the ability to fight back or not, is fear of the confrontation and the tension generated in a “micro-interactive process” what makes a person vulnerable.
- **Empathy:** it is the most powerful tool against violence and cruelty (Echeburúa, in Sanmartín, op.cit.). If a person can put himself or herself in the place of another person in a cognitive and emotional way -to understand what the other is feeling, thinking and possibly suffering-, we can say that there is an empathic process. People can be empathic, however, some individuals lack this ability, or it is underdeveloped (it is a neurobiological capacity, however, it is mainly developed during the first socialization processes of the individuals). We have to emphasize that empathy can be only towards to what is seen, to what is humanized and personalized, if not, there is not an empathic process. This is why it is important what is seen. We will approach this emotional skill further on.

¹⁵ Social recognition is part of the human nature. In educational settings this gains importance: it is a human need being recognize by others, stimulated and valued as an individual by others, being these others peers or not (family members, teachers, coaches). The self and its development depends on the perception that others have of us.

- *Emotional expressions of the victim*: gestures, voice tone, body postures, crying, etc., can reflect fear and defenselessness that may unconsciously trigger an attack from the aggressor. Collins (op.cit.) refers specifically to crying as “a conflicting interaction. It is a weapon of the weak, and can be a dangerous weapon to use, but a weapon nevertheless”.
- *Appealing to the moral conscience of the attacker*: it is related to the ability of being empathic. In the case that the caused discomfort or damage is recognized, the attacker might have guilty feelings (as an internal punishment) or fear of justice (as an external punishment).

5) By the number of people that exercise the violent act

In the classification proposed by Krug et al. for the WHO report (op.cit.) is considered that violence can be carried out by one individual to himself (that some scholars do not consider as a violent expression by not being related to another person or object), by two individuals or determined groups (interpersonal), and until it reaches high numbers (collective violence) as in the case of wars. Regarding the number of people implied in violent acts Arendt (op.cit.) says: “The extreme form of power is All against One, the extreme form of violence is One against All.”

- *Self-inflicted*: is the violence directed against oneself. For example, self-injury as scarification, self-mutilation) and suicide. The WHO in its report considers that this kind of violence includes the thoughts of self-harm. However, Lull et al. (op.cit.) point out that the thoughts have to materialize in order to consider them as violence.
- *Interpersonal*: it refers to the violence inflicted by one individual towards another individual or small group of individuals. In this case, we can talk about family violence (when occurs among persons that are related to each other), domestic violence (among people that might not be relatives, but share the same housing or common spaces), and community violence (when it occurs among the persons of a same community or common places as streets, schools, offices, nursing homes, prisons; whether they know each other or not).

- *Collective*: it refers to the instrumental use of violence by people who identify themselves as members of one group against another group or set of individuals, in order to achieve political, economic or social objectives. These collectives or organizations can be ethnic groups, classes, nations, states or coalitions. Regarding the objectives, it can be social (like alienation - impeding satisfaction of existential needs -, promotion of sectoral interests, or like terrorism, genocide and race crimes); political (when the conflicts involve political parties, states and nations, such as repression, rights' violations, and as said before, during wars), and economical (unwarranted access to goods and services, favoring poverty, when the attacks are for profit and the access to resources, organized crime and even pollution).

Hannah Arendt (op.cit.) notes that this kind of violence generates a set of illusions in groups when they are often call to violence, as “it is true that the strong fraternal sentiments collective violence engenders have misled many good people into the hope that a new community together with a ‘new man’ will arise out of it”.

- *Cultural/symbolic*: Also named “discursive violence”, as it propagates mostly through socialization and communication processes (Lull et al., op.cit), and “quotidian violence” (Semelin in Blair, op.cit.). First, we have to understand culture as the group of norms, values, rites, artistic expressions, linguistic constructs, ways of thinking and institutions that are present in every society, that favor internal coherence, integration and continuity (Muñoz, in Molina & Muñoz, 2010).

Cultural violence its identified with *alienation* that occurs when a “false consciousness” or accepted ideology (of violence) that dominant power relations inculcate as significant schemes¹⁶ to govern social functioning, permeating the group and generating, legitimizing, promoting, justifying, denying, or hiding visions (direct or indirect, implicit or explicit) or actions present in the reality of a

¹⁶ One of the ways for inculcating these so called “significant schemes” culturally accepted is through media, or at least this is why media is called “The fourth power” by many Sociology and Communication studies’ scholars.

In this regard, Arendt (op.cit), considers this as not feasible: “Men can be ‘manipulated’ through physical coercion, torture, or starvation, and their opinions can be arbitrarily formed by deliberate, organized misinformation, but not through ‘hidden persuaders’, television, advertising, or any other psychological means in a free society.”

However we could ask: we are living in a global society that consumes the same information and communicational products thanks to new media, but are we a free society?

given society. These schemes also feed structural violence as “repressive tolerance” with a false sense of peace, security and respect (Ospina, 2010), and by doing so creating an unperceived vicious circle. Cultural violence can also happen against a larger group’s subcultural manifestations (youth, indigenous people, punks, etc.) as they won’t fit into those schemes.

Regarding this specific type, there is a critique by Collins (op.cit.) to its pervasive theoretical nature thanks to Bourdieu’s approach that considers symbolic violence as hidden, “smooth” and “non-confrontational” and without situational contingencies: “‘Symbolic violence’ is mere theoretical word play; to take it literally would be to grossly misunderstand the nature of real violence. Symbolic violence is easy; real violence is hard. The former goes with the flow of situational interaction, making use of the normal propensities for interaction rituals. The latter goes against the interactional grain; it is because the threat of real violence runs counter to the basic mechanisms of emotional entrainment and interactional solidarity that violent situations are so difficult. It is precisely this tension that produces confrontational tension and fear, the chief feature of micro-situational interaction on which pivot all the features of violence when it does occur”.

From Collins’ point of view and his approach towards micro-situational, highly confrontational violence, structural violence could seem “smooth” and weak, however we can say that it is not a contest on which type of violence is more “real” or not: violence is violence, and despite confrontational, direct violence is more evident and with more situational contingencies, structural violence is, as said, pervasive, ubiquitous and felt by individuals, even though sometimes they cannot explain where their discomfort and pain come from.

- *Structural*: also identifiable as system’s violence or social injustice. It is performed through organized social, political and economic institutions or it is “built into the structure and shows up as unequal power and consequently as under unequal life chances” (Galtung, op.cit.). It can be understood as a type of indirect violence, as usually the victim does not have a face-to-face interaction with such structure’s components, even perceived as unintentional (López Martínez, 2004). That is why Galtung says it is “silent” and “essentially static”, which make this type “as natural as the air around us”. It also can be related to collective violence, where social injustice is present and where human needs are not met (because resources as unevenly distributed, as people in power decides over the

distribution of such resources), or their rights are denied or violated through the very same structural mechanisms, particularly through regulation (see *infra*).

Structural violence, along with cultural violence, is hard to grasp, which makes it more vicious. Even though we cannot perceive it easily, it provokes discomfort¹⁷ and distrust among individuals, and towards institutions, generating weaker, more violent societies¹⁸. Lull et al (op.cit.) say about it: “[Structural violence] generates a new passive subject, alienated from the global conditions of social life (...). Not only the vital distance between humans, and the lack of understanding the economic and social ties of their productive and consumptive activities, but also the mechanical discipline and rationality learned by the exploited class in shops, factories and offices, facilitates the exercise violence in its most extreme forms like war”. This loss of references of coexistence and proximity factors are highly related to the next examples:

There are several forms of structural violence, but there are two that are quite obviously related to power and control: poverty and bureaucracy. Regarding poverty, which is often referred as an undeniable source of violence, Lull et al (op.cit.) explain: “It is often said that poverty is a source of violence. It is not like this. It is the alienated wealth (appropriated) that breeds both poverty and opportune violences”. Galtung (op.cit.) considers “that if people are starving when this is objectively avoidable, then violence is committed, regardless of whether there is a clear subject-action-object relation (or not)”. Even though bureaucracy is not seen as a violent subject/object, it is true that people feel violated by its forms: it takes away their time, their money and sometimes their hopes. Arendt (op.cit.) is very specific with it as a vicious form of structural violence; she points out: “Today we ought to add the latest and perhaps most formidable form of such [power] dominion: bureaucracy or the rule of an intricate system of bureaus in which no men, neither one nor the best, neither the few nor the many, can be held responsible, and which could be properly called rule by Nobody. (If, in accord with traditional political thought, we identify tyranny as government that is not held to give account of itself, rule by Nobody is clearly the most tyrannical of all, since there is no one left who could even be asked to answer for what is being done.”

¹⁷ “Both structural violence and cultural violence are the basis of [direct] violence. (...) Galtung refers to this relationship as the ‘triangle of violence’ whose roots are the socio-political and cultural domination, the social structures that generate marginalization, repression, exploitation, patriarchy, racism or sexism and especially the legitimization of the culture of violence” (Ospina, 2010).

¹⁸ Galtung (op.cit.) states: “Ethical systems directed against intended violence will easily fail to capture structural violence in their nets”, therefore its character of becoming more vicious: looks unfeasible and indestructible.

We can deduce that from a highly “organized” and “controlled” societies, where structural violence forms are constant and there is a low capacity of society itself to face it and reverse it a greater number of violences take place: “Historical comparisons show that social organization is a huge component in determining the amount of violence that takes place” (Collins, op.cit.).

Structural violence is deeply related to politics and all its forms and substructures, mainly its greatest exponent: the system of government, which in turn is legitimized as the highest holder of power in a society. Meaning that by legitimizing or authorizing (see supra) the exercise of power is recognized by others, and therefore should be abided: “(F)orce and violence are likely to be successful techniques of social control and persuasion when they have wide popular support” (Arendt, op.cit.). Force as an instrument of control is related to other ways of social regulation (Blair, op.cit.), the three of them altogether are:

- 1) By law: through the creation and application of norms, laws and rules, that can go from the macro level like a constitution or the micro level, as the rules in a classroom.
- 2) By the sacred: through ritualization and the use of symbolic means (like the scapegoat or flagellation) and the specific rules of each faith (especially within the big religions).
- 3) By force, related to power hold by states and institutions, the control of production processes and distribution of wealth, but also represented through control and repression groups, legitimized in the use of force, as the army, police and specialized military teams.

6) **Context or scenario**

As previously noted, the context is important in determining the interpretation of what we take as violent behavior or not.

- *Home/Domestic*: responds to a very private and intimate context. It can be family violence or domestic violence, being these two manifestations different. The first is held among members of a same family, and the second can be held among people that can be or not members of a same family but living on the same premises. It can involve, males and females, and particularly the latest, children and elders. Collins (op.cit.) refers to subtypes involving a couple, married or not, as common couple violence (“fairly frequent, not very severe” carried out by both spouses, involving shouting, smashing things, etc.), intimate terrorism (“involving serious physical injury or an ongoing atmosphere of threats; perpetrators are

chiefly males, their victims chiefly females”), and dating violence (“during the process of courtship; often interpreted by many women as a sign of love”).

- *School*: it happens inside, at school or against this institution that can expand to other contexts, such as surrounding streets, homes, communities and now also virtually. We elaborate on the issue later (see *infra*).
- *Workplace*: this particular case is often called moral harassment, *mobbing* or *bossing*. It is similar to school bullying or school harassment among peers, with the exception that it can have high sexual connotations, and meaningful economical and moral damages.
- *Street*: it contains in itself various types of violence (physical, economical, sexual), but it does not occur inside a specific space or institution that provides other characteristics (e.g., when domestic violence moves to the streets). This means, it happens usually on the streets, and it might be an isolated fact or related to other violent acts (as during massive concentrations, subcultural manifestations - as football hooligans and anarchists -, protests, wars, etc.), being probably mugging and holdups the most common forms of violent “behavior in public spaces” (Goffman, 1967, 1969 in Collins, *op.cit.*) of this realm.
- *Other institutions*: as churches, orphanages, nursing homes, asylums, hospitals, prisons, military facilities.
- *Cyberspace*: this particular type of violence or *cyberviolence*, has specific characteristics because of its intangible and ubiquitous nature. We define it as: “the conduct or set of intentional conducts where a person or group of persons - using the different multimedia and multigenre resources that Internet services offer, such as (micro) blogging services, video services, digital social media supported by cell phones, tablets and/or video consoles -, through the remittance of (short) messages pretend and/or accomplish to harm or perjury (psychological, moral and socially speaking) a person or another group, once or over time” (Santiago-Sota, 2013).

7) Objectives pursued with violence

As previously said, violence always has a finality, is not a nonsense and there is no gratuity in carrying it out. So, there is always an objective or several objectives to accomplish. The same characteristics of violence make it so vast that a list of objectives to achieve results seems overwhelmingly endless. We could name a few of them: to gain or maintain power, for survival, for profit, for fun and entertainment, to achieve sexual satisfaction, to gain recognition, to control and submit others, to gain control over people's rights, to gain control over science, technology, and resources, and a large etcetera¹⁹.

8) Temporary nature

Time in violent processes, especially those of direct nature are important, because it could determine the gravity of the violent act and its possible prevention. Collins (op.cit.) refers to timing related to domestic abuse, however, it could be applied for other types of violences and scenarios: "all the various kinds of abuse (...) involve a time-process in which conflict builds up emotional entrainment. Knowing the time-patterns would be helpful for practical measures in training to prevent violence; it could give conscious awareness of the maximal danger zones".

- *Occasional or sporadic*: it might happen once, or a few times but not being recurrent over time.
- *Permanent*: when there is a persistence over time and the acts are recurrent over time.

Some authors identify a two-stage temporary nature where violence has different characteristics on each stage and could or not evolve constantly: a "*transitive violence*", that helps in human development and can be exemplified by the series of conflicts and discomfort that individuals go through as adolescents; and where this kind of violence is more emotional and symbolic than physical or "real" (antagonism with adults, with given rules and orders, breaking up with the past and the childhood period). They also refer to an "*intransitive violence*", that "does not lead towards growth, but it destroys,

¹⁹ Because it escapes the purposes of this paper we recommend the work of Collins (2008) to expand on this list of objectives.

impoverishes and hurts” (Onetto in Kaplan, B., 2004). The latest kind is referred to the violence’s characteristics stated above. However, every individual has the possibility to change from a transitive to an intransitive violence and vice versa, through particular psychological, interactional or contextual processes.

9) Gravity or seriousness

Blair (op.cit.) considers that the main characteristic of violence is the risk gravity that the victim suffers, as “it is the life, the health, the physical integrity or the liberty of the individual what is at stake”. Violence should be always considered as a serious issue, however, some of the reviewed authors suggest that there are levels of gravity or seriousness even within violence acts. These levels are low, medium, high or emergency, depending on the intensity of which the acts might have occurred. In this case, a slap on the face can be considered as a low level gravity, in contrast, a sexual assault should be considered as serious and urgent.

According to Collins (op.cit.), “(W)hat makes a difference between the mild cases of conflict and those that escalate to violence and serious abuse depends on procedural turning points”. These turning points depend to specific interactional mechanisms and the entrainment of the subjects in a violent situation.

Nonetheless, it is relative to consider something as violent or not, as said before, the conception of something being violent depends on the sociocultural context in which it is immersed. And we can find that, while still in the same time and context there are differences. For example, in the treatment protocols that have been developed by various agencies for the care of victims of violence. In addition, it is recognized that the severity of certain actions affects more vulnerable groups such as women and children, and severity levels in the violence committed against them could not match the levels considered for adult men.

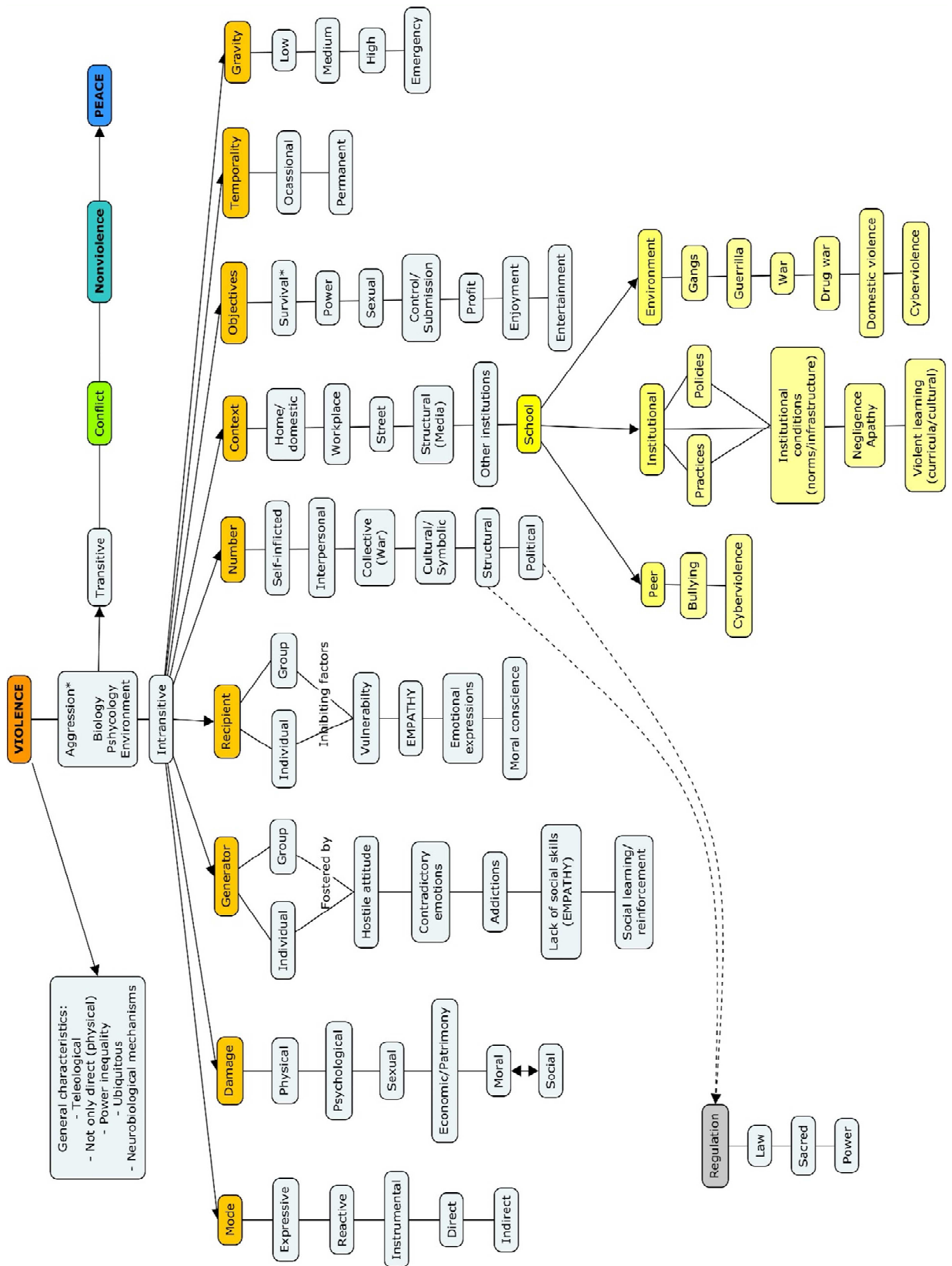


Figure 1. Conceptual map of violence. Self-elaboration based in Krug et al (in WHO, 2002).

1.2 Understanding school and educational violence

1.2.1 Defining school violence

It is not easy to explain my real feelings toward him. There was no love, and there was no fear. Yet I saw something to honor in him, and I wanted to learn more about him. Anyone experienced in human nature will not need to be told that Wilson and I were always together.

This strange appearance of friendship — although we were not friends — caused, no doubt, the strangeness of the battle between us. I tried to make the others laugh at him; I tried to give him pain while seeming to play a lighthearted game. My attempts were not always successful, even though my plans were well made. There was much about his character that simply could not be laughed at.

I could find, indeed, but one weakness. Perhaps he had been born with it, or perhaps it had come from some illness. No one but me would have made any use of it against him. He was able to speak only in a very, very soft, low voice. This weakness I never failed to use in any way that was in my power.

- Edgar Allan Poe - The story of William Wilson

As we can read in these paragraphs of the short story by Edgar Allan Poe, published in 1839, school violence is not a new type of violence, despite what media and certain organizations might think. Yet, the worry and fear generated by school violence in teachers, parents and students has increased in recent decades. This has made visible not only the concern over the events, but also the lack of knowledge, lack of resources, and often neglect and silence of all stakeholders; especially because many violent episodes in schools have been recorded, uploaded and broadcast or live streamed through “new” information and communication technologies (ICT) such as smartphones, internet and traditional media. Because of this reason, studies on school violence have had a growth in different areas and contexts (for example in the United States after the referred Columbine shooting²⁰ or in Mexico for the last sixteen years of generalized increased violence).

²⁰ One of the most brutal examples is the infamous case of the Columbine High School shootings occurred in 1999. [Columbine High School massacre (n.d.). In *Wikipedia*. Retrieved from: https://en.wikipedia.org/wiki/Columbine_High_School_massacre]

In 'The story of William Wilson' we can clearly see elements of bullying that we might think were suffered by the same author (as the story was inspired by his experiences as a student in London) and it was written almost two hundred years ago. As before noted, school is one of the contexts or scenes where violent acts are produced. This particular kind of violence tends to be temporary, and in many times it attends to aggression's logic. As argued above, these kind of actions often get mixed up, generating confusion among the school actors involved, though it is not exempt of insidious attitudes and true danger.

We have to understand school as a social and cultural institution, as a space where it is expected that people, especially children go to learn and study, and among those learnings there is socialization, in specific with those people of the same age group or peers. This socializing process is more evident in secondary schools²¹, as these are places "where take place individual and social redefinition and resignification processes that teenagers live" (Reyes, 2006). Meaning that adolescents go through a strong identity construction process and they also develop an affinity toward a juvenile identity and/or (sub)culture.

However, this space is not restricted only to the building where the school is, but is also related to what happens in its surrounding areas (adjacent streets and the immediate community), and even in extracurricular activities outside the school (trips, visits to museums). Or in situations that include one or more actors of the school that are completely outside the school and immediate community, for example through ICT (internet channels such as Facebook, or multiplayer video-gaming and mobile devices applications). School violence also attends to this logic.

Although, as the concept of violence in general, there is no real agreement on what school violence is, as imprecise concepts are often handled (Dubet, 1992, 1998, 2005 in Guzmán, 2012). For the purposes of this work we will use and change the definition proposed by Del Tronco et al. (op.cit.), defining **school violence** as:

"Every action (or omission), situation or relationship that occurs inside the physical limits of the (school) premises or within the frame of a social relationship gestated in school, that attends [intentionally] against the physical integrity, moral, psychological or social of any member of the school community, against the rules and normative of the school, or the law, or those that the group has agreed upon, and whose impact is causing physical

²¹ Depending on the country, it could go from the ages of 12 to the ages of 15, or in some cases, as in USA until 18 years old.

or mental pain to the persons acting in schools, or damaging the objects found in this area, affecting conviviality [inside school centers and among its members being these inside or outside those centers]”.

School violence can also be understood as a social interaction. In our home we learn how to relate to others in a violent or nonviolent manner (Conde, 2011). As Echeburúa (in Sanmartín, 2010) - and in concordance with Bandura and Walters (op.cit.)-, says: “observational learning (in the house, from the television, from internet, etc.) plays an important role in the acquisition of violent conducts”. Children learn what they see and live. If they live inside a violent environment it is probable that they could generate a relational violent behavior, same that is going to be reflected, fortified or annulled in school, depending on what is lived inside this institution. According to this, Díaz-Aguado (2002) states violence’s functions at educational environments:

“Violence can be used to respond to psychological and social functions when there are no positive resources for it. Including: 1) integration in the reference group (following pressure from the group to use violence). 2) To resolve conflicts of interest or to provide experiences of power and social role (when no alternative skills to achieve otherwise). 3) To prove that he or she has ceased to be a child (by assuming risk behaviors and/or prohibited activities by adults). 4) To affirm their identity (when the value is with strength, the absolute control or subjugation of others, as they sometimes convey to male's gender stereotypes)”.

To the previous definition of school violence, we can relate what was developed previously in our proposed taxonomy of violence’s characteristics, but referred to school’s context. At the same time we can find different types or manifestations of school violence. But, if we speak of dimensions from the relational point of view (that could also be added to our taxonomy) there are types that involve school community members in different manners (Del Tronco et al., op.cit); and that can correlate directly to Díaz-Aguado’s psychological and social functions of violence, elaborated later on this work:

- Peer violence: is a situation or a set of situations harmful to personal integrity, which occur as a result of the interaction among students (Ortega, 2003), generally of the same age range.

- Institutional (school) violence (Boggino, 2005): are all those policy conditions and practices of school authority (principals and teachers) that generate in the students a sense (real or not) of injustice, abuse of power or lack of interest in their learning.
- Contextual violence towards the school: refers to all social realities that, from the outside, adversely affect and jeopardize the safety of the school and its members (Conde, op.cit.).

For our purposes, we are interested in all these dimensions, as we could find them in the digital stories developed by the students, as we will see later on.

1.2.2 Peer violence

1.2.2.1 The role of identity development

Even though it is not part of this work to explore in depth the role of identity and its construction, we agree with certain scholars, as Mayton (2009) that identity is part of many violent interactions. These can be understood by this factor, as the “interpretation of the other people in reference to which identity is constructed is a powerful explanatory factor of instrumental or expressive conducts, among them violence” (Fernández, Revilla, Domínguez, Ferreira & Adam, 2011). This personal developmental process is generated by a series of elements that explainable by an ecological approach, especially the factors related to the construction of an individual’s identity, and the establishment of immediate relationships among peers. In our specific case, we will focus on violence manifestations generated in high schools.

In a research carried out in 2012 we started by understanding better what elements constitute an identity, what elements can answer the question “Who am I?” (Santiago-Sota, 2013). This is a fascinating and complex subject and a few of the more relevant elements were selected here as reference. There are a series of characteristics or identifiers that constitute an identity, which can be grouped in a) *Non chosen*: such as physical and biological characteristics, name, birthday, birthplace, social security number, etc. And b) *Chosen*: such as conducts, abilities, beliefs, style, etc. The first characteristics cannot change (except age), but personal development, and most of all, social interactions constantly adjust the second type.

Pablo Páramo (2008) says: “by identity we understand the characteristics that an individual possesses, by which he is known. Without disregarding the biological aspects that conforms him, a good part of personal identity is formed by the social interactions that start with the family, in school, and with people we meet during our life.” As Páramo, there are other scholars as Reyes (2006), Muros (2011) and Sánchez Martínez (2010) noticing the importance of social interaction and recognition of others in order to develop an identity.

The recognition and selection of the identifiers by oneself is necessary to 1) establish roles or sub-identities for the different contexts where the individual is acting. We select certain elements of our identity accordingly if we are at school, work, or with our family, in order to fit those social roles. 2) And to have self-esteem and self-acceptance as a social individual, that at the same time will seek recognition of his or her particular role or personality from others to be accepted in a group.

This last point is related to the concept of self, being this one a part that every individual discovers in him or herself and of which is conscious about (Muros, op.cit.). Self can be better understood as “self-concept”: our ideas and opinions about ourselves and our roles and sub-identities, and that are different from everybody else’s. The construction of the self is based on a narrative process, and at the same time “narratives are created, experienced and shared by individuals in conversation and action with one another and with the self” (Anderson, 1997), meaning that it is also a social activity (Bruner, 1990).

It is important to point out that the self influences personal motivation, as we are constantly comparing it and re-telling what we want to be or what others want us to be, thanks to socialization. However, being under constant evaluation by peers, family members, acquaintances and even unknown people, this “self” could be affected. But if it is not “satisfactory” to oneself and/or the others, it will generate identity and psychological issues (Rice, 1992).

If a teenager, with an affected self, low self-esteem - that does not accept him or herself -, is in constant comparison with peers or ideal models (Aboujaude, 2011), is much more vulnerable to shame, critics and rejection (Tonks, 1996). To this “soup” of elements we can add the natural biology process that every teenager goes through. These are not just “hormonal and physical changes”, and educators should be interested in understanding that there is a cognitive development process that modifies every teenager’s pre-frontal cortex in the brain. This part of the brain is in charge of inhibiting

inappropriate behaviors, decision-making, empathy and self-consciousness development.

During adolescence, pre-frontal cortex gets thinner, and particularly affects to what Sarah-Jayne Blakemore (2008) calls “social cognition”, that might lead teenagers into: 1) having problems by not putting themselves in perspective, and in other people’s places. Meaning their empathetic capacities are diminished considerably²². 2) They tend to take more risks than children and adults, and they also do it more often whilst with peers. The limbic system (in charge of processing “rewards” after doing fun or risky things) is hypersensitive and willing to risky behaviors, and because the pre-frontal cortex is changing during adolescence it does little to stop all those actions (there is deficiency in the self-regulatory activity, [Del Barrio & Roa, 2006]). 3) There is an urge to differentiate from the parents and become more alike the peers, and also to impress them and be recognized by them. Then it is understood that these neurobiological and psychological processes are also related in the first place, to the logic of the teenager self-construction. In the second place to the need of belonging and the search of group acceptance and sense of belonging. In the third place, to other risk factors’ that might contribute to violent personalities, the propensity to carrying out violent and/or criminal acts.

This identity construction puts the student into perspective about who he/she is, what is capable of doing and the social position (within school, home, community) where he/she is standing. As said, there are several explicative factors regarding why a person acts violently, as a false insecurity on themselves, through a false superiority and control over others. The disparity of perception of power or dominion is important, as explained before, as it is the perception or recognition of the individual²³ (one of the keys to understand cyberviolence. See infra). Fernández et al. (op.cit.) point out:

“From the perspective of the imaginary, **violence is understood as the need to confront and act to restore the value of those private of recognition**. The restoration of imaginary value is universal in explaining violence and takes various forms: imposition of respect, defense against the unbearable, destruction of the value of the other, etc.”

²² Del Barrio and Roa (2006) emphasize that violent youngsters have lower scores in tests that measure “conscience and cordiality”.

²³ Or the “nonsense” referred by Kaplan (2009).

1.2.2.2 Bullying

On the manifestations of violence among peers and from school, we have that these depend on the perception, as well as the social context. García (in Kaplan, 2009) calls them a) *incivilities* (insults²⁴, discrimination, psychological harm, mockery, slander, threats, sexual harassment, as the most common types). And b) *outrages to physical integrity* (beating, shaking, and threats with weapons, which are less frequent). However, there some authors (Parra-Sandoval, 1996 in Forero-Londoño, 2011) recognize violence among peers functioning as an “alternative defense and justice system”, where physical violence and strength is positively rated among students. As in many cases school authorities and families do not mediate their conflicts, this becomes a manner to cope with them.

In the case of male and female particular approach to this kind of violence, males chose to be more direct and use physical violence. Females instead, tend towards the use of indirect violence, psychological or social damage (Magendzo & Toledo, 2007; Del Barrio & Roa, op.cit.), by being “verbally aggressive, making catty and snide remarks, (...) [and] more active in malicious gossiping and spreading rumors” (Collins, op.cit.). However, in general, for both boys and girls, “[S]tudies on psychological impairments characterize violent youth the following problems: 1) difficulty understanding the consequences their conduct causes in others; 2) emotional distortions that prevent them empathize and lead them to blame the victim for their own violence; 3) and lack of skills to cope with stress and resolve conflicts nonviolently” (Díaz-Aguado, op.cit.).

With this idea, and the fact that peer validation and socialization is important in humans, when related to violence among students it is most commonly associated with the concept of bullying or harassment between peers. Dan Olweus was the first person to use the word and he defined the problem as: “(...) a behavior of physical and/or psychological persecution that effectuates a student against another, which is chosen as a victim of this repeated attacks” (Olweus, 1983 in Collell, op.cit.).

²⁴ According to Collins, insults are important to this type of violence, where the “low status” of the victim is not enough to generate violence, but requires more elements: “Low status alone is not enough to generate a bullying relationship; it is developed as an interactional process. Insults are often the first stage. This is in part a test to see how the recipient will respond. Insults can also damage the person's reputation, circulate as slanderous rumors, resulting in isolation and exclusion, and thus a further step toward social weakness; the result is both lack of potential backup or intervention from third parties in fights, and loss of emotional energy so that one is less capable of fighting, or fighting well, fighting with spirit”.

Randall Collins (op.cit.) from his micro-sociological point of view offer us a broader definition: "Bullying is most usefully conceptualized as an ongoing social tie of repetitive dominance and subordination. It is not a one-shot incident, but an expectable, locally institutionalized pattern. (...) The micro-interactional mechanism similarly involves the bully's pleasure in frightening the victim, keeping him/her in suspense, enjoying the victim's palpable humiliation, indeed more of this than actual violence. Bullying differs from domestic abuse by being embedded in a more complex social hierarchy". For such situation it is necessary to meet certain "requirements" (if they vary, it is not a bullying situation and becomes another kind of aggressive manifestation, depending on the actions, the participants²⁵ involved, and the context):

- 1) It is carried out among people of an age group more or less homogeneous (peers), and it generally occurs in groups with certain degree of formality, because:

- 2) It has a specific temporary nature. There must be a repetition of the violent acts over time. If it is an event presented on one or two occasions, we are speaking of isolated aggressions.

- 3) A bullying process must have three different actors:
 - A harasser (bully²⁶ or perpetrator),
 - A victim²⁷,
 - And spectators or witnesses (who may or may not be participants²⁸).

²⁵ For further information regarding the social process of bullying Collins (op.cit.) offers part of the study of Montagner et al. (1988) where they classified children and their interactions within a school setting. By identifying these specific social networks there could be a possibility for early intervention.

²⁶ Connecting with what we noted before regarding identity development, Collins (op.cit.) points out:

"Bullies had high social and physical self-concepts, although low self-concepts in other areas (such as intelligence); adolescents who had low social and physical self-concepts, or indeed low self-concepts in all areas, were the most victimized".

In addition, Galtung (op.cit.) emphasizes the socialization process: "(A) bully would be seen as the inevitable product of socialization into a violent structure: he is the rebel, systematically untrained in other ways of coping with his conflicts and frustrations because the structure leaves him with no alternatives".

²⁷ Collins notes: "[victims are] socially isolated, unpopular, shy, less confident (Olweus 1993; Farrington 1993; Ostvik and Rudmin 2001; Nansel et al. 2001). Bullied children also are more likely to have been emotionally and physically maltreated by parents (Duncan 1999b)".

²⁸ These spectators, or bystanders, may or may not participate on the violent processes of bullying. Some of them may not want to "get in trouble" and some don't have the skills to help the victim. It is common that bullies find "assistants" in bullying, and also "'reinforcers' of bullying — [peers] who join in by jeering and sympathetically observing". By the mere fact of someone being present, can affect the amount of violence carried out: "audience (...) gives them [aggressors] emotional dominance over an opponent" (Collins, op.cit.).

And as all kinds of violence:

4) There must be a relationship of power perceived as unequal: the victim must feel in a disadvantaged position in front of their harassers.

5) And it is intentional. Even though bullying is often related to minors, attacks are planned to cause damage, and they have a "marked intimidating nature" and can be considered as "small attacks of 'micro-traumatic' effect that will accumulate over time" (Sanmartín, op.cit.).

Bullying is without a doubt the type of school violence most recognized. It is important to learn about it in order to prevent it and control it. There are many social organizations around the world that fight against it. However, and even though we do not want to take away its importance, there are other types of violence, more vicious, that are disregarded because they are more "subtle", though could have a greater impact on people's lives.

1.2.2.3 Cyberviolence

We consider important to open up a space for violence occurring on internet and through its several channels (particularly weblogs, social media sites and messaging services), and through its different support devices (computers, tablets, smartphones and wearables). It has become a "battlefield" where more and more violence manifestations are taking place. We are putting this "universe of violence" in this section, mainly because when speaking about children and youngsters, immerse in specific educational settings these violences occur mostly among peers.

Online violent interactions are having a great influence on children and adolescents, because, as unlike face-to-face violence, online violence is more vicious as it is persistent through time, the aggressors can be more insidious as they have unlimited access to their victims (24/7), and it is ubiquitous, as often (when related to school violence) offline and online interactions are related. The actions that generate cyberviolence get into every space, even home, vanishing the physical limitations. And despite the fear, and the recognition of vulnerability that victims experiment, they are not fully capable of recognizing that their actions online, a lack of personal competences (like lack of digital identity and security management) could nurture the violence against them, creating a vicious circle. Taking into account these elements, we define cyberviolence as:

“The conduct or set of intentional conducts where a person or group of persons - using the different multimedia and multigenre resources that Internet services offer, such as (micro) blogging services, video services, digital social media supported by cell phones, tablets and/or video consoles -, through the remittance of (short) messages pretend and/or accomplish to harm or perjury (psychological, moral and socially speaking), once or over time, a person or another group” (Santiago-Sota, op.cit.).

These “intentional conducts” can be separated for better understanding, and in order to do so, we also adopted and modified a taxonomy proposed by Velázquez (2012). In this taxonomy were not considered certain security issues such as identity theft, “techno-addiction”, bombing and fraud, because these particular actions, though very dangerous and harmful, are not directly related to a social interaction and/or a personal attack towards one’s online and offline self. We present the taxonomy in its resumed form:

1) **Cyberbullying**: it is an intentional act carried out by one or more individuals, using different digital technologies, in a repetitive way, over time, against one victim that cannot (or does not know how to) defend him or herself. It is related to traditional bullying, also including bystanders, but its difference is its persistence, ubiquity and the access to the victim (using posts, phone calls, messages, online and offline group exclusion), sharing private information to others, hacking accounts, and the use of damning photos or videos, plus the creation of fake profiles and the usage of “shaming sites” such as ask.fm.

2) **Happy slapping**: the action of physical aggression and harassment that is recorded in video with a digital device, generally a smartphone, with the intention of uploading the product and/or sharing it through digital messages. The aggressors could plan in advance a “script” of the actions or make it as it happens.

3) **Trolling**: maybe one of the “oldest” of online violence manifestations. It is the action of intimidation, defiance, prejudice, critique, or insulting a person or a group using any digital service, such a chat room, the comment section of a weblog, social media, etc.

4) **Dating violence**: violent and/or harassing courtship. There is a control and vigilance by one of the members of a couple, which attends to the same logic as offline partner’s violence, but also using technological devices that exacerbate such control. It is as difficult to detect as in an offline relationship because it is often mistaken by “jealousy generated from love”.

5) **Stalking**: spying, data gathering and persecution online that takes advantage of the “benefits” of anonymity or pseudo anonymity using a fake digital identity.

6) **Sexting**: the act of sending photos and/or text messages with sexual content, mainly through smartphones. Some people might find it “fun” or “natural”, also considering it an “inoffensive” practice related to eroticism (The Oxford Dictionaries, 2015). However, nowadays it is an extended practice, particularly among young people, and the danger comes when people share these sexual contents with others, as a means of bragging, revenge and/or in order to damage the image and reputation of the victim.

7) **Sexcasting**: similar to sexting but using videos. They can be recorded also with smartphones or webcams.

8) **Grooming**: is the set of strategies that an adult develops in a systematic way in order to gain an under aged individual’s trust to obtain sexual favors. In this manifestation the adult seeks web services where to find a vulnerable child or teen. Then, he or she (usually a male), share fake similar interests and tries to gain this particular child’s confidence and secrets in order to have certain control. Later tries to establish new rules where he can get more photographs or videos, or even a physical encounter. If his needs are not meet, will threat his victim with sharing all the information and /or hurt the victim’s family.

As stated before, it is hard for the victims to recognize dangerous and violent actions and situations online, and especially social media offer a series of “rewards” that are immediate and intense. In internet the virtual world dilutes its frontiers with the physical world and people is in a constant seek for legitimation of their identities, of the “how-I-look”, having in smartphones a device that collects the personality of its user, and the ludic conversational practices of teenagers and youngsters that is now - more than ever - based in “sharing experiences”, peer recognition and even drama, that could get out of their hands.

1.2.3 Institutional or school violence

Institutional violence or violence of the school, is related to all those policy conditions and practices, and where school authorities (principals, teachers, and even sometimes administrative personnel) generate in the students a sense (real or not) of injustice, abuse of power or lack of interest in them as persons and their learning. These policies or norms tend to provide a “school order” by dictating discipline and control over the individuals, maintaining, in the majority of the cases, a vertical structure with the students at its bottom, and the principal or director being the higher authority inside a determined school.

But even when rules and norms are necessary for institutions, sometimes such “order” can damage students’ integrity as individuals with rights. In the case of under-aged students, the imbalance of power between them and the authorities of the school is more evident.

According to Del Tronco et al. (op.cit.) there are three manifestations of this specific type of school violence:

1) Abuse of authority from principals and teachers towards students.

In schools we learn that the way of relating to others is through a stratification of roles, where the higher hierarchical position is held by the director or principal and the lower position is held by the students. This is a “naturally adversarial” relationship (Forero-Londoño, op.cit.) where discipline is the manner of control based on power. But in general students tend not to voluntarily accept norms because they do not understand them, and they do not understand it is a matter of social order. This is where restrictive methods, punishments or threats take place generating fear and unease.

Within this structure there are many forms in which a teacher or authority can be abusive towards the students. For example, there are teachers who - beyond any disciplinary method - verbally abuse kids, using bad words or even nicknames, that could damage in a very grave manner students’ self-esteem, contributing to create a stigma in front of other students (Conde, op.cit.), that at the same time feel entitled to do so creating a new cycle of abuse by peers.

This process also damages the self-perception of the student, contributing in creating or re-creating a “deviated” identity. We will see later, in our case *Esperanza o desesperanza*, how a teacher that constantly abused a student made this girl believe that she was not smart enough, that she was not fitted for school. As with this case, when this kind of abuse happens, it contributes to increasing dropouts and/or expulsions.

2) Institutional conditions (norms and infrastructure) that could affect the safety of the students and other school actors, or that could impede the exercise of rights in an effective manner, or that are perceived as partial.

There is a need, as said, of social order inside schools, and “order understood as discipline is a necessary condition for education, and needs to resort to punishment to achieve it and keep it” (MacKehnie,1974 in Forero-Londoño, op.cit.). In educational contexts the word “punishment” has a negative connotation and it is desirable to substitute it with “sanction”. A school, as socialization institution should be able to teach rules and how they are correlated to given rights and responsibilities. They should teach how peace, social bonding and integrity are regulated by such rules, and when these are broken, we as humans, should feel disgusted as imbalance and injustice are generated. If school is not capable of doing so, then its role as a sociability enabler has failed.

Furthermore, the design and application of school norms that regulate conviviality is in most of the cases an activity reserved only for authorities (principals, supervisors), sometimes not even teachers participate in the design of the norms. And as a general rule, students are not allowed to participate in the creation of these normative frameworks. If a school is a place where we learn about democracy and its benefits for society, this looks like a contradiction.

Besides, when these norms are created and socialized inside the school, it could happen that an element of partiality is present, meaning that in some cases certain people are able not to follow the rules. For example, when school norms ask students not to smoke in the premises but teachers are allowed to, or when certain rules indicate not being late for lessons, but then are applied accordingly to teachers’ preferences towards this or that student. In these cases, the perception of legitimacy of the norms is decreased, threatening authorities’ credibility and the stability of the institution itself.

3) Negligence, disinterest and apathy from school authorities regarding carrying out their responsibilities, affecting learning, individual development and socialization processes.

Beyond a true interest in the students' development, we can find a deep ethical crisis in teachers that do not care about teaching contents properly, or are not interested in knowing new contents, refuse taking actualization courses, or do not want to listen to students' suggestions, doubts or needs. They can be considered as apathetic²⁹. Depending on the context, there are people in front of a class that are not "true" teachers (they got the job by recommendation but lack experience or pedagogical techniques). In some other cases, we can find examples of *burnout syndrome* in teachers, leading them to not care anymore about their jobs.

For negligence strictly related to school violence Magendzo and Toledo (op.cit.) point out: "Some studies refer to the fact that teachers often ignore and neglect the needs of victims, partly because the victims tend to stay quiet, without seeking to draw attention to their person. This attitude facilitates that they will ignore and not pay them due care". These authors also refer to the fact that teachers do not know precisely what school violence (specifically bullying) is, making it hard to recognize it, allowing the problem to grow out of control. This is confirmed in Lira, Vela and Vela's research (2014), who also refer that often teachers tend to tell the parents or other school authorities about the problem, but they do not deal with it directly.

There is another kind of negligence or disinterest that is related, not directly with persons but with the school's spaces and infrastructure. Schools have spaces and materials that are underused, for example computer labs, restricted or slow internet connections, libraries; or bad conditions like overcrowding, classrooms and bathrooms in disrepair,

²⁹ In Spanish "apathy" can be translated also as "desidia" that comes from the Latin word *desidere*, that could be understood as the desire to do nothing, sit idle or remain inactive or to settle for what you already have.

In the other hand, negligence, comes from the Latin phrase *nec legens*, that implies "the denial of what is read or done". However we could add an additional interpretation as *neglego* could be understood as to disregard, as the "lack of passion for what is done" or "lack of capacity to do what has to be done".

Both references are taken from:

Desidia / Negligencia (n.d.) In *Etimologías de Chile*. Retrieved from:
<http://etimologias.dechile.net/?desidia>
<http://etimologias.dechile.net/?negligencia>

Desidere / Neglego (n.d.) In *Perseus 4.0. Latin Word Study Tool*. Retrieved from:

<http://www.perseus.tufts.edu/hopper/morph?l=desidere&la=la>
<http://www.perseus.tufts.edu/hopper/morph?l=nec+legens&la=la>

dangerous and poorly illuminated patios and halls (that provide the conditions for violent scenes), lack of water and electricity, and walls that create a sense of seclusion rather than safety.

We can add another manifestation of school violence that is not totally related to uneven relationships, order or negligence, but is more related to the idea of structural violence. Even though it is hard to detect, it is important to consider that it will be embedded in the students' minds long after they go out of school:

4) Violent social and cultural learning promoted by the school that could damage students in terms of self-perception, motivation and long-term development as individuals.

There is a fragmented learning of the curriculum centered in disconnected disciplines, in the reproduction of linear contents (Lira, Vela & Vela, op.cit.) and in establishing (the prevailing) culture without questioning. Few teachers care to connect to real-life events and solutions, generating a sense of discomfort in the students (because they are unprepared to real-life problems and inequalities, and they also cannot grasp the gist of what they are learning, if it is going to be useful in the future or not, and how if so). At the same time, submission, individualism, meritocracy and competitive behaviors are encouraged creating a sense of what matters the most is obtaining certain amount of titles, diplomas and medals, in a "consumerist" way: learning is only "valid" if you get those recognitions. There is also little motivation towards embracing a multicultural approach o "multiplism" (Rad-Prasad, 2003 in Martínez & Rosado, 2013), and where social and political mobilization is discouraged.

"In a school that does not provide an internal culture based on a freely accepted network of values that make individuals and groups resistant to the socialization of the counter-values of our culture (consumerism, commodification of everything, the culture of pleasure and money, superficiality, the primacy of the private, the values of just 'to have' and not 'to be'), i.e. the values of cultural violence. All these learnings are ways in which school hurts children and youth" (Jiménez-Bautista, op.cit.).

1.2.4 Context violence

Accordingly to Abramovay (2005) "conflicts in school are not necessarily related to urban violence, but with the functioning logic of determined schools". However it is important to

note that school as an institution is not independent, and it is constantly influenced by violence and corruption of the social fabric. This is especially visible in high conflict zones. It is undeniable that conflict and violence also come from outside (Dubet, 1998) and affect the institution and its actors. We can name a series of events that come from the outside that could provoke damage, for example: gangs' activity, guerrilla, war, drug war, and even violence generated by third parties using ICT infiltrating internet and its channels, as social media widely used by students (see supra).

Chaux (2002, in Forero-Londoño, op. cit.) points out: "there are studies indicating that children living in violent contexts have a higher probability to develop aggressive behaviors than those living in more pacific contexts". Peláez (1991, also in Forero-Londoño) suggests that youth unmotivated by school - as a mechanism of social mobility -, would try to violate order, except when trying alternatives of power given by criminal activities such as "sicariato" and drug dealing. In our research carried out in 2012 (Del Tronco et al., op. cit.) we could prove that in certain cases this was true when interviewing the youngsters: there was a general feeling among students of disappointment, that school "doesn't work", that does not provide an optimistic preview of the future. Aguilera (2003) calls this feeling "learned despair". There is also a belief that students live in an unjust social where they don't feel appreciated, integrated and where their voices are unrecognized and unheard, corroborating one more time what George Wald said in 1969 in very dreary words (in Arendt, op.cit.): "what we are up against is a generation that is by no means sure that it has a future".

We have to remember the ecological approach of Urie Bronfenbrenner (1987) where all the systems (microsystem, mesosystem, exosystem and macrosystem) constantly interacting and influencing each other and their individuals: "the ecological environment is conceived as something that extends far beyond the immediate situation that directly affects the developing person: the object to which he responds to, or the persons with whom he interacts face-to-face. The connections between other persons present in the environment are credited with the same importance as the nature of the links, and their indirect influence on the developing person, through their effect on those who relate directly" (ibid).

If we consider that structural violence is partly responsible for weakening the social tissue, generating communities' division and fear, this permeates also inside schools (by its members or also by external agents). Meaning that violences affect and condition school's life and where its members have to face non-scholar problematics, such as

psychological disorders, domestic violence, cyberviolence, etc., that school as an institution doesn't have an answer or doesn't know how to deal with (Guzmán, 2012). Even though one of the possible solutions is establishing limits among contexts (that seems quite a titanic task), but keeping the school open to the community and generating a new sensibility through peace education with the approach of teachers and authorities towards nonviolent education, and learning about youth cultures³⁰, their interests and concerns in order to understand better some of the students' actions inside and outside the school.

1.2.5 Looking further (school) violence

In people's everyday conversations we can hear stories regarding violence in its many forms: aggressions, domestic abuse, or even terrorist attacks. Violence is also thought and processed in a narrative manner, as will be discussed below. Because of this, many persons live their lives in constant fear or not accepting they live in a violent world, as - despite what a few might think - we are nonviolent creatures. Lull et al. (op.cit.) remark: "None of its ontological aspects requires resign ourselves to conceive violence as an inherent, universal or omnipresent aspect of history. Violence is a phenomenological recurring expression in certain circumstances, particularly political and economic, rather than a destination inherent to the species".

However, and especially regarding structural and cultural violence, this fear generated by violent actions might be not so evident: we don't express it, we keep it inside, we tell stories about it without acknowledging its true dimension, or we deny it. In schools, and in very particular cases - as in Mexico or the United States -, school violence became evident by media (Collins, op.cit., Furlán, 2005) and political agendas where all over it, generating in most of the cases, more fear and confusion than real solutions.

But violence, and in this particular case, school violence has been there for a long time - we read Poe at the beginning of this section -, despite this "(...) violence is not

³⁰ Some of these youth cultures, are means of self-expression and identity search, and in many cases they are also a juvenile response to society and institutions' lack of "absorption capacity" providing "meaningful values" focused on the adequate contexts, but also education and jobs to the new generations, that at the same time feel neglected and with an impossibility of social participation.

But not all of these youth cultures or new "own social spaces" are adequate for juvenile socialization. As gangs and groups are susceptible of being involved in delinquency. So, there is a necessity to generate alternatives for these groups to be "absorbed" by the society in a comprehensive manner (respecting human rights and differences, providing the conditions to the social incorporation of youngsters).

remembered until it overflows”, says Blair (op.cit.): “We are not conscious about it until it becomes a problem; that is when violence is poorly negotiated, badly taken in charge within the current events of social life, after it settles in it can appear under a sudden and particularly brutal form”.

What does this mean? That we have to keep violence afloat all the time to not let it escape and settle? That we have to acknowledge it in every single activity we do in our lives? Maybe its importance lies within the act of not letting violence take over our lives, but in trying to understand better this phenomenon in order to tackle it from its basis; assuming that every violent act has the potential to be modifiable, that we can understand it better by communicating to others and letting them know what we have been through: “In reporting similar experiences and detect recurrent concatenations of facts, humans are able to establish consequences that feed the reason and suggest meanings for things that happen to us” (Lull et al., op.cit.).

In order to do so, we have to get over the traditional narratives of regarding violence “management”, as silence and “security”, that are more concerned in concealing and identifying “abnormal behaviors”, or in using police methods, that in generating a change from the individuals and the institutions, and also promoting a change in the very contexts which generate such behaviors.

For Mexican author Rossana Reguillo (2003), it is necessary “to analyze, from a sociocultural perspective, the field of youth practices, to make visible structures and subjects’ relationships, control and participation forms (...). So, in understanding of the ways in which representations are crystallized, values, norms, styles that cheer up juvenile collectives is a bet that tries to break certain ‘aestheticisms’ and at the same time that ‘epidemiological’ look that has weighted down the narratives constructed around young people”. This “epidemiological look” is present not only when speaking about schools, adolescents and youngsters, but in general when speaking about violence. And there is a tendency to make structural violence invisible by overexposing diffuse violences (as bullying) ailing them from its social and cultural anchorages.

The sociocultural perspective has to be linked to a broader, complex perspective when related to social problems. For example, Rodríguez-Jares (1995 in Forero-Londoño, op.cit) affirms that we can say that a conflict will have more possibilities to be solved in a positive manner when is produced in a social medium (in our specific case, educational

settings) when such structure can be participative, democratic and cooperative, meaning that has to be produced by trust, cooperation and mutual support.

There are some people (in general teachers and a few authors) that say education rarely provides the necessary tools to face real-life problematic situations, and that there is a need to develop social and citizenship skills in order to do so. However, we consider that the curriculum has to be even more inclusive, not only urging the transmission of values and teaching social skills, but also the development of personal skills such as self-reflection, self-awareness, and the development of empathic abilities, which will provide the basis for a very necessary education for peace and nonviolence. Díaz-Aguado (op.cit) reaffirms this idea by saying: “To help address the high levels of uncertainty that the current historical changes mean, we must modify the process of building knowledge and roles in the context of which it is produced, giving the student an increasing role in their own learning, and teaching to recognize and resolve conflicts positively, through reflection, communication or cooperation; skills that reduce the risk of using violence or be its victim”.

1.3 A counterpart: nonviolence

Nonviolence, without exception, is the essence of life.

- Mahatma Gandhi

Defining nonviolence presents us with the same difficulty as when trying to define violence (Mayton, op.cit.; Johansen, 2007 in Webel & Galtung, op.cit.). First of all, because violence is mainly related to the concept of peace, considering that “‘peace’ can be regarded as the ‘absence of [organized group] violence’” (Galtung, 1967, 1969). Peace and violence are “umbrella concepts” (Galtung, 1967), that include a wide range of other related negative concepts like xenophobia, racism, security (Jiménez-Bautista, 2012), or positive concepts like conflict, nonviolence, peacebuilding, peace education, etc. Then, we provide a summary of such basic concepts of peace, conflict, nonviolence, communication and empathy in order to have a wider idea of their interconnection and importance to our study.

1.3.1 On the concept of Peace

Although we have begun by defining and trying to understand violence as a phenomenon, we concur with López Martínez (op.cit.) when saying that it is necessary to change the paradigm, or at least to find a balance between the terminologies, typologies and theories related to the study of violence, and those related to the analysis of what it is now known as Peace Studies or Peace Research. This discipline has in the Norwegian sociologist and mathematician, Johan Galtung one of its main precursors, who also based most of his peace research by explaining violence’s mechanisms, and from whom we will use most of the ideas related to peace. To understand why is relevant the idea of peace, in every time and in every context, Galtung stated that the term “(...) provides opponents with a one-word language in which to express values of [collective] concern and togetherness because peace is [an ideal] on anybody’s agenda” (Galtung, 1969). Or in other words of the author: “[T]he use of the term ‘peace’ may be in itself peace-productive, producing a common basis, a feeling of communality in purpose that may pave the ground for deeper ties later on” (Galtung, 1967).

Peace has two strong common connotations: one, related to the period occurring after a war - as its opposite but where war as a possible future is still present - (Arendt, op.cit.). The other one related to religion and the ideas of calmness, brotherhood and universal

love (or *agape*³¹), where no harm is done. However, other Peace Research scholars consider peace “as the opposite of violence and three forms of violence are discussed, viz direct, structural and cultural” (Cabezudo & Haavelsrud, 2007 in Webel & Galtung, op.cit.), meaning that peace should be understood in a more wider and complex manner, beyond the limited idea of peace as the absence of war (Ospina, op.cit.).

Cabezudo and Haavelsrud (op.cit.) refer that peace is often “discussed in relation to different levels, ranging from the individual to the global or expressed in another way: in terms of close, intermediate and distant realities as seen from the perspective of the individual”. By saying this, the authors put a strong accent in that singular perspective and how it filters reality, meaning that probably in a same context, one person might consider that there is peace, while another individual denies it by experiencing a different and violent reality.

There is another principle of peace related to the fact that is “a relatively permanent structure which enhances peace values but also as a process of interaction within structures which might be more or less peaceful or violent” (ibid). We can broaden this other conception with the work of Galtung (1967, 1969, and Webel & Galtung, op.cit.) who offers us a different point of view, where peace is associated directly to the different expressions of violence, and not just war. The author provided three ideas or values of peace, the first that covers two states:

A) Referred to “stability or equilibrium” as “internal states of a human being, the person who is at peace with himself”, and as a “law and order” idea, related to social order, that could be done even by the means of force and violence (as by the police, or the army, for example). The author did not name this specific concept, however Norberto Bobbio, who explains that peace can be understood in two perspectives, and identified them as “inner peace”, or the “absence, cessation or disappearance of an internal conflict. In relation to the ‘internal’, it is understood as a conflict between the behaviors and attitudes

³¹ “When we speak of loving those who oppose us, we do not mean neither *eros* nor *philia*; we talk about a love that is expressed by the Greek word *agape*, which means understanding, good will (...). It is an overflowing, purely spontaneous, unmotivated, unfounded and creative love. It is not motivated by any quality or function of the object. (...).

Agape is unselfish love. It is a love in which the individual does not seek its own good but the good of his neighbor (I Cor. 10:24). Agape does not start discriminating between worthy and unworthy people, or any qualities that people possess. Starts by loving others for what they are. (...) Therefore, agape makes no distinction between friend and foe; it is directed to both.

“Agape means a recognition of the fact that all life is interrelated. All humanity is involved in a single process and all men are brothers. To the extent that I 'm hurting my brother no matter what he is me doing to me, to that extent I am harming myself.” (Martin Luther King Jr., “Conceptual Foundations of nonviolence” in his book *Stride towards Freedom*, chapter VI in Echeverri, 2004).

of the same author, i.e., incompatibilities between duty and pleasure, between passion and reason, between self-interest and the interest of others” (Bobbio, 2000 in Ospina, op.cit.). For our purposes we will refer to it as **neutral peace**, as it involves such values of stability and order taking place, annulling perceived (real or not) imbalances. This perspective, according to Arenal (Ospina, op.cit.) is more related to Orient civilizations and their conception of peace.

B) The second and third values proposed by Galtung are known as **negative peace**, or the “absence of personal violence” and **positive peace**, or the “absence of structural violence” (ibid). Bobbio defined this second perspective, which includes both positive and negative peace, “as the absence or removal of an external conflict, i.e. the absence of a conflict between individuals and different groups” (Bobbio, op.cit.).

The second idea, or **negative peace**, might consider also other types of violence as seen previously (direct, indirect, etc.), because the word “personal” narrows down its applicability. Here, Galtung applies this concept specifically to “collective violence” and war, generated by large human groups in class conflicts, race or ethnicity where harm is seek and done. Arendt (op.cit.) considers this conception as the most widely accepted because of the Greco-Roman legacy and their ideas of social and politic organization present in our Western civilizations.

Meanwhile, the third idea, or **positive peace**, the author considered it also as **social justice**, as it could be understood as the absence violence, especially the structural type, and “is not limited to the idea of getting rid of something, but includes the idea of establishing something that is missing” (Cabezudo and Haavelsrud, op.cit.). Here there are a series of values such as cooperation, calmness, want and action (wanting something and being able to get it or achieve it), economic growth, absence of exploitation, equality, (social) integration, pluralism, dynamism and a sense of understanding among groups (Galtung, 1967).

Social justice or positive peace could be the wider or more “vague” concept of them all, mostly because Galtung argues that (over)privileged groups - those who do not suffer direct structural violence-, are more oriented towards the other two conceptions of peace; meanwhile underprivileged groups, even though they probably cannot name what they suffer as violence, aspire to have better life conditions. This is what the author identified

as the development of potential (somatic and mental) possibilities³² (Galtung, 1969; Jiménez-Bautista, op.cit).

Johan Galtung considered the concept that we named as *neutral peace* (inner peace) as the “less interesting one” as an object of study (probably because his work has a sociological approach of groups, and structures, and this concept is more related to the individual). However, he stated that the definition of peace in general would depend on where our priorities are (at least for research purposes), meaning that it is necessary to dissect the idea by trying to understand its constitutive parts. For us, this does not mean that we have to choose among what “kind” of peace is more important than the other, especially because we believe that neutral peace, that one more related to the individual is the base for accomplishing the other types of peace. In this case, we are in line with Gandhi’s idea that peace begins within each person’s recognition (Ram-Prasad, op.cit.), and his or her principle of *ahimsa* (see infra).

This peace, which could be found in the individual’s intrapersonal world that later is projected to his or her interpersonal world is considered in Galtung’s work *Theories of Peace: A synthetic approach to peace thinking* (1967), within three of his thirty five peace theories listed. The first theory or ‘The sane individual world and second theory’, and ‘The interpersonal harmony world theory’ are the ones that we identified as the theories that serve better for framing our argument. The rest of the theories provided are in terms of macro-levels of peace that even though important to know, are less applicable when speaking of individuals and immediate systems. We present a synthesis of the most important aspects of each one of the selected postulates:

- *World number 1 or the sane individual world theory*

According to this theory there are different types of personalities that serve individuals to achieve peaceful relations. Despite that there may be a long list of these types, Galtung offers two dimensions: the sane individual and who the individual should be. In the first dimension, there are five types and their corresponding methods: 1) high on ideology (referred to the use of propaganda and public opinion); 2) right morality (often related to a closed belief system, including a religious system); 3) right knowledge of peace and war (referred to particular points of view of the world that are accomplished through education - formal and/or informal - by teaching and learning methods; 4) right training

³² We did not adopted Galtung’s definition of violence because it might result confusing. He defined it as: “the cause of the difference between the potential and the actual” (Galtung, 1969).

in conflict resolution (having the right set of skills for treating with conflict); 5) and psychologically healthy (a condition of the human being itself, that could be positive: having an optimal personality, or negative: having a non-healthy, deviant character and behaviors). In the second dimension the author refers to all the individuals or an elite of individuals that should have these personality traits in order to procure peace.

Despite the author includes this theory, he says that is “self-evident” and “simple”, and where an elite group could be on top of the structure to help eliminate general deviances. He sees it as a theory that should be also understood of terms of peace and war, instead of a peacebuilding possibility that begins with the individuals in a micro level and that should be favorable to all individuals, not just an elite working with political systems.

- *World number 2 or the interpersonal harmony world*

In this theory, Galtung states there are two dimensions and six methods to achieve this kind of peace. In the first dimension, or where the individual starts his/her micro-levels of social relations within groups like family, school, church, associations, etc., and where interpersonal harmony should begin. The second dimension or the type of interpersonal harmony is referred on how these social structures manage the conflict among its individuals.

There are six methods to accomplish the previous dimension: 1) by education through teaching and learning, especially inside the family and school structures. 2) By socialization, when a certain pattern of behavior is inculcated in each person by others (for example, peers). The methods three, four and five are related to social engineering of group interaction, multilateral interaction among structures, and deliberate conflict management, in terms of free communication sharing, as “democratic structures”. These three methods are carried out inside the groups or structures, like families, schools, associations, and their own particular forms of interactions, rules, sanctions, that in most of the cases look for conflict resolution through a democratic system where everybody has a voice and vote. And sixth method is referred to the use of positive sanctions avoiding to the maximum negative sanctions.

Accordingly to this theory of peace, the referred methods can be (and are) used single or combined, recognizing the individuals subjectivity and needs, permitting “to vent their feelings, frustrations and participate equally and symmetrically”. The interpersonal socialization patterns and interaction network processes of the structure, manage the

conflict in a democratic manner that could lead towards interpersonal harmony that at the same time, will influence or be transferred to bigger structures leading to general peace. The second part of the theory precisely points out the core idea of transference. Galtung says:

“[Once] a member of the system has acquired an interaction pattern that corresponds to this type of relation, described above, then he may transfer it to other members, by talking and persuasion, but perhaps more significantly simply by acting, by role behavior so as to engage the others in a type of behavior that corresponds to the system with a high level of interpersonal harmony. Secondly, he may transfer it to himself when he enters a new system: having experienced a certain pattern in one system he will carry it with him to the next, and if he finds the systems to be incongruent, he may try to introduce the type of structure in the new system, too”.

This transference process will continue through the individuals that will behave in peaceful manners, using conflict management techniques, that later will transfer into other larger structures. Subsequently transferred to the next generation of humans, and when multiplied by a larger number of members transmitting the same messages and behaviors, the higher the systems of the structure are influenced and reinforced³³, reaching international systems “contributing to the realization of highly viable, peace models”.

Galtung conclusion to both theories says “let us only point out again how [world number 2 theory] differs from world number 1: the emphasis is on changes in the structure of interpersonal relations and not on changes of individuals - one does not require any change in ideology, morality, knowledge, training or personality, only a certain type of role-playing induced, by certain types of interpersonal relations and the idea that there will be a transfer effect”.

For us, these two theories can be used as a combined theory including the individual aspect of personality and psychology, and the possibility of changing them in a positive manner, which definitely will influence the interpersonal relations given in a structure at a micro-level. We believe that by separating the two theories, just like by separating the terms of negative, neutral and positive peace, is only helpful for their scientific study as separate items, but by giving more effective importance to one or another, is short-

³³ “Reinforcement through consistency [or in words of Bandura, social learning] would be the slogan” (Galtung, 1967).

sighted. These concepts should be understood as equally significant and meaningful, and redraw with an ecological and holistic point of view applicable for the education and promotion of Peace and nonviolence.

Despite the previous argument, Galtung stated that “the values of positive peace as the background against which efforts to realize negative peace are to be judged” (op.cit). At the same time, taking into account how the values of *neutral peace* (in which we include the elements of nonviolence and empathy) are configured and could encourage in individuals’ minds (world number 1 theory) as well as part of different groups, healthy behaviors, the compliance with rules and laws to maintain order, generating synergy between concrete actions that do not exclude any of the senses of peace, but when unified would foster and transfer to another systems (world number 2 theory) a more comprehensive state of peace.

In other words, where there is social justice present influencing non-peaceful structures, turning them - through new allowed and continuous peaceful interactions - into “structures for peace”, they contribute to the generation of new patterns and values. “Both those values that enhance negative peace (absence of direct violence), as well as those values that affirm peace (social justice, participation and cultural diversity)” (Cabezudo & Haavelsrud, op.cit.), even if the structure is within the overall structure of non-peace, creating a virtuous cycle. This could be understood also as the generation of a peaceful society.

A peaceful, low-conflict or nonviolent society “should be ‘characterized by 1) a relatively high degree of interpersonal harmony [with peaceful interactions]. 2) Little if any physical violence among adults, between children and adults, and between the sexes [little if any negative peace]. 3) Workable strategies for resolving conflicts and averting violence [favoring cooperation over competition³⁴]. 4) A commitment to avoid violence (such as warfare) with other peoples. And 5) strategies for raising children to adopt and continue these nonviolent ways” (Bonta, 1996 in Mayton, op.cit).

³⁴ As an early reflection on this matter, we believe that a society, like modern Western society, tends to favor competition over cooperation, where individualism and ecocentric actions and exacerbated narcissism behaviors are encouraged (a rampant example is what is happening in digital social media), then it looks like we are encouraging violence instead of peace and nonviolence.

1.3.2 Conflict as a positive element

Previously we encounter the word 'conflict', which is often (if not always) related to violence and peace, and just as these terms, conflict is a conflictive concept. We will continue with Johan Galtung as our base author using his work in Webel & Galtung (op.cit.) to explain the basic elements that constitute this term, as this author has the most comprehensive approach towards it³⁵. He refers that the word "conflict" comes from the latin verb *confligere*, meaning "shocking together", but also "contend" or "to come into collision"³⁶.

This general meaning of "shocking" is often perceived as negative, related to misunderstandings and mistakes, but more frequently to violence, as if they were synonyms. We should understand conflict as a situation (Lira, Vela & Vela, op.cit.), that might or not express its deep causes, but where there is a perceived or real incompatibility or contradiction of interests, needs, goals or objectives and perspectives³⁷. Here one actor (an individual or group involved in a conflict) pursues something of some value for him/her/them, but this pursue comes in the way of another actor's pursue. Even though the aim could be the same for both actors, it also could be a different one (and sometimes it could be the same actor), but that at certain level is interdependent of the other actor's pursue (Mayton, op.cit.), and "the realization of one excludes the realization of other(s)" (Galtung, 1967; Webel & Galtung, op.cit.).

Galtung identifies three general categories of goals to be pursued, or what he calls "deep triangle"³⁸:

1) From Nature: inner nature in each one of us (psychology, biological aspects and needs).

³⁵ For reasons of space and objectives, we will not include all of the elements of conflict analyzed by Galtung. However, we recommend further reading of the work we are referring to.

³⁶ Confligo. (n.d.) In *Perseus 4.0. Latin Word Study Tool*. Retrieved from: <http://www.perseus.tufts.edu/hopper/morph?l=confligere&la=la>

³⁷ Perspective is a term that we used frequently during our workshops to favor students' creativity and as the way to approach the topic of their scripts. This concept outside the context of art, can be understood as the circumstances or the relative position in which an observer is and how they influence the perception (the manner in which the brain interprets stumble though the senses), and the judgement (including thoughts, feelings and actions). This same perceptions are the mechanism "that help to evaluate and clarify" a situation of conflict (Molina & Muñoz, 2010).

³⁸ The author identifies this triangle with the letters, ABC, but in order to understand them better, we will use the numbers 123.

2) From Culture: internalized values and norms provided by the culture where a subject is immersed.

3) From Structure: institutions that have certain interests, positive or negative, that confer sanctions if required.

And he also provides us with three interpretations or phases of conflict or “surface triangle”:

A) Focused on Attitudes: or inner world of a subject or Self, interpretations that generate emotions like hatred, anger, preoccupation, fear, etcetera. Attitudes can be positive (with constructive intentions), neutral or negative (with destructive intentions).

B) Focused on Behaviors: actions towards the Other(s), being a proper “shock” that can be verbal and/or physical, violent, or not). Behaviors can also be positive (with constructive consequences), neutral or negative (with destructive consequences, entering the realm of violence).

C) Focused on Contradiction (that is relational and when the goals have certain degree of incompatibility).

According to the author, a conflict generally starts within the subject’s inner world, that later is expressed with a behavior which is meeting a blockage or incompatibility towards certain goal or perspective. This can be understood with the basic formula $\text{Conflict} = A + B + C$; however, C or Contradiction can be took as the root conflict, and A and B as its meta conflicts. This basic formula can be modified by each one of the types of categories of goals, for example: $\text{Conflict} = A + B + C1$, meaning that there are several possibilities for other sequences or conflicts.

Deutsch (1973 in Mayton, op.cit.: 88) proposed a typology of six types of conflicts, that are not mutually exclusive:

- 1) Veridical conflict: when there is a true conflict and the parties perceive it as so.
- 2) Contingent conflict: when there is a veridical conflict, but both parties fail to recognize the solutions to the conflict.
- 3) Displaced conflict: a veridical conflict, but where there is a misperception about the issues in the conflict.

- 4) Misattributed conflict: is when the objective conflict is not dealt by the true parties, and instead is taken by other parties.
- 5) Latent conflict: when an objective conflict is not perceived by any of the parties at all.
- 6) False conflict: has no objective reality but is misperceived to be a conflict.

The “demonization” of conflict and its process, and even the proper recognition of it, is the result of its discriminating association to aggressive conducts, and misunderstanding that it does not necessarily include violence *per se* or it does not automatically generate violent situations. First of all, we only recognize a conflict when there is a perception of an imbalance or that something needs to be regulated (Muñoz in Molina & Muñoz, op.cit.). Conflict is generated at the heart of socialization processes in any context, time and activities where people are present, that at certain levels affect their feelings and reasoning, and only when is not properly managed, it could turn into a violent situation (Trianes & García, 2002). But is not the rule. Violence is generated, as stated previously, by many different factors, including conflictive interests and goals that do not admit a common point. Understanding the previous basic formula could be a start in generating a change of perception on how conflict truly works.

In educational contexts, more specifically in formal education, conflict is perceived in two manners or two variants:

- 1) *Positive variant*, when conflict is related specifically to learning through *cognitive conflict* as a methodology of discussion and debate. Often related to discussion of moral and values (Trianes & García, op.cit.) favors the self-reflecting process on attitudes, behaviors and positive points of view regarding everyday conflicts and their possible solution or contention. Bruner recognized its importance as he stated that without conflict there is no cognitive development (in Munné, 1995). In this regard, María José Díaz-Aguado, professor of psychology of education, violence studies and prevention programs at the Universidad Complutense of Madrid, states:

“The recognition of the educational value of conflict has a special significance in heterogeneous environments, such as those that integrate students from different ethnic or cultural groups, to help recognize the diversity that exists in such contexts as an excellent opportunity to learn to be tolerant and resolve conflicts in a society that is increasingly heterogeneous and conflicting. In homogeneous contexts there is less conflict, but also fewer opportunities to learn how to solve them” (Díaz-Aguado, op.cit.).

2) *Negative variant*, where conflicts are often related to discipline (for example not attending to the classroom's rules or not delivering homework) that indeed interrupt the flow of the teaching-learning process. They are often related to interpersonal relations among peers or to teacher-student relation. Here teachers have a set of goals (teaching a subject, maintaining order, follow a schedule), and students might have other goals besides learning (playing, chitchatting with friends), but even if there are conflicts, they do not create an insecure or violent environment per se, and sometimes students become stigmatized.

“One of the main hurdles that education suits on the current situation is what Jackson (1968) called *hidden curriculum*. According to which the expectations associated with the role of student (submission, obedience...) contradict the objectives of the explicit curriculum (autonomy, critical capacity), and often expectations that are impossible to be transmitted and understood for certain students, who are often referred to as *conflictive*” (Díaz-Aguado, op.cit.).

Therefore there is an existing conflict between the two curricula and the problems generated within educational spaces, where the monotony of school life (following rules, like staying quiet, not moving), the nature of evaluation (that in so many cases is not explicit, it constantly changes and sometimes is subjective), and the strong hierarchy within schools (not permitting sharing control - often retain only by principals and teachers - and where other actors, like students, family members or community do not participate in the school's decisions) generate a conflictive school culture, where democracy is never met.

Besides, it is very common that teachers and other school personnel use the term “conflictive student” (when a student do not follow the rules or doesn't “fit in”) in a somewhat pejorative manner. In return it contributes to hide a series of deeper problems that have failed to be solved, whether school management, disciplinary style, or school violence processes meaning that the hidden curriculum is no longer an efficient form of control. Yet, we have to emphasize, as stated before, that a violent situation or the generation of an aggressive environment could only occur if there is not a proper management of conflicts.

We would like to highlight the importance of understanding that conflict is a part of our nature since the dawn of humanity (Jiménez-Bautista, op.cit.; Muñoz in Molina & Muñoz, op.cit; Ospina, op.cit.), and by extension part of our societies and cultures (being these

by nature conflictive). In fact, culture has a highly adaptive character, as it helps the individuals to adapt themselves to the different changes they have to confront, and in doing so, conflict is part of human evolution and the survival of the species, the “motor of our progress” (Díaz-Aguado, op.cit.).

Conflict is the “confrontation of ideas, beliefs and values, opinions and life styles, behaviors, etcetera, that in a [democratic] society, [should be] ruled by dialog and tolerance, finding its own space and expression modalities” (Ortega et al., 2003 in Cruz, 2009). Contrary to violence -which is avoidable and destructive-, conflict is unavoidable, and could be a positive thing by allowing questioning (as in scientific conflicts), and individual and social growth.

Francisco A. Muñoz (Molina & Muñoz, op.cit) refers to the importance of understanding conflict, as a core concept of violence and peace theories, and how most of the conflicts throughout history have been managed in peaceful manners. “This has come to consider that the theory of conflict may be one of the most valuable contributions of social studies in recent decades to interpret the relationships between individuals, groups and the species itself. Through conflict is possible to understand the networks of relationships, the role of values and ideas, behaviors, the distribution of “power” and the mechanisms of change. The conflict is a central concept for explaining the dynamics of human entities (individuals, groups and species)”.

Some scholars might use the term “conflict resolution” that can be understood as “the settlement or avoidance of disputes between individuals or groups of people through solutions that refrain from violence and that attempt to reunify and re-harmonize the people involved in the internal conflicts, or that attempts to preserve amicable relations with external societies” (Bonta, 1996 in Mayton, op.cit.).

However, as previously said, human beings are in constant conflict with themselves, with others or the context, meaning that referring us to a “conflict resolution” might appear as if the conflict is definitely gone, which is never absolute: “conflict is not resolved, it is transformed” (Ospina, op.cit.). In this manner, as human beings and as researchers, conflicts, should be welcomed, not avoided, seeing them as opportunities. They are challenges to expand our spaces, and to furnish them creatively with new, feasible, realities.

Freedom is both a consequence of conflict, and a condition for its transformation” (Galtung, in Webel & Galtung, op.cit.). We are constantly regulating conflicts in our daily lives, however, when a conflict grows in complexity there is a need: first, in understanding it as a positive opportunity for personal and social change; second, by understanding its components and such complexity and how it actually works (Lira, Vela & Vela, op.cit.). And third, by finding “solutions that allow subjects deal with conflicts without violence, recognizing each of the parties and the need that each party has their needs” (Ospina, op.cit).

It is considered by nonviolence and peace education experts that teaching and learning through conflict by embracing it makes this concept one of the cornerstones of **education for peace and nonviolence**. Nonviolence is an “active methodology to influence the course and the pacific resolution of a conflict” (López Martínez, op.cit.). This means, that one of the most effective ways of preventing, managing and transforming conflicts, avoiding or diminishing violent situations, generating a peaceful environment is by being or becoming a nonviolent person, and/or by adopting nonviolent attitudes, regulatory and preventive approaches like self-regulation, mediation, negotiation, diplomacy, cooperation, dialog and even love³⁹,

1.3.3 Nonviolence

La nonviolenza risulta dall'insoddisfazione verso ciò che, nella natura, nella società, nell'umanità, si costituisce o si è costituito con la violenza; e dall'impegno a stabilire dal nostro intimo, unità amore con gli esseri umani e non umani, vicini e lontani.

-Aldo Capitini⁴⁰

As said before, defining nonviolence is a difficult task, just as when trying to define what violence, peace or conflict are, as it also possesses a wide range of ideas and interpretations. For this specific concept, we consider that the difficulty resides in two main reasons. On the one hand, related to the fact that violence is often attached to the socio-political changes in the world, and on the other hand the difficulty of the concept itself.

³⁹ We consider conflict management a life skill that should be taking into account and taught in educational contexts since early education. There are different techniques and approaches, but as it is not the objective of this work, please refer to the cited references.

⁴⁰ Nonviolence is the result of the dissatisfaction towards what, in nature, in society, in humanity, constitutes or is constituted by violence; and the commitment to establish our intimacy, love unity with humans and non-human beings, near and far (Capitini, 1980).

1.3.3.1 First reason: the little scientific attention to the issue

The first of the reasons attends to the fact that nonviolence and peace have not had the same amount of attention as violence studies. People have been recording their violent actions because of their role in human affairs (Arendt, op.cit.), like wars and assassinations of kings and politicians (we just have to read Roman history, or the beginning of World War I, as a couple of examples of these registries). But there are less records of nonviolent actions⁴¹, or nonviolence as a way of living during peace periods (Sharp in Mayton, op.cit.). This could be one of the reasons that contributed to the idea that humans are violent by nature.

At the beginning of his book *The empathic civilization. The race to global consciousness in a world in crisis*, Jeremy Rifkin (2010) recounts an episode during World War I, on the 1914 Christmas Eve in Flandes, where soldiers from both sides, German and English, decided to leave the trenches to shake hands, sing carols, share cigarettes and soccer games, joking about the absurdity of the war in that brief and almost unknown "Christmas truce", that was devoured by the annals of such war and presented as a "strange slip" by the media of that time.

"Although the battlefield is supposed to be a place where heroism is measured by the will to kill and die for a noble cause that transcends everyday life, these men opted for another kind of courage. They identified with the suffering of others and offered them comfort. When crossing the no man's land they found themselves in the others. The strength to offer that comfort arose from his intimate and deep sense of vulnerability and his unrequited desire for companionship" (Rifkin, op.cit.).

These kind of actions that come out from the deeps of human nature, contradict the ideas -as previously pointed out- and "proofs" that human society has been violent since the dawn of time (Jiménez-Bautista, op.cit.). Malešević (op.cit.) quotes violence and peace researcher Leslie E. Sponsel who argues that "the accumulating scientific evidence proves beyond any doubt that nonviolent and peaceful societies not only exist, but are actually the norm through human prehistory and history". Sponsel (1996) from his holistic anthropological perspective also emphasizes that the only condition necessary for achieving progress was - and is -, precisely for us as species, through peace and

⁴¹ As for example Gandhi or Martin Luther King Jr. work and fights. However they were often misunderstood.

nonviolence, because they are natural, ubiquitous and they are part of our normal inclination leading to cooperation, reciprocity, empathy and compassion.

For example, Robert Knox Dentan (in Malešević, op.cit.), and also Sponsel (op.cit.) point out that the Semai people, a hunter-gatherer community from Malaysia, “relies on public shaming to regulate in-group disagreements” and also that “disputes are perceived as threats to the whole community. (...) Nonviolent attitudes and behavior are inculcated in Semai children from an early age: there is no corporal punishment or forcing children to do anything against their will, and they are taught never to be stubborn but to ‘give away’ (*mengalah*) to others”. This “giving away to others” refers not to a materialistic sense, but a spiritual one: giving our-selves to others, taking us back to the idea of agape.

These authors provide us with a series of examples of peoples (most of them outside modern “civilizations”) that tend towards peaceful living and nonviolent resolution of conflicts. By regarding these ethnological studies we could ask ourselves: if our nature is violent, then why we appreciate peace and long for it when it is not present? Why we reject organized violence and ill behavior? As said before, the old idea of ubiquitous violence and natural-born violent humans (as it was Thomas Hobbes’ idea) is now widely rejected, and as Rousseau considered, man is born good-natured, but “society perverts him” (Rousseau, 1979 in Jiménez-Bautista, op.cit.). Culture - in general - is pacific as it tends to provide identity, moral values and cohesion to its groups and members, and at the same time, it also offers or teaches about the ideas of peace and nonviolence that we long for: we want it because we know what it means and that it is possible.

Violent individuals, can generate a great number of aggressive strategies (pragmatic and/or destructive) that destabilizes a system, a moment, a relationship, however, nonviolent individuals, are creative and they can think and generate a greater number of alternative solutions to conflictive situations, that do not require violent actions, as violence is not easy to perform (Collins, op.cit.), and because most of the time without knowing it, we try to stay true to our peaceful nature⁴².

⁴² We disagree with Arendt (op.cit.) when she states that sometimes violence (direct and indirect) is the only possible way to restore a (social) balance, as it looks like a very unidirectional approach to a resolution, without contemplating nonviolent approaches. Despite the importance of her work, it is necessary to shift the paradigms.

1.3.3.2 Second reason: a matter of semantics

The second of the reasons regards precisely to the term nonviolence itself, as it is considered a concept difficult to grasp, because of all the notions related to it. Mayton (op.cit.:6) says: “Many people who study nonviolence are quick to point out that nonviolence means more than an absence of violence (e.g. Bondurant,1965; Pelton,1974). Others have clarified or narrowed the concept of nonviolence by adding descriptors such as non-violent action (e.g. Sharp, 1973), pragmatic and principled nonviolence (e.g. Holmes & Gan, 2005), and strategic nonviolent conflict (Ackerman & Kruegler, 1994)”.

In this regard, Johansen (2007) is in the same line: “nonviolence is a word we can find in very many contexts. It is often used as a specifier for other topics and hence followed by another word – nonviolent action, nonviolent philosophy, non-violent communication, nonviolent defense and many more. In itself it is almost impossible to define. It consists of two words most people regard as negative: no and violence”.

Until this day, and depending on the taken perspective, there are three ways of writing the notion. López Martínez (op.cit.) provides us with a comprehensive explanation:

A) First form: non violence

The first form is written “non violence” and might lead to confusions because it easily takes us to identify situations, relations or conditions that do not have violence at all or “no violence” or “without violence”. Even though it might be possible, it should always be differentiated by another term.

B) Second form: non-violence

The second form is “non-violence”, by using a hyphen in the middle of both words. López Martínez states that this use had its beginnings with Gandhi’s revolution and the interpretation that the English colonialists made of his methods, where the non-violence had a functional sense to name non-armed struggles and a manner of conflict intervention. This form makes more emphasis on opposition ways to an established power, to reinterpret new methods of civil resistance, etc. However, the hyphen still makes the concept dependable of the violence notion, though providing a certain degree of independence from it.

López Martínez recuperates Mahatma Gandhi's - one of the greatest figures regarding nonviolence in the world -, conviction that human kind is one and indivisible, and that nonviolence is an "absolute truth" that unified humans. Gandhi developed his philosophy of life and social fight, around a series of six concepts taken from the Sanskrit language: *satya* (truth), *swadeshi* (self-sufficiency), *savodaya* (wellbeing for everybody), *swaraj* (autonomy and self-determination), *ahimsa* (nonviolence) and *satyagraha* (force of truth or "holding onto truth" [Mayton, op.cit.]). Even though all terms are interconnected to each other, and Gandhism is a very interesting body of ideas (which provides an insight into his nonviolent movement that continues nowadays), ahimsa is the most interesting concept for matters of this work, as it gives life to the nonviolence term and is often found in nonviolence and peace education literature.

At this point, it is necessary to revisit Gandhi's concept of *ahimsa*, which has been translated as "no damaging", to "not cause suffering", with a negative sense, and less often with a positive sense, like "innocence", "to love each other" (like Martin Luther King Jr. understood it, see footnote supra) or "to protect one-self from suffering". *Himsa* is the opposite term, and "the principle of himsa (violence) is [defined as] hurt by every evil thought, for the unnecessary trouble, by lying, by hatred, by wishing evil to anyone" (Gandhi, 1932 in Ram-Prasad, op.cit.).

Despite the translations of the term, Gandhi specifies that *ahimsa* "is not only a negative state of harmlessness, but a positive state of love, to do good even when to the wrong-doer... Love, the active state of ahimsa, requires to resist the wrong-doer..." (Ram-Prasad, op.cit.). Meaning that ahimsa is a positive term and the only active path for seeking the Truth or *satya*, by *satyagraha*, as an active strategy to restore the unity in the individual and human kind that has been violated.

In Gandhi's conception of ahimsa, or "non-violence" he identified three kinds of ahimsa, in terms of the action of *satyagraha* (López Martínez, op.cit.):

1) Ahimsa or nonviolence of the coward: that comes from passivity, fear, denial and escape from violence. Ram-Prasad (op.cit.) identifies it as a negative conception of nonviolence or abstention from violence. It does not propose any kind of changes for the situation, relationship or structure that generates the violence.

2) Ahimsa or nonviolence of the weak: that comes from recurring to ethical convictions and non-armed fights methods or instruments.

3) Ahimsa or nonviolence of the strong: also referred as satyagraha, as a transformative philosophy and conflict management, founded in values and ethical and political arguments beyond the rejection of armed and violence fight. Ram-Prasad identifies this as the positive conception of nonviolence, by doing and acting in certain ways and with strong nonviolent convictions.

The second and the third kinds of ahimsa are clearly related to the nonviolent actions that Gandhi used against the English government. Actions that were later included in a more developed list of 198 methods or “nonviolent weapons” compiled by Gene Sharp (1973). These methods were divided into three categories: nonviolent protest and persuasion, noncooperation (social, economic, and political), and nonviolent intervention, and many of them are still used in sociopolitical, economic and cultural movements and nonviolent fights all over the world in order to generate changes.

In our specific case, we used this list during one of our interventions for two reasons: 1) to provide the students (that did not recognize any kind of violent or nonviolent situation in their lives) with a list of actions that they might have lived, for a previous reflection to the development of their scripts. 2) In a way, our proposal is a nonviolent action that can be recognized in two of the categories: 2.1) as a nonviolent method to protest and persuasion, as an attempt to convince or influence others regarding violence and the importance of nonviolence by using: “communications with a wider audience” or personal digital stories (PDS) that could be broadcast online or in working groups. 2.2) As a nonviolent intervention method, understanding this as an action that intervenes directly in order to attempt a change in negative situations (violent environments), trying to establish positive situations, like new behavioral patterns or new attitudes towards others (empathy) and benefiting relations inside educational settings by the use of PDS.

C) Third form: nonviolence

The third form and last form of expressing nonviolence is attributed to the Italian philosopher, politician and educator, Aldo Capitini. He was one of the firsts Italians that embraced Gandhi’s theories of nonviolence, and started using the two words (*no* and *violence*) together back in 1931, to refer at the same time to both of Gandhi’s *ahimsa* and *satyagraha*, and their meaning. Capitini pretended that the semantic of the concept was not dependent of the term violence, providing it with an organic and positive statute (Catarci, 2012; López Martínez, op.cit.), a different notion more related to a humanist and spiritual value that exceeds the sense of “absence of violence”. Also, he pretended

to define, not just a set of techniques and procedures which renounce the use of weapons and violence, but a whole ethical, sociopolitical and economic construct and an open system for emancipation and justice.

Our work considers as a fundamental element having into account human suffering provoked by any type or manifestation of violence, especially the ones endured by children and youngsters in schools, other educational settings or even spaces like home, community and online. Such contexts are susceptible of generating and perpetuating violence, and which might be amenable for intervention that can generate grassroots changes within, by carrying out preventive and containment actions, and the positive development of students.

Thereby, the “problem” of having a wide range of interpretations and forms of writing, should never be an obstacle while it is not considered as the denial of violence. In this way the term “nonviolence”, without spaces or hyphen, it is an ethical, and in many occasions, a political way. It is a positive transformation of the society through values, principles and conscious actions intended to be universal and respectful alternatives for coexistence.

At this point we emphasize two things: its dynamic nature, as a “living term” that is constantly building itself, and human unity as its ultimate goal. Therefore, because of its first characteristic, we have to recognized it as an intervention method, an “active methodology to influence in the course and the peaceful outcome of a conflict” (López Martínez, *op.cit.*:6). Nonviolence should never be inaction, passivity or weakness. It is different from pacifism - that is related to the opposition to war -, and it does not avoid any kind of conflict (Mayton, *op.cit.*). It turns out to be the most effective method for our purposes, as it poses a process of awareness and conversion to recognize what (and why) victims are affected and left behind by the different manifestations of violence (structural, cultural, school violence, etc.).

Thus, after reviewing some aspects of what the word nonviolence means to some authors, we propose a definition of nonviolence that is a combination of the definitions given by Mayton (*op.cit.*) and (Ram-Prasad, *op.cit.*):

Nonviolence is an action, that uses influence and different attitudes (of cognitive, affective, and behavioral nature) first, to seek and understand the truth within a conflict, and second to reach one's goal without direct injury or violence to the person or group of persons working to thwart one's goal achievement. It can also be understood as an adopted practice to approach the other while seeking affinity, to build an encounter without fear, even if it requires courage.

At this point, we can see that a nonviolence requires nonviolent persons, and reviewing Mayton's recollection of nonviolence theories, we can look at some of the characteristics of the nonviolent individuals, as we did previously with the characteristics of violent persons. Now and accordingly to Mayton (op.cit.:9), there are two types of nonviolent persons:

1) A principled nonviolent person who consistently:

- Believes that violent behavior and retaliations are to be avoided.
- Desires to understand the truth within a conflict.
- Accepts the burden of suffering to break the cycle of violence.
- Believes in the noncooperation with evil.
- Engages in behaviors that confront injustice with the intent to increase social justice in a manner consistent with the above mentioned beliefs without using direct violence.

2) A pragmatic nonviolent person would be different than the principled nonviolent person because they:

- Believe that nonviolent behavior is an effective method to resolve conflict.
- Do not maintain a philosophy of life consistent with principled nonviolence.
- Engage in nonviolent behaviors that confront a conflict situation without using direct violence.

Seeing these two types of nonviolent persons, it is almost clear that being a consistent principled nonviolent person, is difficult to attain. Because if we are talking about intervening in situations and contexts where conflict is present - in its many types and forms-, people sometimes lack of the adequate cognitive, affective, and behavioral components, in what could be understood as an "emotional illiteracy" (Trianes & García, op.cit.).

In other words, we have to begin to understand that the shift towards nonviolence starts from the individual; also we have to understand all the variables involved in the process and how to influence in them, how to reduce such emotional illiteracy. In this regard Mayton quotes: “For Brenes (2004) nonviolence is an integral part of the conflict resolution process in which the persuasion of one’s adversary about the justice of one’s own cause is the responsible approach. This then falls primarily within (...) the model under peace with others, democratic participation, and the promotion of the common good. Nonviolence also can be seen in (...) peace with oneself. Love and compassion play a central role in (...) self-realization, inner harmony, and enlightened self-interest” Mayton, (op.cit.:46).

This means that even though it is difficult, is not impossible. In educational contexts the goal would be to aim at promoting the development of pragmatic nonviolent individuals with emotional literacy and a clear understanding of what conflict is. These are the multiple variables present in such conflicts and/or violent situations, and the nonviolent approaches and solutions, as “[N]onviolent thinking requires one to consider the varying viewpoints in a conflict in a calm and peaceful manner. Realizing that someone else may interpret things differently than you is also important” (Patfoort, 1987 in Mayton, op.cit.). And considering the viewpoints and perspectives of the others it is only achieved through empathy.

Also Patfoort (op.cit.) believes that nonviolent persons should develop such literacy with skills like “patience, creativity and quick self-mastery, the ability to focus our anger in a positive way, and the ability to develop and follow strategies of cooperation and solidarity. When these skills are combined with good communication skills, success at achieved nonviolence is more likely”. We will see further on that empathy and the self, such as these mentioned skills are developed in a communicational and interactional process (especially interpersonal communication, that at the same time could take the form of autobiographical narratives). As a process, it does not have a beginning or an end, i.e. it has to be comprehended and promoted through iterative educational interventions in order for change to happen (see infra).

1.3.4 The communication process

God, having designed man to be a sociable creature, not only made him with an inclination and a need to have fellowship with other men, but also equipped him with language, which was to be the great instrument and common tie of society.

- John Locke, Essay III (1690)

The Oxford dictionary defines communication as: 1) the imparting or exchanging of information by speaking, writing, or using some other medium; 2) the successful conveying or sharing of ideas and feelings; 3) Social contact. Etymologically, the word derives from the Latin conjugated verb *communicare*, which can be translated as "to divide with, communicate, impart, share⁴³". While, concepts in our daily lives are somewhat used in an indiscriminate manner (as the other reviewed terms), it is our duty and purpose to try to understand how the communication process works and how it is related to the ideas of violence, nonviolence, empathy and later to storytelling.

1.3.4.1 Communication as a human need

James Llul in his book *Media, communication, culture. A global approach* (1997), quoted Frederick Samuels, who says that "necessity is a fundamental aspect of human nature. It is always in each individual, even though he does not notice it."

It has been believed that human needs tend to be infinite, constantly changing, from one country to another and from one era to another. However this is incorrect, as it has tended to confuse needs with the satisfiers of these needs. And it is something that has strengthened the capitalist system currently prevailing in the world. Basic human needs are finite, few and classifiable. Besides, basic human needs are the same in all cultures and in all historical periods. What changes are the ways or means used to satisfy those needs and the natural changes in both time and space, what also comes to configure a particular culture (Hall, 1990).

⁴³ Communicare. (n.d.) In Perseus 4.0. Latin Word Study Tool. Retrieved from: <http://www.perseus.tufts.edu/hopper/morph?l=communicare&la=la>

In 1943, the American psychologist Abraham Maslow proposed a typology of basic human needs, known as "Maslow's hierarchy of needs". Despite being criticized and objected it is still in use, as it shows precisely how human needs are, as said, finite and classifiable:

1) Basic needs 1.1) physiological (water, food, clothing, shelter, sex and reproduction, communication, etc.); 1.2) safety (safety and prevention systems, health, savings, etc. - these need are often related to times of war and violence).

2) Psychological needs: 2.1) love and belonging (family, friendship, privacy and intimacy, rights, responsibility, etc.); 2.2) esteem (activities that give the person a sense of identity, self-esteem and self-respect, like certain values, roles, working, participation in games, entertainment, etc.).

3) Self-fulfillment needs: 3.1) self-actualization (achieving one's full potential through education and creation; 3.2) self-transcendence (reaching a higher level through altruism and spirituality).

Llul (op.cit.) makes an analysis of the human needs and items related to them. The author states that: "People are intentionally related to the social world to meet their needs. These social actions require an energy and basic direction, which psychologists generally attribute to motives".

Such motives or reasons are impulses that move human actions towards meeting a need. To do this, a method or means is used, which in turn is a set of mental planning and activities undertaken by humans to achieve an objective and/or fulfill a need. This process of achievement or satisfaction of needs (same that are constantly coming in conflict situations, as we saw earlier, and that if not met can generate violent situations), is integrated into the process of human development, the establishment and constant recreation of the way we conceive culture and our ways of socialization. It is through communication and its different media the way in which we satisfy: first, the needs to communicate and belong to a social group, and then, the satisfaction of other needs.

It is important to point out that people not always use communication to meet one or more needs. People also use them to satisfy "cravings" or "desires", which unlike the needs, are momentary and their satisfaction is not essential to peoples' life and welfare. Basically it is something wanted but not needed, and it is influenced by the social and cultural environment (in other words, are the "needs" created by the media and other cultural ideological apparatus).

1.3.4.2 Communication as a process

Communication can be understood as a phenomenon that takes place in various fields, such as the physical field (in which the interaction is performed by involved forms of energy and matter. For example, bringing together iron filings with a magnet); the biological field (the complex processes that are carried out between the genes of living things); or the animal field (absolutely all animal species develop their own communication processes). Communication is a natural process for all kinds of living beings. We can talk about communication among unicellular organisms occurring at basic levels (e.g. molecular information exchange). We also can talk about communication among more complex organisms such as animals, with their own particular characteristics (signs, smells, movements and sounds, all material of ethological studies). But human being as a larger organism went beyond these basic communication skills and developed a process that always has a purpose, a goal to achieve. This means that human communication is also teleological (Gallardo, 2002). This characteristic could be also found in smaller animals, with observable signs as sounds and physical displays in order to make others know if they're looking for a mate, protecting their territory or looking for food (Carranza, 1994), but in humans this process is more complex.

However, the area that concerns us is human communication, which can be understood as a cultural process of an inherent social nature. Etymologically the word process comes from the Latin *pro*, "in front of", "front", and the verb *cedere*, "to go", "walk". As a result, *procedere* means "progress", "to go forward", so it refers to something that is moving. In reality, all that exists is exposed to changes and modifications, and everything is in continuous process: "objects, physical and social phenomena, actions and relationships always have a procedural aspect" (Corral, 1992).

Conceiving communication as a process allows us to know its true nature, understanding *process* as "a set of self-paced, dynamic cycles that have no beginning or end and whose components are variables that constantly interact within a continuous flow" (Gallardo, op.cit.).

In this manner, human communication as a process contains a number of variables or elements that can vary. In its basic form it is constituted by a sender, transmitter or source, who intentionally encodes or generates a message (created under one or more specific languages) and transmitted through a medium to a receiver who decodes the

content of the message, responding in multiple ways and generating a corresponding feedback. Let us break down the constitutive elements of this process:

Emitter, source, encoder, or issuer: is the point (person or group) who chooses signs and symbols of a language (encoding), transforms them into the most appropriate way for transmitting or sending a message. If we take this element statically, it is at this point where the cycle originates. Berlo (1984) mentions separately the *source issuer*, however the latter is considered as a set of mental and physical processes with which messages will be generated by an individual (or group). This is why we take both terms in a unified way.

Receiver, decoder or recipient: this is the point that receives the message, performing a reverse process to the issuer, since it has the task to decipher and interpret what has been transmitted. By understanding communication as a process of reciprocity and participation of at least two elements so that the process can be done, Manuel Corral (op.cit.) emphasizes to call it *perceptor*, as the term implies activity and not passivity of the receiving end. The recipient acts on the message by not taking it as finished, and then accept, reject or modify it after and develop a response.

Code: the set of rules proper to each system of signs and symbols used to generate a message. Each symbol or sign is combined or structured using grammatical and syntactical systems, so that the message is understood by the used languages. Berlo defines code as "any group of symbols that can be structured to have a meaning for someone". This has to be common, or understood by the parties of the communicative process.

Message: it is the combination of data (numbers, ideas, feelings, images) that constitutes the information to be sent. It is the result of the coding, the selection made by the issuer accordingly to the various elements (treatment) to form a specific message. According to Berlo is the "real physical product of the transmitter-encoder". This material is also known as content.

Channel: is the means through which the information-communication is transmitted, establishing a connection between sender and receiver. It is also known as the material or spatial support through which a message circulates.

Basically these are the primary elements of the communicative process. But it also come into play a) the context (time and place in which the communicative act takes place or a perceived referential reality carried out by the message); b) noise or interference (any disturbance or disruption suffered during the transmission of a message and it can happen inside or through any of the elements); c) and the feedback, or the process' reaction or response. If feedback is not produced, then only information occurs, but no communication.

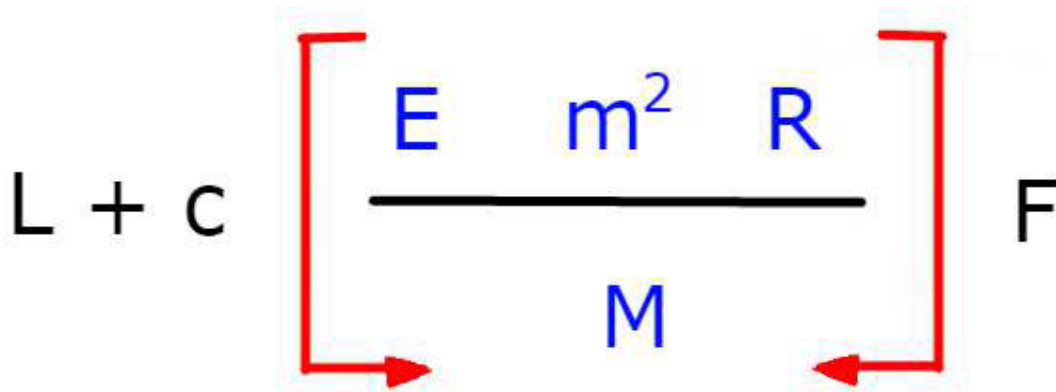


Figure 2. Communication process. Self-elaboration, based in Gallardo (2002)

It is considered that the elements known as transmitter and receiver are interdependent communicatively speaking. This interdependent nature of the two terms gave birth to the shortened form "emi-rec", which are the basis of the theory proposed by Canadian analyst Jean Cloutier (in Tenorio, 1995) in *L'ère d'emerec ou la communication audio-scripto-visuelle a l'heure des self media* (The emirec era or the audio-written-visual communication of the self media time). Here Cloutier says that the human is the communication unit par excellence, since (s)he fulfills both functions almost simultaneously. Further states that the human also works as a medium, that is configured to encode, decode, supporting and transporting messages using in turn different languages and media. When Cloutier's proposal was published it was almost "unthinkable", at least not in theoretical terms regarding mass media, since such communication was thought as one way communication, without the possibility of generating responses. But we know that is not the case, starting with basic communication processes and reaching communication through ICT.

The interdependence between the two elements, transmitter and receiver, is understood as reciprocal. David Berlo (1984:61) emphasizes four levels of interdependence or communicative action:

1) *Physical interdependence by definition*: without the presence of the transmitter or the receiver, the communication process is not possible. However, there are cases, e.g., when reading a book, receiving a letter, making a video, or even in the cases of online communication (video calls, SMS messages, tweets), where physical presence is not critical and there is still a communication process between two or more elements.

2) *Action - reaction interdependence*: the fact that communication remains as process from the reception of a message (action or stimulus) and its decoding, including feedback (reaction) as a consequence of an answer. From these answers the emirec is able to control its future messages (suitable as deemed positive or negative, effective or not their initial intentions).

3) *Interdependence of the expectations*: in every act of human communication predictions are involved, regarding the responses of messages generated or responded. These are like "previews" of what is said, and a certain knowledge that we have of the others, given their behaviors, to adapt and reduce stress levels. It is put into practice an empathic process, which is understood as "the process through which we come to the expectations of the anticipations of psychological states of man" (Berlo, op. cit.). In other words, it is the ability to project personality, responses and attitudes of others to "put ourselves in their place," understand and establish more effective communication processes.

4) *Interdependence-interaction*: Every communicative process involves interaction processes where roles are assumed by each part, performing to certain extend mutual empathic behavior. Is at this time when the phenomenon of emirec is generated, merging so they can anticipate, predict, conduct and/or be influenced by each other's needs, being able to communicate effectively (or at least is what is sought). It is considered that full interaction is the basic goal of human communication, since it satisfies some basic needs (like not to feel isolated physically or psychologically, developing feelings of belonging, identity and obtaining physical and mental rewards).

1.3.4.3 Characteristics of human communication

Human communication is a very complex, highly differentiated process from other communication processes that occur in nature. It adds and synthesizes the others (i.e. in human communication processes physical, biological and animal communication occur). It integrates multiple processes taking place within a person, between two people, within a group or between groups, and their total conjunction inside society, each of which has peculiar characteristics, and the same time interacting with each other.

Mexican professor and researcher Alejandro Gallardo Cano (op.cit.) says that each and every one of the communication processes "generated in a human and around him/her have their end in conscience and reason". That is, each of the social actors have an awareness of their individual existence, an image of the other, an image of that which surrounds them, and at the same time is related to them. Reasoning, speaks of the capacity of synthesizing, analyzing, making abstract symbols and concepts that integrate the process of human thought and cognition, and although there are substrates of elements related to instinct and operator when communicating, predominates reason. In the words of the American sociologist and psychologist, Charles Horton Cooley (2005): "the urge to communicate is not the result of thought, but an inseparable part of it."

Before continuing we present what in sum are the characteristics of human communication:

- 1) It is a process.
- 2) It involves, consciousness and will.
- 3) It is teleological.
- 4) It operates based on languages.
- 5) It works from common codes.
- 6) It is instrumental.
- 7) It is one of the foundations of the social life of man.

Regarding the following paragraphs, we find that human communication is also purposive, or teleological (as some of the other elements reviewed previously). We can say that nobody communicates to communicate. Being communication conscious, and (often) reasoned, it is totally and absolutely intentional, because it participates a will, a need to communicate. It can be as internal communication, or by trying to interact with others and even share our ideas. In addition, there are constant communicative

processes that pursue the most diverse purposes, since no one can stop communicating. All humans inherently carry the need to know the why of things and understand them in their aims and purposes, that is, trying to explain their present, their past, and if possible, their future.

When it is said that human communication works through languages, we mean that they can be of the most diverse nature: for example, the various languages spoken, the languages of the body (known as non-verbal communication, as facial and body movements, silences, etc.), or artificial, such as writing and images of any kind.

All languages work based on codes. The codes are groups of symbols, signs and signals to be structured in a certain way (syntax) that can be assigned a meaning. There are different elements in the codes, as letters or words (such as the alphabets of different languages); they can be signs (stripes or dots, like Morse code), or symbols representing notes (music). When combined in a condensed and consensual manner (grammar) people can articulate the different elements of an accorded code of established rules and produce any type of messages as oral, written, musical, etc.

Human communication is instrumental because of the ability that humans have and developed to use different means to preserve messages (whatever the kind of code), through time and space (books, art in general, television, radio, etc.). A communication medium is a support and transport of messages and/or responses (Gallardo, *op.cit.*). Thus, with the various instruments that have been created to communicate across time and distance, human beings have transcended mere face-to-face communication.

These instruments have different physical supports, as the bodily organs through which emit and receive messages (throat, ears), so as the means by which they can travel (air, paper, or vinyl records). The former are known as natural channels or those sensory and motor skills of the human being to encode and decode a message, and the second as artificial channels because they are outside the human physical capacities. David K. Berlo (*op.cit.*) mentions three meanings of the term channel, which would be:

- a) Ways to encode and decode messages.
- b) Vehicles of messages, such as mass media (radio, telephone, movies, etc.).
- c) Means of messages' transport, such as different physical waves: sound, light, etc.

The first two types are those that would apply exclusively to the study of human communication, while the third would be the scope of those disciplines such as Physics.

Pio Ricci and Bruna Zani (1990) say that the channel is referred to the production of the message, i.e. defined by the type of messages they convey and how these are coded and decoded according to specific modalities, resulting in turn the diversity of channels, and even the existence of subchannels, although the physical apparatus involved is the same.

As a last feature, human communication is one of the foundations of the social life of humans. It is a social and cultural phenomenon (that is to say, learned), because humans use social structures in order to interact among each other. Only through the interaction of an individual with other individuals in a group will provide sufficient cultural background to continue participating as a social unit.

Societies are a relationship of ideas among people, of the communication generated by them. For there to be a society, it is necessary for people to agree with each other. It is the continuous and "mutual influence of certain ideas called "I" (Cooley, op.cit.). It is communication through which human beings relate to one another, instituting communities⁴⁴.

In this regard, Raisa Urribarrí (1999) notes that communication researchers (and we add, education and social researchers) must keep in mind the Greek term *koinoonia*, which means both community and communication, demonstrating the close inherence between communicating and being in community. We must assume and accept that, for a society to develop is necessary the transmission of knowledge and experience, the allocation and continuous exchange of roles within the social system, and the assimilation of norms, values, etc. Moreover, this must transcend time and space across generations, in order to achieving development and the permanence of a society and its culture. However, this social process should not only become outward, but also inward the individual, and then again outward, allowing exchanges with other individuals or groups, such as in the case of trade. These exchanges make human communication integrated by different communication levels, which are:

⁴⁴ Guillermo Tenorio says about it: "It may therefore be said that all social relationship or interaction is what it is, and is also a communicative relationship, as with economic, political, religious, corporate and cultural relationships. It should be noted that social relations are not given pure. Social relations and communicative relationships occur simultaneously" (Tenorio, op.cit.).

1) *Intrapersonal communication*: communication ad intra (Corral, op.cit.) or the one generated within the individual. Gallardo (op.cit.:40) says that "it is within the individual where information is shaped", thus being an encoding-decoding messages in a dialogue within the same individual. This is the beginning of other communication processes that occur outwards, and where intentions and purposes are generated. According to Berlo (op.cit.), there are four factors that increase the communicative fidelity, which are generated from within the individual:

1.1) communication skills - encoding: talking/writing; decoding: reading/listening and reflection or thought;

1.2) level of knowledge - about the theme and the message processing, related to the wealth of experience and information in general;

1.3) attitudes - or "the positions that we assume to certain topics or issues that affect us directly or indirectly or that impact our emotions" (Homs, 1995:34), and that are transmitted towards the receiver;

1.4) sociocultural position (emirec's placement in a social system, performance of roles, prestige, beliefs, values, etc.

This type of communication is essential for the integration of personality, because consistency in thinking, saying and doing of each person is achieved and this will influence in a unique way on a particular communicative event. Intrapersonal communication is related to intrapersonal intelligence (Trianes & García, op.cit.), to access to one's own emotional life and the possibility to evaluate one's own range of feelings, and discriminate between emotions as a means to interpret and direct one's own behavior. This process of autobiographic reflections are performed as in the case of digital narratives, and that we will review further on.

2) *Interpersonal communication*: this is between two or more people and not necessarily has to be performed in a face-to-face setting, as it can also be mediated. It is the unity of the whole communication chain and it involves interdependent - communicatively speaking - individuals (as mentioned above) in which is generated a degree of reciprocity. This type of communication is linked to interpersonal intelligence (ibid) or the ability to distinguish nuances in people's states of mind, motives, intentions, etc.

3) *Intragroup communication*: "In any human group we could found communication phenomena, whether ephemeral or relatively permanent, formal or informal" (Gallardo,

op.cit.:70). This process occurs within a group or social unit, through interaction among its members, establishing constant communicative connections.

4) *Intergroup communication*: this process takes place between two or more groups, being these similar or not. No human group is isolated and these interrelate communicatively continuously.

5) *Intercultural communication*: it is the process of communicative interaction between individuals and groups with different cultural backgrounds. It does not necessarily occurs between groups in other countries, for example this kind of communication can be established, between Catholics and Jews, in Catalonia, among Catalan speakers and non-speakers, in Italia among people from Puglia and people from the Lazio region, in México among Huichol and Mayan communities, etc.

6) *Collective or massive ("mass") communication*: we refer to this process as collective communication, because although it is known by its sense of "massive". We consider this last term as pejorative, which prevents an inclusive, understanding and critic posture towards it. This process refers to the communication produced and disseminated through various means of collective scope, such as: radio, television, press, cinema, billboards, and internet. Denis McQuail (2000) quotes Janowitz saying "mass communication includes institutions and techniques by which some groups use specialized technological gadgets (press, radio, cinema, etc.) to disseminate public symbolic content, very broad in nature, heterogeneous and highly scattered".

Regardless of these aforementioned levels, it is remarkable that within these are generated in an unisolated (or simultaneously) manner, various communication threads or subprocesses, that are (Gallardo, op.cit., Tenorio, op.cit.): a) *Cultural communication subprocess*: it is referred exclusively to the continuous exchange of learnings, knowledge, beliefs and values that shape the form and the content that culturally defines individuals or groups. b) *Political communication subprocess*: it is in this thread where a continuous exchange of politic information, and policies for and from a political system is given. c) *Economic communication subprocess*: it refers to the informational exchange of economic and trade issues at various social levels. d) *Societal communication subprocess*: here, communication seeks not only the flow of information within a group, but the configuration and continuous reconfiguration of a specific social group, differentiating it from others. Each and every one of these processes are generated in the field of social communication, and without a doubt each of these processes is

constantly performed within our fields of research: in general, education, communication and culture, and in particular nonviolence and digital storytelling.

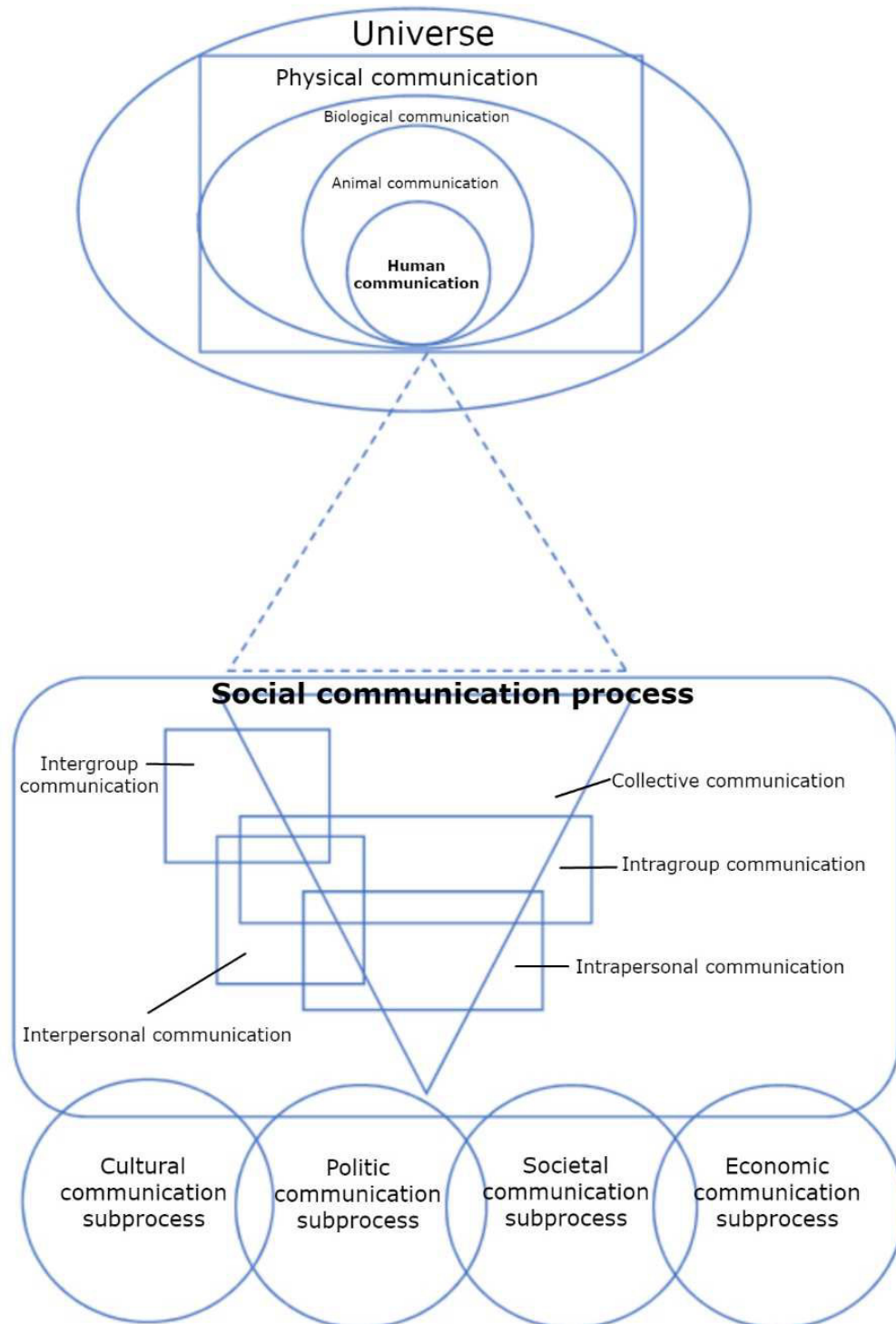


Figure 3. Social communication process model by Tenorio and Gallardo, 1986 (Gallardo, 2002).

1.3.4.4 Mediated communication

The media are those resources that serve, or that human beings use to establish communication processes. These can be understood in two ways: in its social aspect, as institutions created within the society, and considering the medium in its instrumental or operational aspect, i.e., as physical or concrete vehicle of a series of messages.

Communication media have four elements that interact constantly, organized in different ways, which in turn reconfigure the media themselves and society. These elements are: 1) the technology itself and its technical changes; 2) the context (social, political, economic, and cultural); 3) the set of activities, functions or needs that develops and/or satisfies the media; and 4) people (the different groups, classes or social levels and their respective interests or purposes). From the performance of these elements, we have the constant reconfigurations and reconsiderations of media in a given society at a certain time and space.

Regardless the constant change of the elements that shaping media, and the fact that they are part of a mosaic of social institutions, their specific functions are not minimized, on the contrary, they often are reinforced. These functions range from the dissemination of culture and informational messages, to educational content and promotion of certain values. They also function as power resources, granting and maintaining the status quo of certain characters, opinion leaders and the State itself in which they are immersed. Also, they serve to legitimize acts, for the modification and modernization of fashion, and even the promotion of behavioral patterns, using prototypes or patterns to follow what is "normal" or desirable. They serve to organize and relate leisure and entertainment; encouraging voluntary initiatives towards democratization and at the same time, in a very obvious way, they serve as an engine of consumption through its influence on the niches and markets.

Media in its instrumental sense are, as already mentioned, the whole set of technologies organized for the support and transmission of messages and/or responses through time and space technologies, allowing the messages a degree of transcendence, accordingly to certain historical and social fields. Taking into account the above, and regarding the properties that define media, we will use the definition proposed by Blanca Gayosso (2003:169), who defines **means of communication** as:

"Any resource that uses one or more channels to convey information, using a specific language to support it and transport it. It has unique communicative advantages whose scope and limits, being technical and social, relate directly and proportionately to its unique technological peculiarities, i.e., with their specific physical characteristics and technical performance. Both aspects, physical and technical, condition some aspects of language that is inherent, the treatment of information and the types of public which directs its action; for this reason, it is possible to distinguish various types of media, according to the kinds of social communication processes involved and the particular functions they perform, as defined by the specific needs that are satisfied".

Gayosso also mentions that each media has two areas from which it is possible to analyze: one is the physical-technical nature, related to the structure, functioning, language or languages used and formats or genres of information. The second category concerns to the social use, i.e., what use is given to the environment, what kinds of public and contexts in which they are registered. Each media is shaped in a certain way, and its operation will be particularly distinguishable from other media. In turn, this determines their languages and formats in which information is organized for transmission and/or storage; from this, applications and uses will be configured, as well as the emirecs that will use it accordingly to their needs and socialization processes.

From the above it can be established that there are various types of media according to the particular functions they perform, determined by the uses and needs they satisfy, including the aforementioned types of communication processes. Professors Guillermo Tenorio and Alejandro Gallardo from the Faculty of Political and Social Sciences of the UNAM, have developed a categorization to better understand the media and to know what could be the most appropriate media for every moment. It also serves to meet their trends for projections and analysis of phenomena or the communication processes in social dynamics.

For this categorization it is premised that "the most primitive means, which are also the oldest, are social legacy and cause of this evolution; as these have proved being socially useful, they tend to not disappear and not to fall into disuse: on the contrary, they get articulated with others, becoming more complex or technical, and are therefore genuine strings of means" (Garay in Gayosso, op.cit.:180). That is, media are not presented as isolated entities, but in a continuous process inside and outside thereof, synthesized by other means or, being compatible between themselves and other processes of human communication (interpersonal, intergroup, etc.). It would be naive to think that they are

isolated and without dynamic elements as some authors claim. Thus, we can identify five categories of media:

1) *Natural communication media*: inherent to the human body, which serve as support and transport of messages (verbal and nonverbal communication, internally and in interpersonal interaction).

2) *Cultural communication media*: customs, rituals, traditions, collective trainings, etc., that seek to preserve the creations, institutions and structures of specific social groups.

3) *Technical communication media*: from multicultural creation, as they are made from the various technological advances that are generated worldwide. Their purpose: seeking to be immediate in terms of transmission, with greater range and capacity, upgradeable over time, and while preserving the messages was not considered essential, has been gaining more importance recently. In these kind of media, we can find the internet and its World Wide Web (WWW).

4) *Societal communication media*: consisting of human groups themselves, components of societies and whose interaction occurs based on resources inherent to it. There are several forms of socialization media, as rumors, gossip, *corridos*, troubadours, museums, stories and oral narratives, etc.

5) *Collective or mass communication media*: as mentioned before, these are the technological resources used by a society, transmitting the same messages almost instantaneously and with a great power of scope.

At this point we can recognize three things: 1) that communication is a basic process that helps us to socialize, create and recreate culture, and to satisfy our needs as species. At the same time, when we cannot communicate in an adequate manner we enter into a conflictive situation, and when our needs are not satisfied, in many cases we are speaking about structural violence. 2) Human beings can communicate through signs, symbols and long structured phrases using different languages (verbal and non-verbal) using a wide variety of instruments or media (Gallardo, op.cit.), but one remarkable characteristic is that they can create and communicate through stories. These are specific communicative products that we tell to ourselves (intrapersonal communication) or to others (interpersonal communication). And stories, as pointed out by Londoño (2013:1) are “inherent to human kind. It is a natural mechanism with several finalities”, reaffirming the idea of its teleological nature. 3) Communication, as well as nonviolent processes are in need of a basic element: empathy, or the recognition of the Other. María de la Luz Casas (2007) citing Alain Touraine (1997) points out that the only way to reunite with the Other is to recognize oneself as a subject (through a process of

self-recognition and reflection), or a being able to express differences and recognize the rights of others: "Only the idea of Subject can create not only a personal action field but, above all, a space of public freedom", meaning that only through effective, nonviolent, empathic communication can be established a nonviolent context where needs are satisfied, and democracy, respect and peace can be achieved.

1.3.5 Empathy



Photo 2. "Empathy". Courtesy of Jorge Villalpando (Border wall Tijuana-San Diego, October, 2016)

According to Berlo (op.cit), for comprehending the communication process we have to recognize its influence on human conduct, and also a series of variables and processes taking place in a parallel form. For understanding conduct analysis there are at least three approaches: the psychological approach, the sociological approach, and the social psychology approach. Being the last one the most comprehensive, as it takes into account the perspectives of the former two (personal and social factors), and aligning with the ecological approach we mentioned before.

As seen previously regarding the levels of communicative interdependence, Berlo emphasizes the fact that people in a communicative situation first use signs and symbols to process and anticipate the messages inside them ("covert response") for later offering a "manifest response" or feedback. This anticipation develops expectations, or

predictions regarding his/her own conducts or behaviors (through processes of self-reflection, self-image construction and identity development; meaning that our Selves influence on the kind of responses we create and how we create them), and the ones of the receiver(s).

“Communication represents an effort to reunite these (two) individuals (...). Messages are used to carry out this union of organisms. (...) In a certain way, messages are everything organisms have at their disposal. Using messages we get to ‘know’ other men, to know ourselves. We believe that we can comprehend, in part, what is going on inside the other person. We develop expectations regarding what is happening inside the others and about what is going to happen inside us” (Berlo, op.cit.:69).

“This expectation is crucial for human communication”, says Berlo and “when we develop expectations or predictions about the others” we are putting in action a skill or capacity, that psychologists and psychiatrists have called *empathy*.

The first time that the term “empathy” was used, it was introduced as *Einfühlung*, by the German philosopher Robert Vischer in his doctoral thesis *On the Optical Sense of Form: A Contribution to Aesthetics* (1873). However, was his disciple, Theodore Lipps who promoted the term as “a word used in the late nineteenth century to describe aesthetic perception” (Reed, 1984:7-13; Moya-Albiol, Herrero & Bernal, 2010:89; Fernández-Pinto, López-Pérez & Márquez, 2008:284). The translation of the German word means “in-feeling”, “to feel within” and “in-dwelling” (Schwaber, 1984: 27). It was not until 1909 when the psychologist Edward Titchener, coined the term as is currently known, using the Greek etymology of *εμπάθεια* (*empathia*⁴⁵), which could be translated as affection or the quality of feeling inside.

Gail Reed, in her essay to understand the origins and different definitions in medical literature regarding the phenomenon of empathy, states that it has been conceptualized as “a form of knowledge, a form of communication, a capacity, a process, an ego expression, a mode of data gathering, an ability, an experience, a means of understanding and a mode of perceiving” (Reed, op.cit.). Empathy, as the other concepts we have reviewed, is difficult to study as it is also considered as an “umbrella concept” (Mar, 2011), as it includes many neurobiological, psychological and social constructs (Fernández-Pinto et al., op.cit.) and it is reflected in the different definitions that have

⁴⁵ Empatheia (n/d) In Online Ethymology Dictionary. Retrieved from: <http://www.etymonline.com/index.php?term=empathy>

been made. In this regard, there are definitions that are either focus on the cognitive capacity and others in the emotional capacity of the individuals.

For example, Fernández-Pinto, López-Pérez and Márquez, cited Hogan (1969, in op.cit.) who defined empathy from a cognitive point of view, as an attempt to understand what goes through the minds of others, or in other words, the construct oneself has to do (perspective taking, or *cognitive role-taking*) regarding the others' mental states, as a manner of meta reflection.

These authors refer also to Batson (1991, in op.cit) who from the emotional point of view, understands empathy as a vicarious emotion consistent with the emotional state of another. In other words, as feelings of concern and compassion (affect) directed towards the other person resulting from an awareness of what the other is going through.

Other authors have looked for more inclusive definitions, for example the one provided by Buie (1981 in Reed, op.cit.) who “has formulated a cognitively coherent composite: ‘Empathy occurs in an interpersonal setting between persons who remain aware of their separateness, yet in essence it is an intrapsychic phenomenon based on the human capacity to know another person’s inner experience from moment to moment’”.

However, there is a tendency from the different fields studying empathy to start viewing this phenomenon as a set of cognitive, emotional and even physical actions and reactions as a whole, as a psychological, as well as a social tool. Based in the definitions by Moya-Albiol et al. (op.cit.) and Berlo (op.cit) we propose a comprehending definition:

Empathy is the procedural ability of an individual to understand others, and put him/herself in the place of the others (projection), from what is observed, the information received and interpreted, or the information accessible from the memory (perspective taking). It is the capacity to share their emotional (internal) state, that could favor the perception of conducts, intentions, dispositions, emotions (happiness, sadness, surprise) and sensations (touch, pain) of other individuals, with the purpose to foresight a behavior, or to react affectively or cognitively through a communicative/social interaction, often in order to help the other, and preferable without prejudices.

As there are many definitions of empathy, there are many theories about it, mainly as said, from the psychological, neuroscience and sociological fields. Berlo explains the two

main theories regarding empathy from each of these disciplines, and we make a summary of both, adding details from other authors:

Empathy's theory based on inference: the psychological approach. This theory sustains that a human makes constant observations (identification) and interpretations (understanding) of his/her own conducts and emotions (self-reflection, self-knowledge, self-development) and their management (self-regulation); after which could exist a communication process established with others. Through this communication, the first subject makes a cognitive evaluation (inference), based on his/her personal experience of the internal states of the Others, looking for similarities in conducts, behaviors, feelings, etc., in order to react accordingly.

The *theory of empathy based on role performance*: the sociological approach (based in the works of Köhler, Mead, and Dymond, in Fernández-Pinto et al., op.cit.), sustains that communication as a social process is the beginning of the development of the concept of Self, and not the other way around (as could be understood with the previous theory). It is through signifying signs and symbols (communication) that the individual assumes roles, interprets, imitates conducts and learns within a social system (the social cognition process; Moya-Albiol et al., op.cit.). When a role is assumed (after the learning period, mainly during childhood and adolescence), the individual puts himself in a symbolic way in the place of the Others, generating ad hoc responses to the others' intentions and conducts. This is when the concept of Other is finally understood and put into action.

We believe, as many of the researchers on the matter (specially in neuroscience) that in order to properly understand what empathy is, both theories must be taken into account, as it is a multivariate, complex process, continuous, dynamic and ecological that cannot separate the inner and outer worlds from an individual. However the process can be better understood initiating from the role performance part (and its emotional recognition; Mar, op.cit.), that we start as infants, and then adding the inference element (having self-awareness as its base), repeating the role adoption - inference - role adoption - inference process (Berlo, op.cit.). Changing it constantly, changing us internally, and modifying our conducts in order to adapt us to the sociocultural contexts we live in.

In fact, this empathy process aligns with the basic model of the social interaction process, that social psychologist Frederic Munné (1995) designed. We have made a modification of the model to represent both of the empathy theories' processes and the social interaction process, and as can be seen, it also ties with a basic communication model:

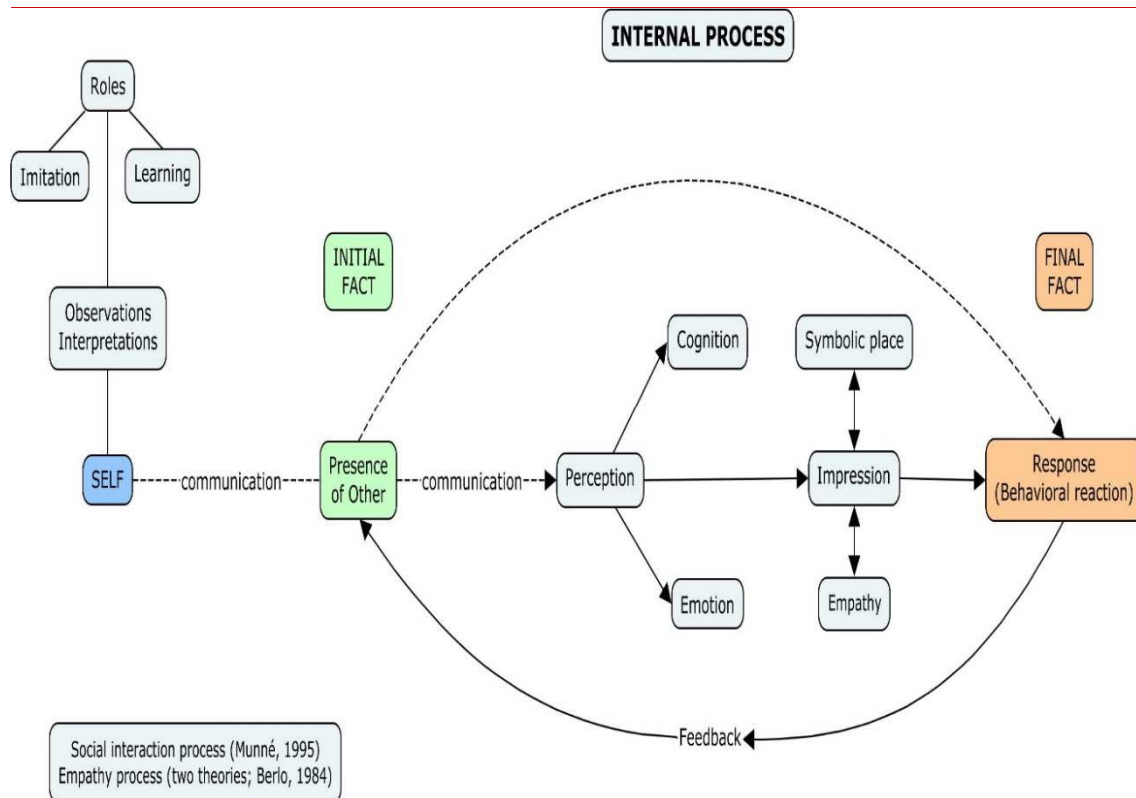


Figure 4. Social interaction process (Munné, 1995) and empathy process (two theories, Berlo, 1984). Self-elaboration.

However, this is the ideal process, and there are at least five ways in which empathy could not be met or could be diminished. Three ways related to the individual, and two to social interaction:

- 1) When there is an identified pathological problem in the brain (as when people have autism, schizophrenia, narcissistic, borderline, or depression disorders, or identity developmental issues), that does not allow a correct perception of emotions, and/or individual variables as personality and gender.
- 2) When we deform (internally) the behaviors of the others and try to make them correspond to our expectations. In other words, when we are insensitive to the behaviors of the others, and perspective is not taken.
- 3) When there is a continuous exposure to violence, it can be a disruption in the development of empathy levels in the brain, favoring aggressive behaviors.
- 4) When there is no motivation or immediate need to be satisfied.
- 5) When we believe we do not have “evident” similarities with an individual, or when we do not have a previous relationship, or it has been minimal.
- 6) When the size of a group increases, empathy accuracy diminishes.

For the first three possibilities, studies have begun to demonstrate that neuronal circuits implied in empathy and violence processes in the brain are partially similar (Moya-Albiol et al., op.cit.). And neuroscience studies have begun to demonstrate that a constant exposure to violence (“real” or through media) can “compromise” the levels of empathy in a person, as well as how these empathy deficits are related to behavioral problems, making subsequent aggression more likely (Faver, 2010).

For the last three possibilities, studies have demonstrated the relevance of empathy in the prosocial disposition of a person: “behavior that is intentional, voluntary, and aims to benefit others” (Faver, op.cit.), and its inhibitory function of aggressiveness and violence (Del Barrio & Roa, op.cit.; Díaz-Aguado, op.cit.). There are several studies stating that the cognitive component of taking perspective (or *perceptual perspective*), as well as low levels of *empathic concern*, are inversely related to the level of aggressiveness. Besides, Eisenberg (Moya-Albiol et al., op.cit.; Fernández-Pinto et al., op.cit.; Del Barrio & Roa, op.cit.) raised the importance of empathy in the social promotion of altruistic behavior and morale in the individuals, and therefore their survival, as it permits the development of the individuals’ interpersonal skills⁴⁶ in a given society.

Moreover, for these possibilities we have to take into account the individuals’ sociocultural context. According to Marshall Sahlins (in Jiménez-Bautista, op.cit.), the weaker the ties that bind two people together, the empathy levels are weaker among them. This can be understood in terms of population growth, and in consequence the conformation of different groups and peoples. If we do not know the other, or if there is no motivation in doing so, and even if there are not structural similarities (Galtung, 1967), our pacific relationship can be lost or can be relative. And when our empathy levels are low, our pacific nature could be broken through conflict.

“It has often been noticed that the effectiveness of terror depends almost entirely on the degree of social atomization” (Arendt, op.cit.). Even though Arendt refers to terror as a form of government, it applies to the idea that when terror - as a feeling of insecurity or violence - is present, social bonding starts to disappear. We do not trust each other, so we do not get to know the Other, because we are not interested as prejudice and fear are present our system, diminishing empathetic capacities.

⁴⁶ Such interpersonal skills are one of the main topics studied by the emotional intelligence model of Goleman (1995).

Previously, we have been emphasizing the importance of empathy in the study of violence and nonviolence. Without empathy or with minimal levels of it, individuals 1) will not be able to understand themselves (their Selves), and the Others when interacting with them; 2) will tend to aggressive behaviors; and 3) altruism and morale cannot be constructed and/or held properly. Meaning that it is also a basic element for social life. As the others and their necessities (and at the same time we recognize and satisfy ours) are recognizable by us, as well as their feelings, and perspectives, we connect and establish social interactions. If empathy is high, a relationship could be seen as nonviolent, promoting nonviolent conflict resolution (because the perspective of the others is understood, and this is a basic element in conflict resolution, Díaz-Aguado, op.cit.), therefore peaceful or nonviolent environments can be promoted.

For us, one of the aims of personal digital stories related to these topics is making communicative products (videos) that foster - besides academic skills - the capacity of sharing ourselves, share our voices and experiences and generating empathy. This use of videos and stories has been applied previously. For example, studies on empathy frequently use images and videos with emotional content to induce empathic responses (Moya-Albiol et al., op.cit.; Fernández-Pinto et al., op.cit.), as it has been proven that just the observation of a conduct or facial expression is enough to activate neural structures related to empathy (see *infra*). Also, some of these studies, sustain that there is an “affective plasticity” of the brain, meaning that many of the neuronal skills can be learned and unlearned (*ibid*), through an “empathic intervention” consisting in a joint construction of meaning from the experiences of others, which can be made through proper psychological therapy or through educational interventions.

So far, by revising the different concepts of peace, conflict, nonviolence, communication, and empathy, we have tried to leave “threads” of the existent interconnection among them. We conclude this section by saying that (effective and affective) communication must be understood as a process that fosters empathy, and at the same time empathy helps in achieving understanding through communication in a nonviolent cycle. Galtung (1967:97) has a phrase that fits properly: “For with a higher level of interdependence there will also, in general, be a higher level of empathy and understanding due to the increase in communication, and this will lead to an increase in the general stock of shared values. In one word: symbiosis”.

We aim for that symbiosis, understanding the complex nature of the social phenomena we are dealing with (and maybe a little more about the world itself) with “plain” messages

that are connected to real lives and real problems, trying to leave behind the violence of hidden curricula, using stories, that fit into the category of Peace Education contents that “will not start from abstract categories but from people’s needs, captured in their own expressions” (Cabezudo & Haavelsrud, in Webel & Galtung, op.cit.), promoting nonviolent individuals, and therefore nonviolent contexts.

1.4 Promoting nonviolence at educational contexts

1.4.1 Intervention programs

Because of the nature of educational systems, and as seen previously, changing the curricula (explicit and/or hidden) is difficult, especially when it is referred to deep transformations that are going to impact in the institution and actors’ activities, such as a change towards nonviolent actions, contents and contexts. However, one of the most effective ways in doing so is through interventions or intervention programs.

Intervention as a word has different meanings depending on the context, but we have selected three definitions referred to the educational or socio-educational areas of action. The American Heritage Dictionary (2016) defines intervention as “the systematic process of assessment and planning employed to remedy or prevent a social, educational, or developmental problem”.

Moore, Ochiltree & Cann (2001:4) defined not only intervention, but also programs as following:

Interventions: specific purposeful activities that may have a particular role to play within a program but can also be viewed as a stand-alone activity in their own right. (...) A range of such activities are known to be effective in contributing to the engagement of high risk families and the making of more child friendly communities.

Programs: consisting of a number of coordinated interventions that take place or are made available over a period of time.

In a more focused point of view on youth violence, Thornton, Craft, Dahlberg, Lynch & Baer (2002) in their work *Best practices of youth violence prevention: a sourcebook for*

community action published by the Centers for Disease Control and Prevention (CDC⁴⁷), defined strategy, intervention and program as:

Strategy: a general conceptual approach to preventing violence by children and adolescents.

Intervention: a specific set of activities and accompanying materials developed to prevent youth violence and the factors that contribute to it. For example, a school may implement a curriculum and role-playing activities to help students develop conflict-resolution skills.

Program: a grouping of strategies (understood as a general conceptual approach and, therefore, of various kinds of interventions) designed to prevent youth violence. For example, a community might combine a school-based curriculum with a home-visiting intervention.

From the field of psychopedagogical interventions, Henao, Ramírez and Ramírez (2006:224) defined learning strategy as “a set of procedures and techniques that lead to increase the individual capacities of the learners, allowing the skills’ development that lead the student to transcend knowledge. These are latently incorporated into the cognitive repertoire as meaningful learning, insofar as they enable the learner to establish meaningful relationships between what is known beforehand and the new information, so that one can consciously decide which procedures to choose to carry out the proposed activity favorably”.

Depending on the context or theoretical emphasis of an intervention, could be also known as pedagogical, psychological, socio-educational, or **socioemotional intervention**. However, it should be considered as an integrative and integral process that takes into account the different personal and social needs of the individuals, and “that supposes the identification of the possible actions [to carry out in an educational setting] accordingly to objectives and contexts to which they are directed” (ibid.), restoring and expanding the educational opportunities of people and social groups in everyday life. Such objectives and contexts are diversified, depending in the different psychopedagogical programs, such as personal and social development programs, teaching-learning process support programs, career guidance programs, diversity care programs, and family orientation programs in the school.

⁴⁷ An American government entity that considers violence, just as the WHO, as a public health problem. <https://www.cdc.gov/>

As we can see, the definitions above are very similar and straight forward, and there is no need for proposing a global concept of them. What is important for our work is to know the modalities of programs and interventions in order to understand how our actions using personal digital storytelling could be framed. First of all, it has to be considered that an intervention has to be directed through some principles, Henao, Ramírez and Ramírez (op.cit):

Principle of prevention: conceiving intervention as a process that has to anticipate situations that could block the integral development of the persons.

Principle of development: among the many objectives of education is to increase and activate the potential development of a person, through actions that contribute to a proper maturation of the individual throughout his or her vital (biological) process. Also the cognitive and psychological construction of the individual through education and social interaction.

Principle of social action: defined as the possibility of the subject to recognize the different contextual variabilities and from this recognition to use every skill and capability acquired during education and intervention, to adapt and confront those variables in constant transformation.

Therefore those core principles have to be included in every intervention, no matter the modality adopted. Meaning that there are different types or modalities of interventions that will be adopted according to those who develop them, the conceptual or theoretical framework on which they are based, as well as the different strategies that will be used. Moore et al. (op.cit.) reviewed from various authors the different modalities an intervention and/or program could have. One of these reviewed works is from Dunst et al. (1990 in *ibid*) which we consider as the closest for explaining our purposes, as they distinguished three modes of intervention:

1) *Treatment:* involves the management and care provision or help in order to eliminate or minimize the negative effects of a disorder, disease or problem. Treatment interventions focus on the remediation or amelioration of an aberration or its consequences.

2) *Prevention:* involves efforts to deter or forestall the occurrence of disorder, disease or problem. Preventive interventions occur prior to the onset of negative functioning and seek to reduce the incidence of prevalence of negative outcomes.

3) *Promotion*: involves efforts to enhance and optimize positive growth and functioning. Interventions focus on developing and enhancing people's competencies and capabilities.

These authors also consider that these actions “typically begin with a treatment focus and then evolve. Because successful treatment does not guarantee that the problem will not recur, service providers turn to remediation strategies to reduce the occurrence of the problem. And because successful prevention does not guarantee any strengthening of competencies or capabilities, providers eventually turn to promotion strategies” (Moore, et al.; op.cit.:8).

This last affirmation is very important, especially when dealing with risk factors and violence-nonviolence actions in educational settings. For example, one of the main focus in several schools regarding nonviolence and civic education is the teaching of values through different approaches (being these frequently single activities or minor interventions or as part of parallel programs, often fairly disconnected with the curricula and the actual school environment). Scholars as Enrique Chaux (2005, in Forero-Londoño, op.cit.) oppose this idea by saying that education related to the transmission of values offers no practical tools to confront real life situations, even though there is a great necessity to develop social capabilities and citizenship competences.

The transmission of values is one of the objectives of education and school, but we have to recognize that there are obstacles when doing so. The difficulty of this incapability of the school and its approach to intervention activities and programs can be seen in two ways: the manner in how those values and personal and social capabilities are transmitted, and - in our particular matter- the very role of the school itself as an institution that offers a nonviolent space, being actually (through many of the mechanisms previously reviewed) a violent entity. This is also quoted by Oscar Fernando Forero-Londoño: “the school meets very poorly its role of educating citizens for democratic life and in many cases has become a violent school. Their role should actually be in the midst of a violent society, becoming an alternative to violent culture society” (Parra-Sandoval, 1992, in Forero-Londoño, op.cit.:406).

Such situation represents a vicious circle in many of the cases, because if a school is a violent place, with a very poor management of conflict and violent situations, it will not matter that curricula include activities related to values such as “respect”, “sociability”, “responsibility” or even “peace” if they are not carried out and promoted efficiently and

properly outside the textbooks by any of the school actors, and if personal development is not promoted.

Another situation is the fact that many of the programs related to health practices come from a “model of deficit” (Pertegal, Oliva & Hernando, 2010:55), which offers mainly information related to certain identified problems (as said: violence, substance abuse and risks related to sexuality), but where just information is not enough to bring about any meaningful change in behavior (Tonks, 1996). Gottfredson and Gottfredson (in Mayton, op.cit.) suggest that prevention practices are generally not implemented well, as their integration to regular school practices’ is not total and becomes disruptive.

It is not that prevention programs are wrong, they are necessary and have proofed to be helpful in many occasions (otherwise they would not have been continued to be developed and implemented, and there are several examples of them [Díaz-Aguado, op.cit.; Trianes & García, op.cit.; Peligero, 2010; Ortega, 2006]). But as said before, most of them come from a “model of deficit” (or the treatment modality), meaning that they start in a point when something is considered to be wrong or in need to be “cured” (Fernández-Herrería & López-López, 2014), instead of what could be gained through promotion or prevention-promotion mixed interventions. Henao, Ramírez and Ramírez (op.cit.), also recognize this situation emphasizing that is better not to establish remedial processes, but that is better to exercise actions of a propositional nature.

In this regard, Pertegal et al. (op.cit.) analyze a set of models encouraging the development of skills and abilities in children and adolescents, seeing them (especially adolescents) not as a “problem to be solved, but as a resource to develop”. In concordance to this last idea, Trianes and García (op.cit.), and Fernández-Herrería and López-López, (op.cit) recognize that traditional education has been interested and focused on teaching knowledge emphasizing the cognitive dimension. This disconnects the socio-affective and emotional dimensions, fostering imbalances in the development of people. However, education today has to understand that in addition to promoting academic cognition, it must be complemented by promoting social, emotional and moral development. Thus education must be geared towards integral development of the students. This has to be considered a preventive protection factor against violence problems and psychopathologies afflicting today's society, and a manner in subtracting from the disenchantment and antisocial behaviors increasingly visible inside and outside the educational contexts.

These models where personal and social development are encouraged can be named as “youth development programs” or “Positive Development Programs” (PDP). Despite these are specific in terms of programs related to youth, the analysis of intervention programs for different groups can be extrapolated. The authors offer a set of key questions to be answered when trying to classify a school program given its intervention focus:

- 1) What goals they pursue: health promotion or prevention of problem behaviors?
- 2) Do they aspire to promote changes only in students or try to develop an intervention that goes beyond the students?
- 3) The intervention focuses on school or intends to establish connections between family-school-community?

When these questions are answered we obtain a classification of intervention programs according to their design:

Type of intervention program	Main focus	Characteristics/Others
Program with a preventive approach but complementarily focused on developing at least some skills.	<p>Prevent substance abuse and diminishing violent behaviors and risk conducts.</p> <p>Promote some personal and/or social skills, but usually not in depth or in connection to specific situations.</p>	<p>Usually are short lasting programs (sometimes even “programs” of one-hour talks).</p> <p>In many occasions are not well coordinated with school life and curricula, as they are designed by third parties.</p>
Programs that focus on promoting positive development, mental health, competences and skills.	<p>Encourage certain social, emotional or moral skills and competences to acquire a better balance and personal adjustment.</p> <p>Promote a wide range of competences and skills:</p> <ul style="list-style-type: none"> • Personal development (self-esteem, self-efficacy, identity). • Emotional competences (emotional intelligence, empathy, self-control). • Social competences (conflict resolution, 	<p>They are expected to be gradual, intense and systematic, and be medium and long term programs (not less than 9 months of a whole course).</p> <p>These kind of programs are not the rule, as they have to be carried out and applied thoroughly considering the context's needs, curricula and ecology. Even though third parties (monitors, teachers or researchers) can participate, it should be the whole school that decides how the program should be incorporated. It is difficult as it implies a high cost and resistance.</p>

	<p>communicational skills).</p> <ul style="list-style-type: none"> • Cognitive competences (analytical and critical thinking, planning, decision making). 	<p>It is desired their multi-context applicability as when family-school-community are implied the results are more efficient and long-lasting.</p> <p>It is expected to form the educators and their implication in the programs.</p> <p>There are three types of these programs:</p> <ol style="list-style-type: none"> 1) Focus in promoting changes in the student (competences development and education in values). 2) Focus in promoting changes at several levels of the educational context (the more effective kind of program as it establishes from the beginning a deep change in the context ecology). 3) Ecological programs or interconnection family-school-community (their main objective is citizenship education or civic commitment).
<p>*Based in the article Pertegal, M. Á., Oliva, A., & Hernando, Á. (2010). Los programas escolares como promotores del desarrollo positivo adolescente. <i>Cultura y Educación</i>, 22(1), 53–66.</p>		

For complementing this table and its previous questions, we have incorporated several of the aspects considered by Thornton, Craft, Dahlberg, Lynch and Baer (op.cit.); Moore, Ochiltree and Cann (op.cit.); Henao, Ramírez and Ramírez (op.cit.); Díaz-Aguado (op.cit.) and Pertegal, Oliva and Hernando (op.cit.) that have to be taken into account when creating an intervention activity and/or intervention program:

1) It has to be based on research and/or experience. Despite best practices do not always work because of the differences of the contexts and targets, evidence-based information is required. This research has to consider an interdisciplinary approach, with a strong theoretical frame (documents, papers, reports, statistics, health records, etc.).

2) There has to be an accurate description of the problem or problems to be tackled, as well as the contexts they are found, and target behaviors, in order to meet personal and local needs and elaborate precise objectives.

3) Elaborating precise objectives that aim towards cognitive, affective and behavioral aspects of the problem, and not focusing in just one single protective factor, skill or value to be developed, or in only reducing negative outcomes. Otherwise it will be ineffective.

4) Successful interventions contemplate different levels of actions, learning strategies and techniques, seeing first the individuals in their contexts, and considering families and communities (as inciting factors) as direct and/or indirect recipients of the intervention. Meaning that it is desired that families, health professionals, community members, media and even stakeholders are engaged in the intervention at some point, and by doing so “enhancing the health of the entire system by expanding actions to as many contexts as possible” (Fernández-Herrería & López, López, op.cit).

5) A successful intervention usually contemplates avoiding pitfalls such as short-lived activities with gains that last until the project’s money is over. A long-term, intensive and well-timed activities are desired for generating real changes. Also, seeks to avoid bureaucratic boundaries and/or institution limitations due to incomprehension of the activity.

6) It has to identify components, elements and proper modes to deliver the intervention. Effective learning strategies and techniques have to be developed and applied, while at the same time considering to be attractive and motivate the students, differing from regular academic activities in order to guarantee a higher engagement.

7) It has to be comprehensive, flexible, responsive, persevering and sensitive towards gender and multiculturalism issues and socially appropriate. In this regard, the intervention is about to bring a change of the climate of the educational center, based on cooperation, positive links, and leadership, empowerment or agency of the students based on positive opportunities for development. Without the involvement of students the rest of the elements of an intervention could lose efficacy (Melendro, González & Rodríguez, 2013).

8) It has to be delivered (or managed) by competent, trained people, as this kind of activities seek to promote trust and respect among all the participants. It is important that

when delivering violence-nonviolence related interventions, the teacher(s) or tutors are assessed in their “readiness to learn violence prevention skills” by considering their responses to the following statements: “8.1) People’s violent behavior can be prevented (general beliefs). 8.2) Particular interventions can be effective in helping to prevent violence (specific beliefs). 8.3) I, myself, can make a difference in helping to prevent violence (personal beliefs)” (Slaby, 1998 in Thornton et al., op.cit.:24). If there are doubts regarding these questions, there has to be previous training to overcome the existing doubts.

9) Evaluate implementation towards improving outcomes constantly requesting feedback and making constant adjustments to assure quality and increase effectiveness.

Despite taking into account the foregoing characteristics for the creation of an intervention program, we must also consider the possibility that, however well planned the program and the interventions and techniques to be used are, we could find a series of problems or barriers as of institutional nature (e.g. that the school does not want to be totally involved, bureaucratic problems, lack of access to resources, etc.), or of a personal nature, mostly linked to the students themselves. For example, they experience the intervention as not appealing or as not necessary, family obstacles - as intrafamily violence or also lack of resources-, disinterest in formal learning, a history of school failure and hopelessness in the future (thinking that nothing can be changed), and also risk of exclusion when participation in the intervention, bullying from colleagues, and other risk behaviors and health problems (physical and psychological).

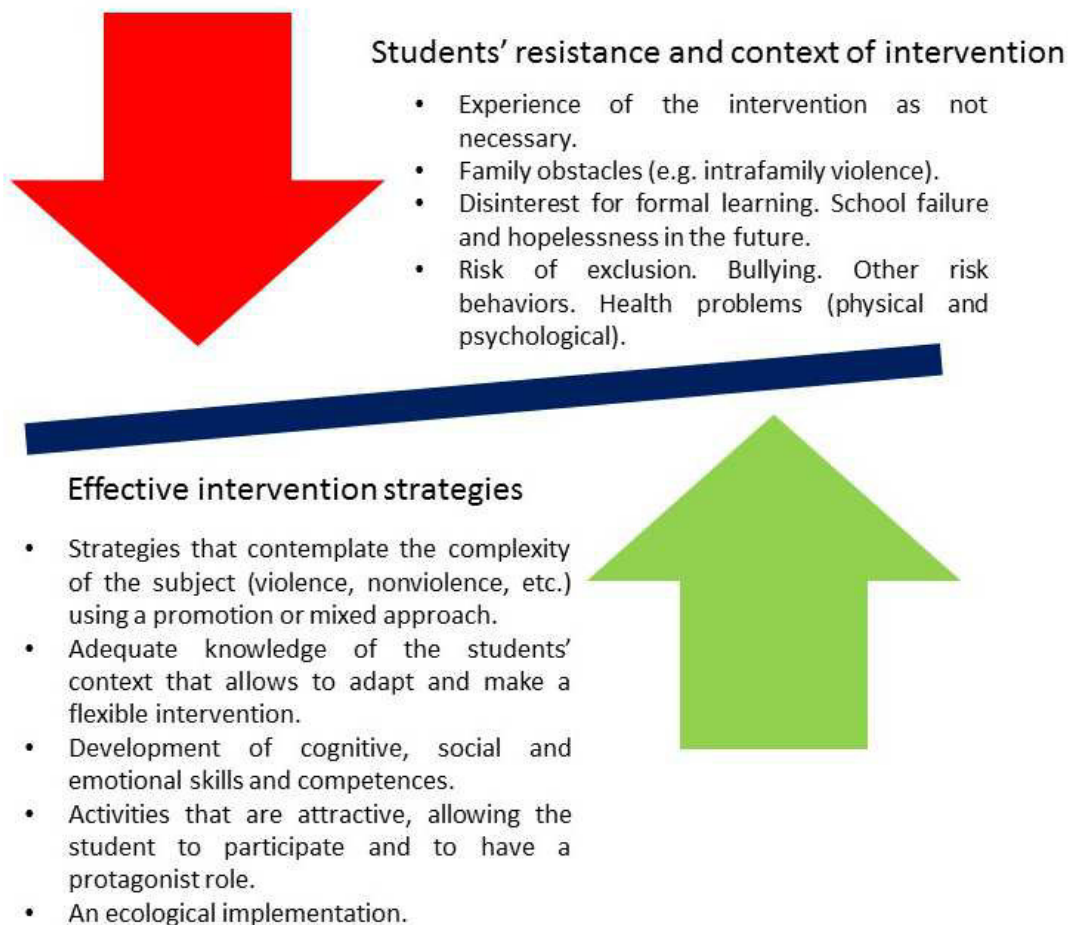


Figure 5. Resistance to intervention. Self-elaboration, based on Melendro, González & Rodríguez (2010).

This is why under this light, promoting the development of nonviolent individuals looks like a difficult endeavor. Because of the many reasons and factors involved, not just in the contexts where this could take place, but also because of the process itself. The ecological point of view could be seen into the positive and into the negative ways of development. Nevertheless, and despite the possibility of playing against the odds, there are potentialities into achieving certain levels of change in the individuals, therefore the contexts (in specific, educational contexts), and as previously stated, this is the goal that we aim to achieve.

In this sense, interventions aimed at the promotion of nonviolence and the positive development of individuals may be immersed in a larger framework or model that facilitates the changes or improvements that are intended. We could understand this framework as a context that enhances “the adoption and implementation of a continuum of evidence-based interventions to achieve academically and behaviorally important outcomes for all students” (Sugai & Simonsen, 2012), emphasizing its nature as process,

rather than just isolated elements, such as the curriculum, a single intervention technique or certain practice.

The Peaceful Selfhood model⁴⁸ developed by Brenes (1999, in Mayton, op.cit.:45), in the context of the United Nations University of Peace, asks: “What kind of person is needed to promote a culture of peace?” Question that we can be modified into “What kind of person is needed to promote a culture of peace and nonviolence and how to educate him/her?” So, our educational intervention should be in the first place through a peacemaking approach, which can be understood as an action that addresses the problem of (direct) violence by different educational means. But in a second instance, we also look to promote peacebuilding, which “is a process designed to prevent or reduce structural violence. (...) Whereas both take a positive approach to peace and emphasize nonviolence, peacemaking is more reactive to the more dramatic and episodic nature of direct violence and peacebuilding is more proactive as it promotes social justice. Peacemaking activities are generally not a threat to the status quo but peacebuilding often is a threat to those in power and the system that gives them their power” (Mayton,op.cit.:58).

This means that even though we will begin with individuals using personal digital stories as a peacemaking tool to promote “immediate” nonviolence, it could impact in a medium or long term; not only on the structural violence present in most of the formal educational contexts, but also in the long run could foster social justice. Through changing the mindsets of those individuals, they could become nonviolent and empathic, and whom could see that there is a constant need of political and social participation for generating effective social change.

Within this frame, general educational theories need a solid alternative based in a “conceptual change and profound education”, as this mental change is not only conceptual, but has to be affective and attitudinal (Carretero, 2006 in Jiménez-Bautista, op.cit.). Education (especially formal education, but also non-formal and informal education) continues to be the most important and potent instrument to generate true knowledge, not only academic knowledge, but personal and social knowledge. Education also has the power to promote through an ecological approach the critical analysis of our reality, its social norms and rules recognized as cohesive agents and as

⁴⁸ For the complete model see reference.

social bonds, in order to disassemble different violences that are installed in ourselves and in our societies (Fernández-Herrería & López-López, op.cit).

That is why the recognition of comprehensive frameworks and intervention programs in educational contexts including socioemotional education is important. As well as the promotion of values and competences for nonviolent environments. Running in parallel with the recognized pillars of lifelong learning: *learning to know, learning to do, learning to live with others and learning to be* (Delors et al., 1996), they have to be seen as complex and multivariable, and not as unrelated entities but correlated to each individual, everyday situations and different contexts. We propose that such interventions have to be conceived and designed within the frame of Peace Education Programs (PEP).

Peace Education (PE) is defined by (Coleman & Deutsch, 2001 in Mayton, op.cit.:114) as “educating people to learn to live in a cooperative world, to learn to manage the inevitable conflicts that occur in a constructive rather than destructive way”. Mayton also offers a typology of different programs that could be understood as PEP:

Table 2. Peace Education Programs classification*		
Name	Definition	Goals/Characteristics
Conflict Resolution Education (CRE)	CRE “models and teaches, in culturally meaningful ways, a variety of processes, practices and skills that help address individual, interpersonal, and institutional conflicts, and create safe and welcoming communities”.	<ul style="list-style-type: none"> • Create safe learning environment by decreasing incidents of violence and unsafe conditions. • Create constructive learning by improving context’s climate. • Enhance student’s social and emotional development. • Create a constructive conflict community involving families and community members.
Social & Emotional Learning (SEL)	SEL programs “provide systematic classroom instruction that enhances children’s capabilities to recognize and manage their emotions, appreciate the perspective of others, establish prosocial goals and solve problems, and use a variety of interpersonal skills to effectively and ethically handle	Reduction of high-risk behaviors through development of competencies: self-awareness and empathy; positive attitudes and values; responsible decision making; social interaction skills.

	developmentally relevant tasks.”	
Peer Mediation in the Schools (PMIS)	PMIS attempt “to teach students how to deal with anger constructively, how to communicate feelings and concerns without using violence and abusive language, how to think critically about alternative solutions, and how to agree to solutions in which all parties win”.	<ul style="list-style-type: none"> • Cadre model: some students trained as mediators in resolving peers’ conflicts. • Curriculum model: all the students are trained in mediation methods. • Mentoring model: seniors trained students train younger students. <p>All the models look for the reduction of conflicts, though results have proved to be uneven depending the educational contexts.</p>
Violence Prevention Programs (VPP)	VPP pretend to reduce risk behaviors and conducts through different methods and approaches.	<p>Create safe school climates by reducing violence, crime, drug usage and peer pressure towards antisocial behaviors.</p> <p>Surveillance cameras and technology is used, hardcore policies and rules are implemented, peer mediation and other programs with multiple goals depending on the context.</p>
Nonviolence Education Programs (NVEP)	NVEP are “specifically designed to teach people to behave in a nonviolent way when dealing with many types of violence (direct, personal, indirect, structural, cultural, etc.)	To develop positive images of peace and understanding of the power of truth and nonviolence.
Peace Education Programs (PEP)	The previous types could be subsumed in PEP, which is more than conflict resolution or violence prevention, or socioemotional learning programs by themselves. It also considers not only the immediate contexts, but also a global perspective.	<p>Their nature, goals and methods vary depending on the sociocultural contexts (three categories: where there is relative tranquility, strong tension and where there are intractable conflicts); and the types of violence to be reduced. PE follows peacekeeping, peacemaking and peacebuilding orientations.</p> <p>Essential elements for achieving PE goals in neutral peace:</p> <ul style="list-style-type: none"> • Understanding one’s own narratives and legitimize the

		<p>narratives of the others.</p> <ul style="list-style-type: none"> • Empathy should be fostered. • Engaging with nonviolent means. • Dialogical learning is required. • Critical thinking should be trained. <p>Essential characteristics for PE's impact in positive peace:</p> <ul style="list-style-type: none"> • Establish compulsory public education. • Establish positive interdependence between society and school. • Teach and practice peaceful political discourse in real world issues. • Teach negotiation and mediation skills. • Teach values at a deep level. • Promotes sociocultural reality awareness and transformative capacity awareness. • Promotes civil participation.
<p>Table 2. *Based in the book: Mayton, D. (2009). <i>Nonviolence and peace psychology</i>. Lewiston: Springer. pp: 107-113</p>		

Under this light, results clear that Peace Education Programs can and should be designed as Positive Development Programs, as PEP's objectives are in consonance with PDP's characteristics (in specific a long-term duration program that also puts in contact the contents with everyday life situations to become significant, otherwise, the objectives will not be met; Pertegal et al., op.cit.; Mayton; op.cit.; Cabezudo & Haavelsrud, op.cit.). Peace Education Programs can be understood as the more inclusive and complex educational programs that should include the design of PDP, in order to accomplish a successful socio-educational intervention. We can underline that Peace Education Programs as a bigger framework of Positive Development Programs, can still use prevention programs' strategies when is considered convenient. In addition,

it is necessary taking into account that these programs are not limited to formal educational systems, but also to non-formal and informal settings (Cabezudo & Haavelsrud, op.cit.).

Peace Education is not about teaching how to become pacifists, but well-balanced human beings. Including not just the students, but the involvement of teachers, families and community members (meaning that it is a conductive or parallel education for all the actors) that will learn to defend their own rights and defend other people's rights, and have a conscience of being global citizens responsible of peacemaking and peacebuilding (Lira, Vela & Vela, op.cit.). This education process seeks to promote self-regulation, identity development, and self-knowledge (the personal emotional aspect) in the individuals. At the same time, and through conflict resolution and nonviolent competences and approaches, it can identify what is wrong and act in consequence for the educational context and community (the social aspect), recognizing the importance of such education and the construction of knowledge **based on personal, as well as social experiences** that will prepare the new generations to live in peace in a society with higher levels of justice.

These programs (and in general the approach towards nonviolence, and despite the pessimistic perception of some scholars, as mentioned before) have to promote actively, a series of skills and values, understanding the latter as "enduring prescriptive or proscriptive beliefs that a specific mode of conduct to end-state of existence is preferred to another mode of conduct or end-state. Values transcend attitudes towards specific objects and situations and serve as standards that guide our behavior" (Mayton, op.cit.: 69), and at the same time help to maintain or enhance one's self-esteem. Daniel Mayton established a categorization of values, where they can be:

A) Instrumental that might be:

- Moral values (with interpersonal focus and when not followed arouse feelings of guilt and maybe social pressure).
- Competence values (related to self-actualization that make us feel inadequate when not followed).

Including values such as: ambition, broad-mindedness, capability, clean, courageous, forgiveness, tolerance, loyalty, honesty, imaginative, loving, obedient, politeness, responsibility, self-control, etc.

B) Terminal values that might be:

- Personal (self-centered)
- Social (society-centered)

Including values such as: comfortable life, sense of accomplishment, world at peace, equality, family, security, freedom, happiness, health, self-respect, social recognition, etc.

There are several lists of values, which could be instrumental or terminal, depending on the perspective and the context. If they are for research purposes, or if they serve as guides for a school or for a business, etc. Some values are contradictory to nonviolence (for example, hedonism and narcissism⁴⁹), and the selection of values and skills to be promoted through a PEP have to be in concordance with a nonviolent perspective and working towards the education of peaceful persons and the creation and maintenance of nonviolent contexts.

In words of Mayton (ibid) **peaceful persons** “tend to work hard to preserve and enhance the welfare of others close to them plus they understand, appreciate, tolerate, and protect the welfare of all people and nature. Their ability to recognize the feelings of others and to act in kind and helpful ways without the need to be vengeful enables them to realize these values. They are able to restrain their actions, inclinations, and impulses that might upset or harm others or violate social expectations and norms. Anger management is a strength of peaceful persons. Peaceful persons tend to believe in a higher power, metaphysical reality or God and enjoy thinking about the complexities of life. Peaceful persons are not very interested in materialistic possessions, social status and prestige, and control or dominance of other people or resources. Pleasure or sensual gratification is a lower priority for peaceful persons as well”.

This description provides us with many of the values to be transmitted through education, but these are not always possible to promote and/or achieve (for example, teaching that there is a “higher power” or God is in contradiction with lay schools and their values). However, empathy, tolerance and nonviolence are ever-present values that can and have to be fostered by any intervention program of this nature.

⁴⁹ Narcissism is a “value” highly promoted alongside individualism and competition after the industrial revolution by different sectors, as traditional media, sports and now social media. Despite some amount of narcissism is necessary for the individuals to be self-confident and have self-love, higher demonstrations of narcissism are being connected pathologies with higher levels of egocentrism and lower levels of empathy (Mahato, 2011; Riva, 2013; Carrasco & González, 2006, Fernández-Pinto et al., op.cit.).

Trianes and García (op.cit.) mention some of the few strategies for promoting socioemotional and moral education, such as role-taking (involving the design of a situation in which students have to represent a problem or situation), clarification of values, and change of self-image, induced volunteerism, and discussions in class. For this last strategy María José Díaz-Aguado (op.cit.:60) refers to several studies that promote values or “morale discussions and debates” during classes in order to promote the adoption of perspectives and development of values under a nonviolent educational curriculum. She provides a series of activities and tips, where the usual procedure in prevention programs for doing this is 1) to promote the work in heterogeneous groups of students, of the same age group; 2) to promote the process of adoption of perspectives (empathy); 3) with materials previously selected by the teacher or tutor, like an specific document, a video or a story, that has a strong emotional impact and that transmit a relevant message for the construction of nonviolence; 4) to relate what has been discussed with students’ real life situations in order for them to self-reflect about conflicts and possible solutions; and 7) including this procedure inside a larger intervention of a PE program.

So far we have seen the importance of the school, and in general of the educational settings (formal, non-formal and informal), for promoting and improving not only the cognitive dimension but also the psychosocial well-being of students (especially children and adolescents). Through a thorough a well-planned program and a set of socio-educational actions may be more effective in the micro and mesosystemic aspects (Bronfenbrenner,op.cit.), but that will consequently contribute to the welfare or our societies in the future.

“Intervention as praxis, as a constant interaction between action and reflection, as a complex practice” (Melendro et al., 2013: 107). If we consider all these steps and characteristics of the Peace Education Programs (as general programs) and the Personal Development Programs (as specific programs), Personal Digital Storytelling can be used within an intervention program as a specific technique for promoting nonviolence. Because, even though PDS have not been used widely within this specific framework (but as separate learning strategy in formal education settings), they can be understood as praxis, and a tool where action, significant learning and reflection take place. We will discuss this possibility later on, in the following section of this work.

1.5 Synopsis of the section

In this section we have tried to connect from a series of theories how violence has been understood and conceptualized. We have traced a path trying to understand what violence is. First making a distinction between aggression and violence, indicating clearly that they are not synonymous, although they are treated as such in the literature or more so in everyday life. We understand that violence is uncontrolled aggression, and despite some theories that propose the opposite, violence cannot be understood only by biological terms (UNESCO's Seville Statement, 1986), but as a more complex phenomenon, and as a socially learned conduct (Bandura & Walters, 1974).

This work adopted the definition of (general) **violence** provided by the World Health Organization in its World report on violence and health (2002): "The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation". And from this definition we withdraw a series of characteristics that violence has as a complex, multifactorial phenomenon. Such characteristics are its teleological nature; that violence it is not only physical but can be presented in many other forms; the intrinsic existence of a power inequality; its ubiquitous nature as it presents itself in many relation scales, moments and contexts; and even though it is not only supported by biological aspects, there could be the presence of a series of neurobiological mechanisms involved.

We consider that a contribution made in this area is the revision of the typology proposed by Krug et al. for the WHO report (op.cit.). It was enriched with other elements obtained from other authors' works, making it a much more comprehensive typology from which we originally started. In this typology we classified the diverse elements that could constitute an specific violent act, such as: violence mode, type of caused damage, violence generator (commonly known as aggressor), violence recipient or victim, the number of people that exercises the violent act, the context or scenario where it could take place, the objectives pursued with violence, its temporary nature, and the gravity or seriousness of the violent action.

Later, we made a review concerning the issue of school violence and the increasing interest of media, governments and society in general in the subject that has happened in recent years. This work adopted the definition of **school violence** provided by Del Tronco et al. (2013): "Every action (or omission), situation or relationship that occurs

inside the physical limits of the (school) premises or within the frame of a social relationship gestated in school, that attends [intentionally] against the physical integrity, moral, psychological or social of any member of the school community, against the rules and normative of the school, or the law, or those that the group has agreed upon, and whose impact is causing physical or mental pain to the persons acting in schools, or damaging the objects found in this area, affecting conviviality [inside school centers and among its members being these inside or outside those centers]”.

School violence was recognized as a type of social interaction that can be used to respond to psychological and social functions (Díaz-Aguado, 2002), and that has three dimensions also coming from the relational point of view, being these: peer violence, institutional (school) violence, and context violence.

For the first dimension, or peer violence, we emphasized the weight that identity development has during adolescence, where relationships and risks factors might contribute to exposing the individuals to risk behaviors and to generating violent personalities in the future (if it is not properly manage and/or conducted). Also, for this dimension we offered a brief look into the bullying phenomenon and its basic characteristics, as it is the school violence expression most recognizable and studied.

We opened a special space for analyzing one of the most recent manifestations of violence: cyberviolence, which is affecting heavily on schools, and students, but increasingly in every ICT user, as we are all vulnerable of suffering any kind of its specific manifestations.

Our own definition was used, where cyberviolence was recognized as “the conduct or set of intentional conducts where a person or group of persons - using the different multimedia and multigenre resources that Internet services offer, such as (micro) blogging services, video services, digital social media supported by cell phones, tablets and/or video consoles -, through the remittance of (short) messages pretend and/or accomplish to harm or perjury (psychological, moral and socially speaking), once or over time, a person or another group” (Santiago-Sota, 2013).

We also proposed a modified taxonomy of cyberviolence based in Velázquez’s work (2012), briefly defining the exclusive manifestations (related to their relational nature) of this type of violence, which are: cyberbullying, happy slapping trolling, dating violence, stalking, sexting, sexcasting and grooming.

For the second dimension, or institutional violence there were recognized different manifestations that take place: abuse of authority from principals and teachers towards students; institutional conditions (norms and infrastructure) that could affect the safety of the students and other school actors, or that could impede the exercise of rights in an effective manner, or that are perceived as partial; negligence, disinterest and apathy from school authorities regarding carrying out their responsibilities, affecting learning, individual development and socialization processes; and violent social and cultural learning promoted by the school that could damage students in terms of self-perception, motivation and long-term development as individuals.

For the third and last dimension, context violence, it was pointed out the importance of the different environmental factors, coming from violent contexts, and how it might affect not only the functioning of schools, but also the resonance it has in the different school actors.

To finish this section we pointed out the importance of understanding violence, but not letting it take over our lives, but tacking it from its basis. Recognizing those that lack recognition, avoiding traditional narratives, mostly based in silence, concealing it or by using “police” approaches, but by generating a change in individuals and their contexts. And identifying the role that educational settings have for developing social and personal skills as a base for peace and nonviolence.

Continuing with the exposition of this section we understood peace as a global concept, where Galtung (1967, 1969, Webel & Galtung, 2007) was a basic author to be reviewed, as he was one of the first scholars of Peace Studies. Here we used the concepts of positive and negative peace, the first one understood as the absence of structural violence (related to social justice), and the second one as the absence of personal violence, adding the term of neutral peace to the one related to the perception of stability and intrapersonal peace.

These terms were related to the theories developed by Galtung of the sane individual world theory and the interpersonal harmony world theory. We considered these as not two separate theories, but as working together in synergy to create a peaceful society, whose characteristics are “1) a relatively high degree of interpersonal harmony [with peaceful interactions]; 2) little if any physical violence among adults, between children and adults, and between the sexes [little if any negative peace]; 3) workable strategies for resolving conflicts and averting violence [favoring cooperation over competition]; 4) a

commitment to avoid violence (such as warfare) with other peoples; and 5) strategies for raising children to adopt and continue these nonviolent ways” (Bonta, 1996 in Mayton, 2009).

The concept of conflict was also approached, considering it as positive by trying to demystify the idea that it is a negative element for human relations. By providing some definitions and a general typology we arrived to the two variables related to education, where conflict could be seen as a positive element while related to cognitive conflict in learning, and as a negative element while related to discipline.

However, we arrived to the conclusion that conflict should be taken as part of our nature, understanding it as a possibility for peace and nonviolence education. As nonviolence is an “active methodology to influence the course and in the pacific resolution of a conflict” (López Martínez, 2004), meaning that is one of the most effective ways for being or becoming a nonviolent person.

This is how we arrived to the concept of nonviolence, analyzing the causes of how it has had little scientific attention (in comparison to violence), and the issues regarding how to write the concept, opting for the form nonviolence proposed for the first time by Aldo Capitini (Catarci, 2012, López Martínez, 2004).

We also consider our definition of nonviolence as an original contribution (based in Mayton, op.cit. and Ram-Prasad, 2003): **Nonviolence** is an action, that uses influence and different attitudes (of cognitive, affective, and behavioral nature) first, to seek and understand the truth within a conflict, and second to reach one’s goal without direct injury or violence to the person or group of persons working to thwart one’s goal achievement. It can also be understood as an adopted practice to approach the other while seeking affinity to build an encounter without fear, even if it requires courage.

Further on, the phenomenon of communication was briefly analyzed, as it was considered as basic element for our work. We understood its constitutive elements, its interdependence levels, characteristics, its levels when referred to human communication and how they are related to relationships among individuals in social, economic, political and societal subprocesses. After a quick review of its mediated nature, there were recognized three things: that communication is a basic process that helps us to socialize, create and recreate culture, and to satisfy our needs as species.

At the same time, and as seen previously, when we cannot communicate in an adequate manner we enter into a conflictive situation.

Human beings can communicate through signs, symbols and long structured phrases using different languages (verbal and non-verbal) using a wide variety of instruments or media (Gallardo, 2002), but one remarkable characteristic is that they can create and communicate through stories.

Developing certain skills that help us to communicate effectively what is thought and what is felt, is one of the conditions to prevent violence. We consider empathy as a core element for effective communication, leading to better understanding among individuals, and to a better understanding of the self, being these also important elements of Peace Education and the promotion of nonviolent individuals.

We also proposed a definition based in Moya-Albiol, Herrero & Bernal (2010) and Berlo (1984) considering **empathy** as the procedural ability of an individual to understand others, and put him/herself in the place of the others (projection), from what is observed, the information received and interpreted, or the information accessible from the memory (perspective taking), and capacity to share their emotional (internal) state, that could favor the perception of conducts, intentions, dispositions, emotions (happiness, sadness, surprise) and sensations (touch, pain) of other individuals, with the purpose to foresight a behavior, or to react affectively or cognitively through a communicative/social interaction, often in order to help the other and preferable without prejudices.

To finish this section, we exposed that, for promoting nonviolence at educational contexts, it was necessary to do it through intervention programs. First understanding what these concepts mean separately, and the principles to follow. We referred to the modes of intervention such as treatment, prevention and promotion, pinpointing the fact that in order to have an effective intervention a promotion or mixed promotion-prevention modality would be more efficient at educational contexts.

We emphasized that Positive Development Programs are adequate as they seek to promote an integral or ecological development of mental health, cognitive, social and emotional competences and skills (Trianes & García, 2002) and how these programs would fit in a larger framework such as the Peace Education Programs (Mayton, op.cit.). It was opened the idea that Personal Digital Storytelling as an educative tool could fit into these intervention approaches as a complex practice that allows cognitive, but more

importantly personal and social approaches, pretending a full development of the nonviolent individual as a generator of social changes in the future.

2. Digital storytelling as a tool for education

2.1 What is storytelling?

It has been said that next to hunger and thirst, our most basic human need is for storytelling.

–Khalil Gibran

It is almost sure that when the people who deal with the subject of narrative or stories, the vast majority of them will begin by saying that human beings are characterized, not only by obvious physical differences with other mammals, or by certain cognitive abilities, but by the natural capacity of the species to narrate (e.g. White, 1992; Maggio, 2014; Lord in Bruner, 1990). This ability develops from a very early age, and some authors like Brian Boyd - whom we will briefly review below - say that it is a capacity that has been evolving (in the Darwinian sense) in human beings for thousands of years.

We have decided to start this section not by addressing the formal aspect of narrative theory first, but by providing a different point of view which is more related to the previous elements that were discussed such as empathy, that under this light appears even more important when using stories as tools for developing nonviolence.

2.1.1 The evolutionary aspect of telling stories

We're all stories, in the end.

-Steven Moffat

Jerome Bruner in his work *Acts of Meaning* asked if it was possible to suppose that there was a “disposition” for narrative “hidden in the human soul”. We believe that Brian Boyd (2009) in his book *On the origin of stories. Evolution, cognition and fiction*, can answer that question. This author states that evolution can explain not only the bases of human physical characteristics and behavior, but also of culture, including in this last category art, and narrative, being narrative real or fictional, and the fact that we can understand them so readily⁴⁵ and why they are formed as they are. As cognitive creatures our advantages come from intelligence and the urge of information, and especially from patterns, being these meaningful arrays from which we can make inferences. Without

⁴⁵ This readiness to understand narrative could be also considered as White did (1992): a “metacode, a human universal”.

these capacities (making patterns and inferences) the cost of analyzing information would be costly to the species and will not provide the necessary basis for action (from organizing the first harvest in humanity to programming a computer). With this “biocultural” development, humans improved their *minds* in terms of evolution of intelligence and their *behavior* under terms of evolution of cooperation.

“Through greater motivation [even pleasure] to share emotions, attention, intentions, and information, we have learned to understand the others’ perspectives and to detach thought from the immediate; we have developed language [to manifest our ideas of the world] and what could be call human ‘ultraculture’”. However, continues Boyd, “culture easily amplifies group differences”, and these differences need a solution. What evolution provided was the sense of empathy, which we have discussed before.

Boyd thinks that active cooperation could come as natural selection, favoring those whose behavior helped to promote their genes not only in themselves but in others. Though it might be an evolutionary point of view, the fact is that altruism, needs motivations to work: sympathy, in order to help others, trust and gratitude. Even shame and indignation towards what is considered wrongdoing (a deviation from the norm or values), exposing a person to others that will not sympathize or cooperate with that person anymore. These emotions are a way to motivate cooperation among social species.

“In both factual and fictional forms, stories can consolidate and communicate norms, providing us with memorable and shared models of cooperation that stir our social emotions, our desirable to associate with altruists (...), and our desire to dissociate with cheaters and freeloaders (...). Such memorable images of pro- and antisocial characters and actions common to whole communities can not only define and communicate shared standards but ensure that all know what others know of these standards” (Boyd, op.cit.:64).

Empathy help us to recognize others’ purposes and actions in a process that was described previously. According to Darwin (in Boyd, op.cit.), this capacity makes individuals much more able to live in groups, where there is a pressure to understand others, forcing our intelligences to infer others’ actions and predispositions. Theory of mind have studied with primates and humans the existence of the so called **mirror**

neurons in the brain's premotor cortex and prefrontal cortex⁴⁶ that fire when we see another animal or human (especially a conspecific) performing a determined action: meaning that in a way our brains are capable of understanding such determined action because we can "feel" it (even though is more like a reflection or imitation), and in an almost automatic way we can understand the intentions of others. "When we (and apes) look at others, we find both them and ourselves" cites Boyd (op.cit.). This process carried out by mirror neurons encode said actions or expressions as neurobiological bases that would explain how we can access the minds of others and understand them, making possible intersubjectivity and empathy, thus facilitating and guiding social behavior (Moya-Albiol, Herrero & Bernal, 2010; Fernández-Pinto, López & Pérez, 2008); and at the same time making it so important to "our rich social cognition so central to narrative" (Boyd, op.cit.).

The theory of mind also provides then the capacity for interpreting through outer or inner actions required to the understanding of (moral) beliefs, providing ourselves the capacity to handle multiple perspectives, organizing them in a coherent manner, orders of belief or representation. We want to know what others know, especially regarding strategic social information that we can use in determined social activities.

Narrative depends heavily on understanding events and events' sequences (mostly based in social activities). Human minds have the ability to construct a story through hints, filling gaps and making inferences. This works in both ways when we make a story or when we received it. Especially when telling stories based in reality, because our memories are not eidetic, so we remember selectively, accordingly to its importance, its timing and its emotional impact. Narrative also requires a unique capacity for metarepresentation: not only to make and understand representations, but also to understand them as representations. This capacity is developed in children around the ages of two and five years old.

These representations are not confined to verbal language (that makes narrative more precise, efficient and flexible), but also to a series of actions and objects, images, music and other languages (cinema, theater, dance, etc.) that our brains "transcript" internally, constructing a simulation that "represents its perceptual, motor and affective content"

⁴⁶ Though this type of neurons are not isolated just in these parts of the brain (Moya-Albiol, Herrero & Bernal, 2010). See *infra* for further reference to the importance of the prefrontal cortex in adolescents and its correlation to risks factors and violence.

making it meaningful. Rodríguez Ruiz (2006 in Londoño, 2013) says that there are three natural channels for human communication:

- **Narrative** (telling): linked to the traditional genre of epic where the author narrates facts and events with real or fictional characters.
- **Poetry** (singing): which coincides with the lyrical genre, where feelings, thoughts and emotions are expressed with respect to something or someone in a subjective way.
- **Theater** (representing): where facts are represented through actors and dialogues.

To these three main genres other authors include the genre of **didactic**, that has the purpose to teach ideas, thoughts or facts, and the **informative** genre, whose objective is to disclose real facts of public interest (and where we could find several subgenres like autobiography, report, news, memoirs, etc.). The first genre of narrative, could contain all of the other genres and subgenres.

Comprehending this content “lies at the core of understanding experience”, says Boyd (op.cit.), or in words of Maggio (op.cit.): “a key to understanding life”. Despite what other authors could affirm, we do not represent ourselves and our experiences in narrative form all the time, because we do not need to, and would be cognitively exhausting. It is at some point an intentional activity. In this regard, it is more than necessary to speak of Jerome Bruner’s conceptions.

Communicating, registering and remembering ideas, thoughts and feelings are everyday life’s activities, which have - accordingly to Bruner (1990) - a psychological base for dealing, processing, organizing, explaining, constructing, reconstructing and give coherence to what is happening in an environment, and what is thought or felt about it.

Hence, stories are the essential symbolic unit to generate both individual and cultural meanings, which will then be shared socially in a process that also works the other way around. In turn, this indisputably communicative process (starting from the intrapersonal and going to the interpersonal dimension of communication), determines forms of life and values, in a complex interaction, which constitute the social and the personal. In other words, the construction of the self, the individual identity (also in Ohler, 2013, and as we saw earlier, it is a process that occurs mainly during adolescence), as well as the social identity, where group experiences are assimilated, and where they are given a meaning proper to a common reality, that is, a reality shared in a sociocultural manner.

Bruner states that it is culture and not biology that shapes life and human mind, since culture gives meaning to the action placing the intentionality in an organizational system of experiences. However, if we go back to the ecological approach, development of human mind comes also from biology (as Boyd tried to prove in his work), because when we share our stories with others, we get affected first biologically by others' stories: "through mirror neurons and other systems we are wired for emotional contagion⁴⁷". But at the same time, sharing stories provides a way of social monitoring that benefits in terms of courses of action based in strategic information, and the exchange and gain of attention and status as a storyteller. It is a complex biological, psychological, and social process where ideally could exist a win-win situation, where empathy and cooperation could be developed, securing a place in a determined social group or community that shares the same spaces, values, norms and culture.

Thus, this primary need for telling stories has been developing from thousands of years through the course of human evolution, "we need it to survive" emphasizes Ohler (op.cit.). We might not see this as an immediate necessity in fictional narrative, but its relation to everyday life is evident in its double purpose: individual and social. Within the boundaries of the sociocultural aspect there are the educational processes. As narratives help us to provide structures and meaning, by listen to them, to create them, and to retell them, in this manner narratives undoubtedly allows to act, solve problems by establishing connections between events, educate and self-educate. This means that narratives help us to remember, and as said before, they explain experiences and organize new information in meaningful ways, in other words: they allow learning.

Despite telling stories has been the base of teaching in learning across cultures and times, in formal educational contexts, telling stories about personal experiences has been put aside, privileging the transmission of messages of academic type, of scientific, historical or informational contents, using in its great majority media like the book and discursive lectures. However, this situation has been changing from a time now in many educational settings worldwide. Promoted mainly by constructivist and sociocultural pedagogical theories, as well as by the impact that ICT have had on education in the last twenty years, situations that have generated a significant change, not only in the way of conceiving educational methods, but in the recovery of practices such as the use and creation of stories to promote sensitivity, reflection, creativity, as well as the participation

⁴⁷ See footnote supra regarding emotional contagion under Christakis and Fowler's perspective.

and agency of students in their personal educational processes. (Martín Barbero, 2002 in Londoño, op.cit.).

2.1.2 A minimal approach to narrative theory

A story can be many things, if not all things: account, achievement, adventure, alibi, allegory, anthropology and all words ending with -logy, anecdote, apology, ballad, belief, bet, byword, case study, catharsis, challenge, chat, chronicle, confession, contrivance, correspondence, creation, crisis, defamation, disagreement, discourse, discovery, discursive formation, dream, epic, episode, etymology, event, excuse, experience, fable, faction, failure, fantasy, fiction, finding, folly, function, future, glossolalia, gossip, happening, hearsay, heresy, hesitation, historiography and all words with -graphy, information, interpretation, invention, issue, joke, journey, justification, legend, lesson, lie, matter, metamorphosis, metaphor, model, myth, narrative, news, nightmare, novel, ontogeny, phylogeny, and other words ending with -geny, past, perspective, plot, poem, poesis, praise, prayer, prejudice, pretense, pretext, problem, project, promise, prophecy, protest, question, reason, recital, recommendation, religion, report, research, reverie, ritual, rumor, scene, science, slander, statement, subject, tale, testimony, translation, travel, truth, vicissitude, yarn, Zeitgeist. Everything can be a story, if only because everything is the outcome of a process; although not everything is 'sayable' (Jackson, 2002: 21). - Rodolfo Maggio (2014:91)

So far we have talked of narratives, narrations and stories, as exchangeable concepts, however, to continue this section, we would like to make a first distinction of such concepts in a basic way. The Oxford Dictionaries (2016; <https://en.oxforddictionaries.com/>) define **story** as (in order of appearance): “an account of imaginary or real people and events told for entertainment (a plot or storyline; a piece of gossip, a rumor); a report of an item of news in a newspaper, magazine, or broadcast; an account of past events in someone's life or in the development of something; the commercial prospects or circumstances of a particular company”. The same dictionary defines **narrative** as: “a spoken or written account of connected events, a story (the narrated part of a literary work, as distinct from dialogue; the practice or art of telling stories; a representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values”. **Narration** is only defined as: “the action or process of narrating a story”.

In more elaborated conceptions, Ryan (2009) defines narrative as “a mental representation of causally connected states and events that captures a segment in the story of a world and of its members”. And Anderson (1997), closer to our purposes, defines it as “a form of discourse, the discursive way in which we organize, account for, give meaning to, and understand, that is, give structure and coherence to, the circumstances and events in our lives, to the fragments of our experiences, and to our self-identities, for and with ourselves and others”.

It is possible to say then, that narrative and story are nouns that can work as synonyms and narration is the action, a verb of telling such stories. In that action or exposition of acts and events, there is the possibility of them to be “real, past or present, an account of what is observed and experimented in the context; speculative, about meditations, reflections or hypothesis; fictional, about facts [objects and characters] created by the imagination. Also public (...), and private”, with different objectives, (they continue to be teleological as any communicative product) and that could enter within the political, societal, economic or cultural communicational subprocesses (Londoño, 2013).

Indeed narrating or storytelling is the act of telling stories, serving two main dimensions: the personal and the social. Within a wide range of possibilities everything could be a story, if and only if this communicative product possesses certain specific elements that configure it as a recognizable story. We agree to some point with the previous quote by Maggio, and the idea of Chatman (op.cit.) that narrative discourses, even though mainly expository, descriptive and argumentative, are “hybrids” generating new subtypologies. But in order to better understand the importance of narrative, we also have to make a minimal review of narrative theory (narratology) and the elements that constitute a story. Although we will not delve into this, because other authors have already done so over the years, under so many points of view, and ultimately focused on the PDS subject, like Martín (2011) and Londoño (op.cit.), on which we will be basing the next part, along with Chatman (1990), White (op.cit.) and Bruner (op.cit.).

To begin, we cite Martín: “narrative is a selection and organization of events along a timeline. Their place in such timeline is what gives sense to each of the events”, being two of its most visible characteristics its causal structure and its temporary advance (Martín, op.cit.).

Chatman (op.cit.) reviews the French structuralist theory which establishes that a story has two main characteristics:

A) Formal content, the story itself, that responds to the question *what*, composed by

1) The content's form:

1.1) chain of events or the sum of *actions* and *events* (understood as state of changes caused by an agent);

1.2) and the "existents", consisting in the *characters* (which are agents or patients that act in a significant manner) and the *stage* where the actions or events take place.

2) The content's substance: the people, things, forms, sounds, etc., that have been transformed by the sociocultural codes of the author and represented through the:

B) Formal expression or discourse that responds to the question *how* with:

1) The expression's form: the structure of the narrative.

2) The expression's substance: the different manifestations or *means* of communication (verbal, texts, videos, comics, painting, etc.).

The author recognizes that a narrative is a communicational message, as we have suggested before, with an emitter, a receiver. Under this view each part implies three subparts: from the "emitter a real author, an implicit author and a storyteller (if there is one⁴⁸); and from the side of the receiver, the real public (listener, reader, viewer), the implicit public and the *narrator*" (Chatman, op.cit.:29; the cursive is ours). The story itself is a message that could be, as any other message nonverbal, verbal, etc., that has a point the teller intends to get across to the receiver (Øverlien, 2014). These elements constitute a structure, taking Jean Piaget's conception, which possesses three characteristics: integrity, transformational capacity and self-regulation. So, a story has integrity as its constitutive elements conform a unit, which transforms within itself, rearranging such elements in the timeline in a self-regulatory manner. In other words, a story, as a communicational message is a process, as previously said. A non-static message⁴⁹.

⁴⁸ Even though within narratives there is the opportunity to not to have an storyteller (implicit or not), when creating personal digital stories, the storyteller and the author have to be exist together, or at least in an explicit manner, otherwise if it is "unnarrated" it loses the essence of the "personal".

⁴⁹ In this regard Chatman (op.cit.) differentiates two types of enunciates within a story: *process* and *inaction*. The first depending in the modality of doing or happening, and the second with the modality of being.

We believe that no matter the type of modality within the story, as a message is it will always be a process, continuous and "in movement".

The formal content events and actions are organized in a **plot**, which serves to put or to remove emphasis to certain events in a story, to interpret others and leave others to inference, and by doing so it imposes a meaning (White, op.cit.). A narrative without a plot is impossible. Accordingly to Burner (op.cit.) this characteristic is the most important, as the significance of the other elements of the story is given by the place they take within the totality of the sequence established by the plot (or *fable* as he also calls it).

This organization within the plot is created by an “ordered composition of nuclei, axes or knots and satellites. The *nuclei* are events of great importance that advance the plot in posing and solve issues, and give rise to critical points in the direction taken by the facts. The *axes* or *knots* are ramifications that force to make a movement in one, two or more possible directions. Satellites, secondary events that do not cause choices, not crucial, and that have a more aesthetic function than of significance. The way these elements are organized, says Chatman, is what differentiates a story in the classic narrative, from one in the modern” (Chatman, in Londoño, op.cit.)

Now, for the formal expression characteristic or the discourse, or how the story is manifested: the events are transformed in the plot by the discourse, by how these elements are presented. There are two components: the *form of expression* (as images, audio, video, photographs, etc., and narrative forms and rhetorical figures), and “their presence in one or more specific *means of materialization*” (supports or media, like television, books, internet, etc.⁵⁰).

Plus, there are two dimensions: **time** or “the dimension of events, which can be both the 'time of the discourse'. That is, which leads the receiver to examine it, as the 'time of history', the duration of the alleged events of the narrative⁵¹”. And **spatial**, or “the dimension of the existence of that history, which can also be of two types. One is the 'space of the discourse', that is to say, in which the receiver is while examining or consuming the story. And another, the 'space of story', the scenarios and the objects of the narration, with their respective characteristics” (Londoño, op.cit.:24).

⁵⁰ Here we could add that a message that uses more of such expression forms, means and figures is a richer message, that is why an artistic message transmits more information than an article in a paper, for example (White, op.cit.)

⁵¹ The dimension of time in narrative has been widely explored by Paul Ricoeur in his work *Temps et récit* (1985, 1995), but reasons of concreteness we will not include in this work, however we refer to it.

So far, by considering the initial conceptions of the narrative, we understand that this is a product of the action of narrating, and the plot is an essential characteristic of it. And even though narrative and story could be considered as synonyms, the story is per se, as seen before, a different genre with very specific characteristics, dimensions and elements. This is why, and even though we have marked the differences existing in the terms, we will continue using them as synonyms.

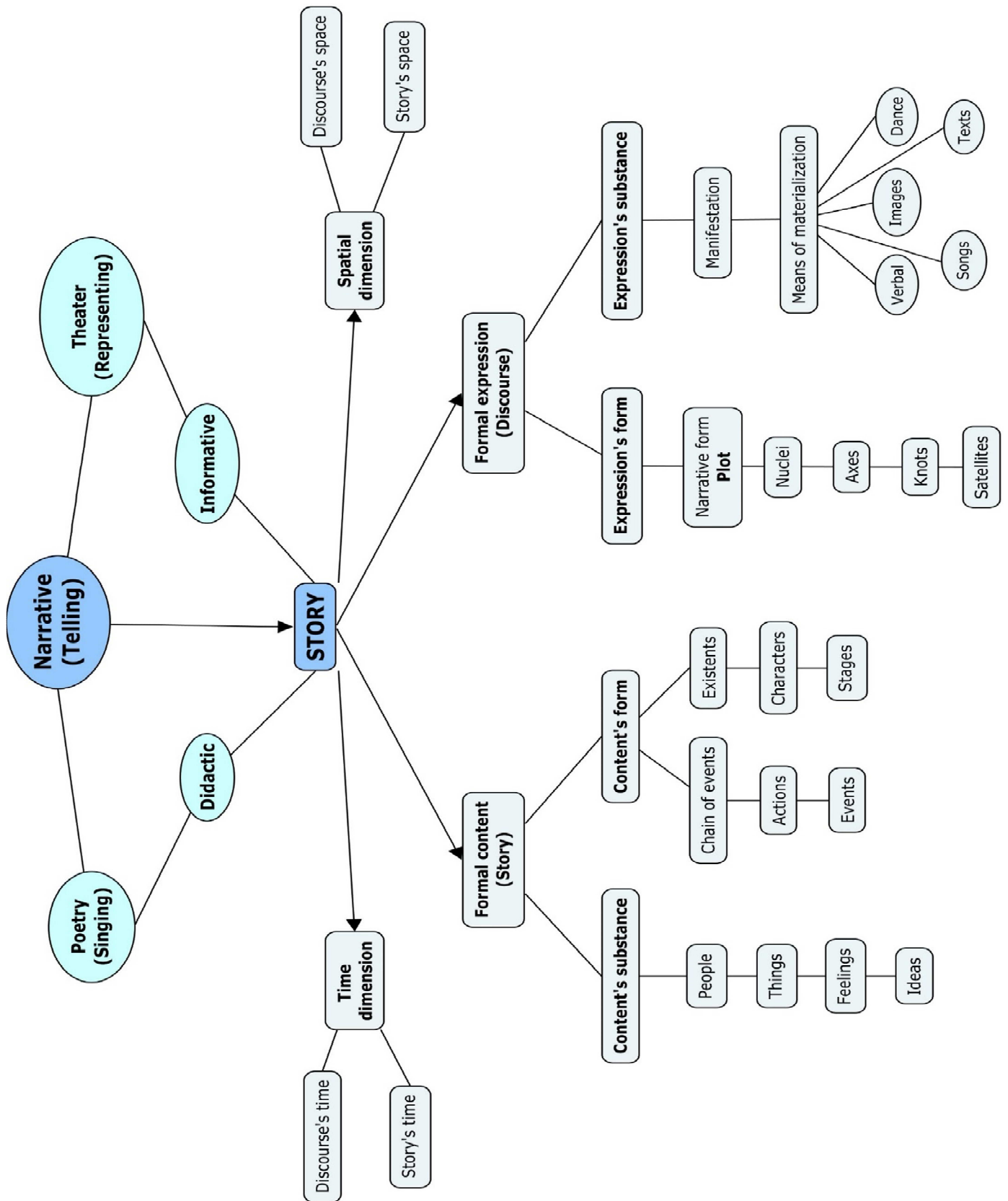


Figure 6. Narrative's characteristics and elements. Self-elaboration based in Chatman (1990)

2.1.3 The narrative structure

At this point, and considering all the mentioned elements, we can talk about the basic narrative structure, also known as *dramatic structure*. This minimal review will be based in Londoño (op.cit.). The sequential discourse organization is how the plot moves in three states within the timeline:

A beginning, or exposition, that represents a state of initial equilibrium. This part is named the “call to adventure” according to Ohler (2005). Here, normal life gets interrupted by an irregular event that unleashes, to the main character or characters a physical, emotional, intellectual or spiritual journey.

A middle part, this is where the problem or situation that alters the first state resides, and also the actions aimed at restoring it. It is the climax or transformation. This transformation occurs within or by the characters by acquiring certain abilities, maturity, new learnings and self-discovery. The problem is referred to a challenge or a main event that creates tension. It could be indeed a problem, but also a question, a mission or an obstacle to accomplish something. It establishes the *mood* of the story: if it is interesting enough, the public will want to know what is going to happen next. If the problem or the mood is not well established, it generates discomfort, because the public will have to fill in more gaps than necessary in order to understand or accept the story.

A final part where the objectives of restitution began at the beginning, and developed in the second part. The objectives are accomplished or the problem solved in greater or lesser extent that could be understood as a new state of equilibrium (Martin, op.cit.), closure or ending (*dénouement*, resolution). Even though, in reality no ending is in fact, definitive (Chatman, op.cit.:49), and not necessarily has to be “a happy ending” (Londoño, op.cit.).

This structure is not new. Many authors refer to Aristotle who also discussed about this three elements of narrative. This structure is often visualized with Freytag’s pyramid. Freytag, despite representing these three stages, added an organization proposal integrated with more narrative parts of a drama (nine in total: four of the plot structure: exposure, compilation, inversion and conclusion, and five of the dramatic or narrative tension: moment of incitement, ascent action, climax, descent action, and moment of last suspense).

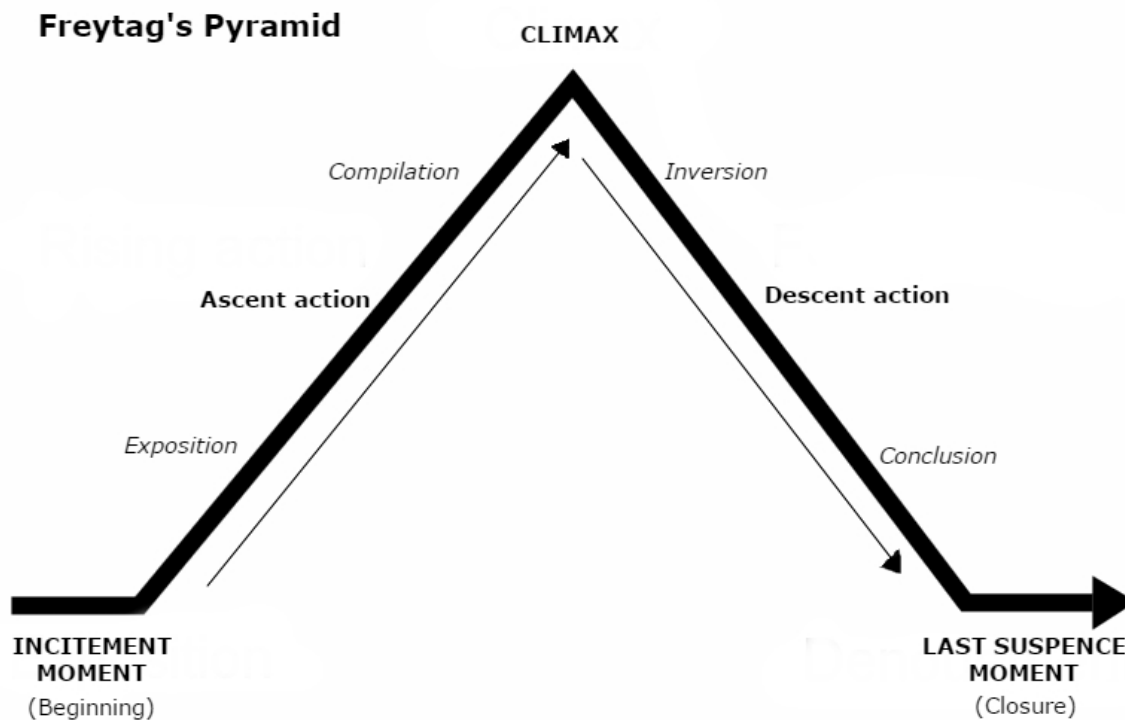


Figure 7. Freytag's Pyramid

To illustrate the variety of understandings of the narrative structure we have two more examples: Labov & Waletzky's model (1967 in Øverlien, 2014), includes six structural features: the abstract (what the narrative is about and why it is told), orientation (setting the scene with, e.g. references to time), complication (the description of the action or event), evaluation (revealing the attitude or opinion of the narrator), resolution (outcome) and coda (taking the teller and listener back to the present).

The second example is Kenneth Burke's story structure (1945, in Bruner, 2004) which is composed in a "pentad" of an agent, an action, a goal, a setting, an instrument and a trouble. Here the trouble drives the narrative and the development of the events, and is "generated by a mismatch between two or more of the five constituents of the pentad". This idea would be resumed later while talking about autobiographical narrative.

As said previously, Chatman (op.cit.) stated that narratives could be "hybrids", and this capacity is in fact possible, not just because of the different present elements, but because how all of these elements are arranged within the narrative structure. Even though while talking about basic stories like fairy tales, fables and even personal digital stories (as these tend to follow this structure - as it is easier to present and to understand

-), narrative structures are not always sequential and simple, and they tend to rearrange the timeline in more complex structures.

For our purposes, when our interventions were carried out, the basic version of Freytag's Pyramid was used. As we did not have time to deepen the subject, we reminded the students that there is a basic narrative structure, with a beginning, where a problem or situation is presented, a development of the actions and events, a climax, where changes could occur, a descending action where solutions or learnings could be exposed, and a final part or closure.

Besides this reminder about the narrative structure, we did emphasize another element of narrative that Chatman addresses: the point of view. According to this author, "the **point of view** is the physical place or the ideological situation or concrete life's orientation of the narrative events. This point of view is not the expression (the voice of the narrator), but the perspective from which such expression is drawn" (Chatman, op.cit.:164). And even though perspective and expression do not have to be coincident in the same person, for PDS is necessary to be so, in order that the actions and events become even significant. "Like subjective distance, point of view is a variable that relates *how* people remember, rather than *what* they remembered" say Wilson and Ross (2003:114), and PDS related to socioeducational interventions should be interested also in the how.

Furthermore, the point of view is the "access to the conscience of the characters", in this case, the author of a PDS. We strongly promoted this idea as it is the fastest way to identify ourselves with the storytellers, their thoughts and feelings, ensuring a way for creating an empathic connection with the others.

2.1.3.1 Additional narrative elements: scripts and schemas

An additional characteristic of the narratives is provided by Bruner who says that stories are specialized in "creating links between the exceptional and the ordinary". According to this author, *folk psychology* (cultural beliefs, norms and values of what is considered "normal") is invested with canonicity. This element is centered in what we expect will be happening in determined regular action or the usual human condition, under certain norms or defined sociocultural aspects. He says that stories usually talk about deviances to the canon, and their main function is to find "an intentional state" which explains such

deviations from the usual, the “canonical cultural pattern”, providing reasons and (moral) meaning to such actions and events.

This characteristic can be related to the sociocognitivism studies related to Artificial Intelligence (AI) of Schank and Abelson (1977 in Munné, 1995; Martin, op.cit.). These studies state that the mind is more than a system for processing and memorizing information, because as said before, the information’s meaning is acquired by social interaction and the sociocultural context. It explains that our previous experiences’ memories are reworked from and to create expectations. Schank and Abelson worked in the concept of **script**, identifying this as a “logical and formal structure based in everyday life, that constructs and reconstructs social reality. A script is a stereotyped [or normative] sequence of actions that define a known situation”; for example going to a restaurant and all the actions that take place there (Munné, op.cit.). Humans use these scripts to guide and standardize (to make it or to remain canonical) behavior in well-known and recurrent situations.

The scripts are useful to clarify what is supposed (canonical) to happen in a given situation. By knowing the script a person knows how to interpret the actions and events that are being developed. Boyd (op.cit.) also described this from the evolutionary perspective, as a way in which the mind has evolved to learn regularities relevant to their mode of life. These evolution constructs or “learning tracks” prepare a person to expect certain kinds of situations and to understand them by making rich inferences from particular information patters, saving the mind a great deal of processing capacity.

Scripts, are learning tracks learned through the years, and the others (any given social group) expect us to follow them, accordingly to our own experiences and sociocultural context. By learning more scripts we can play different roles more effectively. However, when we are confronted with a situation that we must interpret, either we search in memory and attribute it to a known script, or if the situation is anomalous or unusual, where no script fits, we have to generate new ideas and thoughts. That is, we enter into a cognitive conflict. However, these new experiences are interpreted with our accumulated experiences, with stories that we have already told or have told us, and of which we may have learned something.

In other words, experiences provide expectations, but expectations fail. Failure demands explanations, explanations come from reminding us of prior experiences (organized in narrative way), or from stories told by others (teachers, family, etc.). Reflection on those

previous experiences or stories causes thinking and new expectations are formed, completing a learning cycle. In such a way that we respond to such situations, turning it as a specific type of knowledge based on given situations that happen in a certain chronological order, or stories.

These authors, as well as Ross and Nisbett (1991 in Mayton, 2009), also propose the term **schema** that is a “cognitive structure that individuals use to organize experiences in a particular domain”. This theoretical entity “allows to trace a path between occurring events in a story when there is no specific information that connect the events together (as in a script)” (Martín, op.cit.). Even though both concepts, scripts and schemas are “tools of construal” that seek to comprehend and explain sequences of actions, scripts are more specific and stereotyped, and schemas are more general.

In real life, besides the cognitive importance of these concepts, there is one element that is directly linked to violence and nonviolence: as we organized or experiences in this manner, these constructs are relevant to break violence’s cycle: individuals “include their beliefs, their perceived individual and group efficacy, their values, their scripts and schemas, as well as their perceptions of the perpetrators of injustices in their lives. Knowing the unique combinatory set of situational, organizational, and individual psychological factors experienced by those who decide to engage in nonviolent (...) action is also crucial if we are to begin to understand how interpretations of a situation precipitate subsequent nonviolent action” (Mayton, op.cit.:211). These becomes even more crucial, because, as the same Mayton states: “aggressive scripts that have been internalized from movies and television programs are often-times more accessible than scripts containing nonviolent actions”. We add to this statement: aggressive scripts have been internalized from the very real life.

In other words, if a violent experience breaks the canon, an individual could transform the narrative if he or she knows or learns a nonviolent script which would be expected. However, we can think it the other way around: it is to expect that in some sociocultural realities, these learning tracks are violent scripts, where violence is the usual human condition, then, what could transform this canon is a nonviolent action, which would not rearrange the narrative back to the violent canon, but to a new, nonviolent expectation.

“The way people interpret or construe [a] situation is an important determinant of behavior in general and nonviolent behavior is no exception (...) Social facilitation, channeling factors, scripts, societal norms, and cultural values all play a role in the

construal process that determines whether a nonviolent response will be used or not. How people construe their world is an interaction of the situation, their unique experiences and worldview, and general human tendencies” (Mayton, op.cit.:241). We believe that a way to promote an initial change in the construal processes of individuals is through stories, in specific digital stories. As Ryan (op.cit.) says: “narrative is about problems’ solving, narrative is about conflicts, narrative implies interpersonal relationships, narrative is about human experience, narrative is about temporality of existence”, and despite what this author says about the three potential dominions for a definition of narratives, being these: syntax, semantics and pragmatics, and for her being semantics the more adequate definition, as it provides meaning, but by putting stories into action, pragmatics is, at least for us, also a promissory status by fulfilling a social function for Peace Education.

2.2 Narrative becomes technological: digital storytelling

2.2.1 Classification of the structure

In Gloria Londoño’s doctoral thesis *Digital stories in education* (2013), and on which we based a part of our research, there is a very comprehending exploration of the many possibilities that a narrative’s elements could generate in their formal expression or discourses and by their story content or their manifestation. She provides a classification for analogical and digital stories.

Traditional narratives are linear and sequential, however, as stated previously, the different rearrangement of the elements could transform such structure (for example putting the ending or closure at the beginning and then, driving the actions from there). This characteristic, was officially changed with the digitalization of the signals and the emergence of new communication and information technologies (ICT), such as CD-ROMS and the hypertext, which allowed for the first time a real nonlinear and non-sequential organization of the discourse.

This ICT’s characteristic, was rapidly addressed as interactivity, or the “communication’s quality characterized by the increase of control that the emitter and receiver exercise on a communicative process with the [technological] system” (Neuman, 1991 in Londoño,

op.cit.). Such characteristic allowed an increase in the participation and active intervention of the publics, turning them in real emirecs⁵² (see supra).

In function of these new possibilities of presenting the discourse, Peinado (2004, also in Londoño), proposed a classification exclusive of the digital stories:

- **Sequential Digital Storytelling** (identified as DS), that even though they use multimediality (images, audio, video, etc.), they tell a lineal story with a fixed and unmodifiable plot. They do not offer interactive possibilities with the public or the users.
- **Interactive Digital Storytelling** (IDS): besides the use of multimedia elements, they proposed a non-sequential plot. Where events are presented in a non-prefixed order. Such order can be modified by the receiver, allowing them to interact with the story elements, creating many other discourse alternatives. In this case, the receiver, the emirec, becomes at the same time a protagonist and coauthor of the story.

2.2.2 Classification of the manifestation

This classification (that applies to analogical and digital stories) is by their manifestation or expression's form, being this by its rhetorical elements and expressive element's (iconic or symbolic):

The form of expression, according to García & Huerta (1999 in Londoño, op.cit.) explain that it is considered the intentionality and communicative style:

- **Narrative:** as said before, by telling actions or events, their development and what is acted or reflected upon them at the end.
- **Descriptive:** where presenting by the use of adjectives the details, qualities and characteristics of the elements which constitute the story is the main goal.

⁵² This potentiality was, in fact, possible with analogical stories. Two of the most known examples would be certain Bible editions where there are a lot of crossed references that the reader could follow after reading a determined passage. Or even medieval illustrated Bibles that include mode information in the margins of the paper.

Other example is the book, *Rayuela*, of the Argentinian writer Julio Cortázar, that was conceived as a book that could be read in a linear way or by skipping the chapters in a nonlinear way, accordingly to the readers will, allowing new lectures of the text.

- Dialogs: are recognized because the phrases of the characters are reproduced in this stories, for example a scene in a play.
- Expository: they use explanations in an objective, direct and clear manner.
- Argumentative: postures, ideas and opinions are defended through reasoning.

By the symbolic representation, depending on the media they used, the stories could be classified as:

- Textual: using written word as only code (for example, books).
- Oral: where verbal (and in a minor percentage non-verbal) language is used.
- Auditory: where diverse sound resources are used, as music, voice and sound effects.
- Visual: by using *static* images as photographs, paintings, drawings and *dynamic* images as 2D and 3D images.
- Audiovisual: using several elements as texts, images, oral elements, etc. in a single story.
- Hypertextual: stories that use elements as a word, phrase or image, that in a screen directs the user to another related content, inside or outside the same document or story, allowing a series of non-sequential or multisequential readings. The most common form of hypertext are the hyperlinks, also known as links, which their most common destiny is a Uniform Resource Locator (URL) address.
- Multimedia: these stories allow the convergence of any representation resource in a story (music, video, etc.) and their multiple specificities.

By other criteria, the digital stories could be professional or amateur. Understanding the first as stories created by media industries (radio, TV, film, and internet services) and experts. Those made by amateurs, or non-professionals, are stories of people that in general do not possess a deep knowledge or professional practice in the creation of stories using ICT. Comparisons could be establish among these classifications, in terms of knowledge, money and time dedicated in the creation of the stories, however in both cases we could find “good” and “bad” stories, and classified and rate them by other criteria, and that is not our case now.

2.3 Putting the “Personal” in Digital Storytelling

Courage, the original definition of courage, when it first came into the English language -it's from the Latin word “cor”, meaning “heart”- and the original definition was to tell the story of who you are with your whole heart.

- Brené Brown (2010)

2.3.1 Defining Personal Digital Storytelling

It is precisely the "amateur" element that from the beginning has characterized the movement currently known as Digital Storytelling. Within the now complex communicational ecosystem we can find Digital Storytelling (DST), and trackback its origins to two sources (Londoño, op.cit.; Lambert, 2012). The first source is *I photograph to remember* a CD-ROM project released in 1991 created by Mexican photographer Pedro Meyer. In this work, the artist put together a series of photographs that tell the story of his parents, especially his father, during the period of time where they fought against cancer until their deaths. With Meyer's voice narrating in chronological order their story and with the music used as soundtrack composed by his son, this was an artistic experiment, and one of the first attempts to develop a story with these characteristics (personal story, first person narration and voice, personal photographs) using new media technological supports⁵³.

The other source is the work done by Joe Lambert, Dana Atchley, both artists (from the theater, and music performance) and later with Nina Mullen. As told by Lambert they began their activities in part thanks to Atchley's work with his Next Exit show that was - in Lambert's words - “a guided tour of Dana's life” putting his presence, personal photographs, videos projected on a backdrop and music all together as a “multimedia autobiography” in a stage in the early 90's. They also began to use and experiment with new technology to improve the show. Later, they began their workshops where they were “having people make short, personal video-stories similar in style to the stories that he [Atchley] had been telling for years” (Lambert, op.cit.). The group began its formal activity in 1994 as the San Francisco Digital Media Center, later in 1998 and based in Berkeley,

⁵³ To check this work and Meyer's own reflection about his personal and work processes (Some Background Thoughts) go to <http://pedromeyer.com/galleries/i-photograph/pag1.html>

California (USA), adopted the name of Center for Digital Storytelling (CDS⁵⁴), and in 2015 changed its name to StoryCenter (SC) (<http://www.storycenter.org/press/>).

After exploring technological possibilities given by the new media options (smaller and easy-to-use computers, friendly non-linear editing, etc.) they refined their process to creating digital stories and shifted from a more artistic approach towards a social curriculum: making stories, promoting listening, educating in technology appropriation as a means for “healing” a specific population and creating healthy communities (Lambert, 2009 in Gregori-Signes & Brígido-Corachán, 2014). And without a doubt, this group was the main founder of what we have come to know as the Digital Storytelling movement, with its most recognizable characteristics.

This center defined digital storytelling as “a form of narrative in which any person with the desire to document and share a meaningful experience of their life, their ideas or their feelings, does it through the production of a short testimonial story, using means, programs and digital resources” (<http://www.storycenter.org> in Londoño, op.cit.). However, this definition has been considered as polysemic by some authors, so when this methodology started to be used, teachers and researchers began to propose their own definitions, for example:

Bernard Robin (2006) has said that digital stories “bring together some mixture of digital graphics, text, recorded audio narration, video and music to present information on a specific topic. As is the case with traditional storytelling, digital stories revolve around a chosen theme and often contain a particular viewpoint. The stories are typically just a few minutes long and have a variety of uses, including the telling of personal tales, the recounting of historical events, or as a means to inform or instruct on a particular topic”.

“Digital storytelling is a process that blends traditional storytelling with the technologies and media of the digital age-images, video, audio and personal narrative”, says Garrety (2008). While Nick Couldry (2008) identified them as “the ‘classic’ form of personal stories now being told in potentially public form using digital media resources”.

From the intervention use of DST, Darcy (2008) defines digital stories as “hyper short, personally narrated multimedia fragments. (They are) points of departure for critical

⁵⁴ We include this acronym as in many of the reviewed articles they use it. From now on we will refer to the center with their latest name as SC.

reflection, creative self-expression, collaboration and dialogue around issues that are often silenced and marginalised”.

Kaare (2012) defines “the basic form of digital stories” as “a 2-4 minute film consisting of the author’s images (and video) coordinated with her/his own voiceover to tell a story. The story takes the form of a first-person narrative enhanced with a soundtrack, image pan (move-ment across the horizon) and zoom effects”.

To Rodríguez Illera and Londoño (2010) digital stories “are non-professional stories, that last few minutes, that can be multimedia and linear (non-interactive) and, above all, they narrate a fact taken from the own experiences or life stories of the author, or, based in his/her own reflection or point of view on determined matters”.

This means that somebody that is not formed as a media producer (an amateur) could (by him or herself or with some help provided by teachers, facilitators and even peers) develop a product that is recognized as a short piece of video, that lasts few minutes (limited time), using multimedia elements (video, text, audio, music, etc.), for representing a linear story on any chosen theme, but the most important part of all: the author’s voice telling his or her story, the *digital storyteller* (Sanchez-Laws, 2010), even if they were the protagonists or bystanders that had been influenced or affected in a way that somehow generated a change within their selves. This is the personal aspect and what differentiates a personal digital story (PDS) from other types of digital narratives⁵⁵.

In other words: a PDS presents a personal narrative, based on experiences, memories and reflections upon those events and feelings, that come from the personal point of view of the author of the product. Meaning that in general, these stories can be differentiated from other types of narratives and digital stories because are centered either in the Self (if they are just related to an individual, the author-teller), or in the Us, if they are made in group (related to several authors, and a point of view reached in consensus). Either way, these stories are “representations of the *public self*, which is consciously exhibited in a particular group, rather than the *private self*, so [the story] warns that even if it counts facts or impressions that the author assumes as real, not necessarily what is expressed is adjusted to the reality perceive by others” (Londoño,

⁵⁵ Despite this characteristics, that for some might be restrictive, we agree with Daniel Meadows when he says that “as with poetry these constraints define the form (...) and it’s the observation of that form which gives the thing its elegance” (Meadows, 2008 in Sanchez-Laws, 2010).

op.cit.). In a way, PDS are a modern materialization of an autobiography, but we will make more distinctions in this respect in the following section.

2.3.1.1 About the autobiographic approach

*Well, this self that you speak of it's not a fixed object, it's a story that we're telling,
right?*

And if you wanna change the self, you gotta change the story.

– Guru Mack

Previously was briefly discussed the importance of the construction of identity and its relation to violence. We also said that the construction of identity is a powerful explanatory factor of instrumental or expressive behaviors, and that such construction is a multifactorial process involving neurobiological, psychological and social processes throughout a person's life, especially during adolescence, when such processes are more evident. Identity refers to the different characteristics or identifiers of a person (see supra) and how these characteristics are presented by the individual in different places, but the self is the “experience of the individual of being him or herself” (Herreros, 2012), in other words, it is the reflective process and having conscience of such personal characteristics in a specific moment.

Stories as communication processes have objectives and finalities that can comprehend aspects such as: interacting with others, and feel safe as being part of a group; the transmission of thoughts and revisiting our own experiences as individuals or collectives, also as a register to prolong and learn from the memory of individuals and communities; to build and re-build an individual and a social identity; to face everyday life situations as an individual process, to organize, explain and give sense to all of those experiences (Londoño, op.cit.).

Many of these stories' objectives have been pointed out and analyzed by several authors, and we can say that they all are threads from the same complex “fabric” (Morin, 1990) that is human life in general, and our own individual autobiography in specific, as Bruner points out: “autobiography (formal or informal) should be viewed as a set of procedures for ‘life making’” and maybe stories are the only way to describe our passage in this life (Bruner, 2004: 692).

“Self is a perpetually rewritten story”, said also Bruner (1994:54, in Neisser & Fivush, 1994), but as said before, we cannot think in a narrative way all the time as it could be costly in cognitive terms. This idea is reinforced by Smith and Watson (1996 in Poletti, 2011) when saying that “we are not autobiographical subjects at every moment of the day”, however, “we are called on to become autobiographical subjects in a variety of situations, a range of temporalities. (...) we move in and out of autobiographical subjectivity, sometimes by our own desire and purposes, sometimes through the exertions and coercion of others”.

British philosopher and literary critic, Galen Strawson (2015) makes a strong judgment towards the narrativist approach of continuous self-narrative, stating that, in fact, there are people who think in a narrative way, or the “narrative type”, that are “naturally disposed to experience or conceive of one’s life, one’s existence in time, oneself, in a narrative way, as having the form of a story, or perhaps a collection of stories, and – in some manner – to live in and through this conception”; but defending the idea that there is a “non-narrative type” of people, for whom “life simply never assumes a story-like shape⁵⁶”.

For us, self-narration or autobiographical narration, can be largely implicit and unconscious, leaving space for other mental processes (like perception, conceptualization, reflection, etc.) that are not based on this action. And, even though this is not a constant process, it does function as a way to organize memories, experiences, behaviors and how these are presented to others. Besides, identity and/or the self are ever-changing entities, where our considered self today may not be the same as it was yesterday, and clearly not the same that probably will be tomorrow, as our reconstructed versions are in constant movement, depending on remembering factors and external influences (confirming Bruner’s idea).

Therefore, it is possible to make the conscious effort to make explicit our experiences, and our autobiographical narrative. Ulric Neisser talks about the intrinsic capability of people when explicitly remembering, and reconstructing in a narrative way what happen to them: “by definition, such reconstructions are examples of *episodic memory*. If the remembered event seems to have played a significant part in the life of the *rememberer*,

⁵⁶ In this regard, Ogawa and Tsuchiya (2014) say that the notion fomented by the SC that “everybody has a story to tell” is a Western preconception. That is why they propose a modification of the methodology where people can find the stories either inside or outside themselves, by creating stories found in everyday objects, and then promoting a reflection that probably was never made before.

it becomes an example of *autobiographical memory* and may for part of a *life narrative*. Life narratives are significant because they are one way of defining the self” (Neisser & Fivush, op.cit. *Cursives in original*). At this point, we agree with Spanish researcher and academic, José Luis Rodríguez Illera (2014), when he says that PDS are not full autobiographies, as they do not have the scope or purpose of such, but rather they can be considered as *autobiographical episodes*⁵⁷, meaning that they are just a selection of a part of someone’s life, that take advantage of certain characteristics of life stories (oral) and proper autobiographies (written), adding the multimedia dimension to the equation.

Continuing with Rodríguez Illera and also following Bruner, the narrative that is in a life story or autobiography is a first-person narrative, where the author, narrator and the main character are a single unit, that Lejeune (1975, in Rodríguez Illera, op.cit), called the *autobiographical pact*. By being a single unit, the teller has to retrieve from the memory those past events that he or she is talking about, organized them in coherent units, in a specific timeline (story), and (maybe) explain those events, but above all, as stated before, when explaining such events, not only describing them, there’s an interpretation that looks to give sense and/or meaning to a person’s life. Here the reader-receiver accepts this condition, accepting the story and generating, besides, an *identifier appeal* (an empathic connection) that is related to the public exposure of a piece of private life, and even intimate of someone. This “verbalisation of something that is private and becomes public” (Rodríguez Illera, op.cit.), is indeed, in many occasions difficult for some people, however, making it public, socializing the story is in fact, an important dimension of it, which also helps in the recognition and re-construction of his/her/their identity, both individual and social.

Again Neisser affirms that “self-narratives are a basis but not *the* basis of identity”, reinforcing the previous idea stating that responding the question of “Who am I?” is a multifactorial, ecological construction, involving the individual and the social, which also depends in certain “specific techniques” to understand ourselves. These techniques were called by Michel Foucault “**technologies of the self**, which permit individuals to perform by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform

⁵⁷ These episode can be focused on a personal life span (long segments of life that last for years or decades), a general event (episodes that can be measured in days, weeks or months), or a concrete event (which can be measured in a moment or an instant), but by finding an specific change that occurred in that period of time.

themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality” (Foucault, 1988).

This French philosopher, proposed this theory after revisiting Greek, and Christian authors, by recovering the Greek principle "Take care of yourself" which has as its operative (and better known) maxim "Know yourself", and where this principle promotes the search for self-care (of the soul) in conscious reflection, self-understanding, as the purpose of life and its self-evaluation, so that this action could guide personal and social behavior, as well as political action. This is why, and coinciding with Rodríguez Illera, even though PDS can be considered within the autobiographic genre, we can consider them also as a technology of the self.

While recognizing autobiographies, and consequently PDS as technologies of the self, we must not leave aside that they are based on mental processes - like the memory capacity-, and even though we will not describe the mental activities related to the memory and how we remember things, it is important to say that some authors (Neisser & Fivush, op.cit; Bruner, 2004; Wilson & Ross, 2003) state that “people’s recollections influence their self-views and vice versa”, meaning “that people are inclined to recall past events in consonance with their current self-views. In other words, autobiographical memory [so to say, autobiographic stories] may serve an identity function by enhancing individuals’ feelings of personal consistency through time” (Wilson & Ross, op.cit.). Thus, what we say to remember might not be in fact a faithful reflection of the past as we can change the chronological order of the events, details might not be true, etc., but what we would like to remember. Some of us prefer our present selves better than the ones in the past, some of us would like to forget past events and create a distance.

This distance from the past selves could be perceived in two ways: from a negative point of view, by judging us more severely (as we were strangers), lowering self-esteem perceptions, or probably by creating a sense of falsehood, that could be perceived by others and who would qualify our self-narrative as distrustful.

Or from a positive point of view where is perceived as trustful, because the self-narrative could show positive outcomes of the self: people overcoming trauma or sad events, would show themselves as “better selves”: “distancing helps individuals to put their undesirable behavior behind them. The behavior belongs to and ‘old me’” (Wilson & Ross, op.cit.), and this process helps to create and maintain a higher self-esteem and satisfaction with life.

Either way, our autobiographical narrative takes form in a *perspectivalist* and *subjectivist* manner (Bruner, 2004). Meaning that it is constructed from our very personal point of view or perspective, and in both ways can serve as an intrapersonal communication process. But when shared, these narratives can serve as an interpersonal communication process where we can influence how the others perceive us. When these stories are shared with others, it forms part of a “community of life stories” (ibid).

Another part of the social communicational aspect is related to the fact that, in general, the role of the reader or receiver has been underestimated. Basically, due to the still persistent belief coming from several theories of communication (McQuail, 2000), where this process was basically unidirectional, that is to say, that after the emission of the message, when arriving at the receiver, it no longer entered into the communicative process (which is illogical, considering the meaning of the word process, see supra). Thus, the new theories of communication, influenced in great way by the advances of ICT, and the production change in such means (where the participation of Cloutier’s emirecs are fully conceived), emphasize the necessity of considering the receiver (reader, audience, public) when creating of a communicative product.

Rodríguez Illera points out the importance of considering the receiver while doing stories (including PDS), by leaving markers for guiding a proper reading of a text or message, despite the conditions or contexts of the reading or reception of the message. These markers or indicators, appeal to the narrative structure, both to its internal coherence, and to its meaning, as well as to the emitter-receiver relationship, where the latter identifies the point of view of the former, discarding or minimizing the number of interpretive senses, as well as the consideration that within self-narratives, what is said has to be perceived as real and true: where a sense of truth lies. It is possible to say that in this “authenticity” factor a pact established between the narrator and the receiver.

These markers or strategies for creating such pact, can be considered when creating and sharing personal digital stories, say Rodríguez Illera; these can be external to the message. When external: a) the space (analog or digital) where the story is shared (usually a niche or “[micro]audience”); b) the socio cultural markers that reveal it is an amateur production, like a “naïf feel”. And when internal to the message: the role of the voice itself, or how the narrator’s voice is expressed (the rhythm, tone, and if it is a first person narration). In this case, voice is a very potent emotions’ generator, and “a key aspect of identity”, says Rodríguez Illera.

After considering these characteristics of autobiographic messages, including PDS, and in relation of these as tools for the promotion of nonviolent environments, our bet goes to two dimensions: first, to the identification of how these self-narratives could participate of the “canonical forms” established by the sociocultural context (Bruner, 2004). These canonical forms depend on such context, but in general, they could be understood as universal (Lambert, op.cit), especially when related to violence and nonviolence narratives. We believe that in most of the cases, as these stories have not been previously externalized, communicational feedback is not given by someone else - the receiver(s), or public - that helps the individuals to generate the (social) meaning of such episodes.

In other words: we often develop self-narrative processes and stories that are not expressed by any means and shared in everyday life basis: 1) because there is no possibility of accessing means for sharing them (digital or not), or there is a lack of literacies for doing so; 2) by the impossibility to find common ground with a person, due to communication problems (not sharing a common language, hierarchy issues, etc.), and 3) mainly because of the individuals’ self-restrictions, like impotence, shyness and fear.

We believe that feelings such as impotence and fear are derived in many occasions from the imbalance between the personal story and the “canonical” expectation, or because they are stories that find irregularities in the expected social scripts. Returning to Burke’s pentad, in most of the personal stories there is a strong emphasis in the narrator-agent element. In the case of stories related to violence (specifically school violence) there is a real or perceived lack of agency (related to the eventual impotence or disempowerment).

The perception of **agency** or self-agency the second dimension, understanding it as “a personal perception of competency for action” (Anderson, 1997). Accordingly to Neisser in our self-narratives we tend to “emphasize our own ‘agency’ (the effect of choices we made ourselves), but they can occasionally produce ‘victimicy’ as well”. This tendency says Bruner is related to the fact that we don’t want to show ourselves as “sports of fortune and circumstances”.

“Self-agency” says Anderson, “is inherent in all of us and is self-accessed. It is not given to us”, and “can be likened to having a voice and being free to use that voice or not to

use it”, and use it for shaping people’s lives in the way they them to be, by engaging their “sense of motivation and purpose to craft ‘second chances’” (Hull & Katz, 2006).

However, not all individuals possess this sense, or it is badly perceived. For example, in the case of violence-related stories, personal narratives are very important (that is why narrative analysis is so important in areas such as psychology and restorative justice). Through the story we can understand who the characters are, what they did, their personal characteristics, the context, but most of all if the narrator-author had the ability to act (agency) or not, and how he or she uses the narrative as a meaning-making device (Øverlien, 2014). However, we believe that when doing PDS’ exercises in educational settings, it leads to enhancing the positive point of view of the individuals, recognizing their agentive self and “adding a reflective dimension, that refers to psychic experiences that accompany actions, in order that the student works the most intimate and emotive dimension of [his or her] Self” (Herreros, 2012).

Under this dimension enter also the elements of the student’s inner work, and the socialization of the stories. Herreros (op.cit.) also states that the topic of personal identity construction in students is not promoted by schools, nor the practices to achieve so through reflecting on their own experiences, learnings and feelings. This idea is also picked up by Rodríguez Illera and Londoño (2009), who affirm that “undoubtedly, digital stories articulate a central issue in the lives of people and do not usually take place in traditional educational practices. We refer to the construction of personal identity through the stories we tell about ourselves and how we communicate them to others”.

If we have considered PDS as technologies of the self, being the later promoters of personal knowledge, and regulation of behavior through the acquisition of certain attitudes (as Foucault says), therefore, PDS can be considered as adequate for the promotion of personal development (self-esteem, self-efficacy, self-agency, identity), emotional competences (emotional intelligence, empathy, self-control), and social competences (conflict resolution, communicational skills), that as seen before, are basic elements when creating a successful PDP intervention program.

Personal digital stories are then mechanisms with which to show the mental processes we have been commenting on: gathering memories (about behaviors, actions, or facts), and what is thought or thought about (ideas, feelings, sensations). This outlet, which for various reasons (whether personal, cultural, or structural), may or may not make itself known in advance, is a way of making known such part of our self, that provides a manner

in how people perceive their agentive sense, or "giving voice" to what might have been kept in the soul for a long time, that needed to be expressed in some way.

This is why this research was centered not in the purely educational, technical and/or communicational approach of the PDS methodology, but as a powerful tool that could bring out true stories of school violence, social violence and nonviolence and let people be heard, because as said by Alexandra Darcy (2008) "(...) the possibility of opening up a narrative to reveal multiple truths and more evocative, revelatory pathways for dialogue and understanding is often shut down. (Digital stories) can play some role in defying the silencing of experience that occurs when our fragmentary, messy lives are reduced to information" (Darcy, 2008).

In order to open this dialogue, it is necessary the socialization of the story, and let others to watch it. The receivers, the public or audience are the "sociocultural dimension" of the story (Herrerros, *op.cit.*), the completion (at least in part) of the communicational process, as said before.

Coinciding with the idea of Rodríguez Illera, Miguel Herreros proposes that the process should be understood in terms of film reception, as it provides the elements to think about the relationships among the receiver of the PDS and the story itself. This Catalan professor gives us a series of clues on how this process occurs under the film theories of reception and the constructivist psychology's point of view. In synthesis, when a person watches a film (in this case a PDS), if the cognitive processes of the receiver coincide with those presented by the story, watching such story turns into a "source of experiential knowledge", which is contrasted with their own experiences, scripts and schemas, modifying such scripts and schemas, if the information provided by the story is significantly different and meaningful.

In addition to this point, Joe Lambert (2009 in Herreros, *op.cit.*) states that digital storytelling makes it possible for some of the recipients to change their way of thinking and feeling. This is due to the active psychological implication of the receptor and generated, as mentioned before, through the empathic responses caused by the mirror neurons. However, it must be taken into account that after the visualization of a PDS one can have either a positive identification (recognizing part of one's self in another's account), or a negative identification (not recognizing what is presented as part of the self). "In any case, the recipient of the story serves as an emotional vicarious experience to think about the situations and/or emotions experienced, or to think about new

situations and/or emotions anticipating which could be their reactions and feelings” (ibid), so in any case, its usefulness as an autobiographical instrument for reflection on the self, on the past, the present and the wishful future is evident⁵⁸.

This is why, unrelated, out of context information is not needed, especially not in educational settings, nor the silence, as it provides a space for more violence to occur, we need stories that promotes learning, which connects us with others, generating empathic processes in order to make meaningful personal and social changes towards nonviolence and peace.

2.3.2 Characteristics of Personal Digital Storytelling

Returning to the characteristics of the PDS, besides those already pointed out before, there are those related to the management of their constitutive elements proposed in first instance by the same StoryCenter, and that through the years have been changing depending on the people (teachers, facilitators, researchers) and the type of contexts (school, community center, non-governmental organization, etc.) and how they conceive and apply them.

2.3.2.1 The seven constitutive elements

Most of the methodologies that are in use today came from the one proposed by the SC. But although has been recognized by most the scholars to be followed when creating a digital story (as in Lunby, 2008; Londoño, op.cit.; Matthews, 2008), it has transformed and adapted depending on the students or participants to which the activity will be directed, as well as their contexts. That is to say, although this proposal is adequate in many cases, it undergoes constant (and necessary) modifications to achieve a more effective implementation. We are basing our experience with the revisited proposal by

⁵⁸ In spite of the importance that a PDS can have as an autobiographical tool, it is important to point out that it is not necessary for the stories to be based on their own or actual events, “as long as the stories are recreated from the point of view of the author, and establishing the dramatic structure and materialization” (Londoño, 2013).

In this regard, although when we started this investigation we knew that asking the students to tell a personal story related to violence and nonviolence events could be complicated, due to the nature of the subject, we always tried to encourage that the issue was about nonviolence; or in case of being of violence, it could be an own story or lived as a third person, just providing the point of view with which the story was to be taken into account, fostering a reflection on the fact and taking into account to the possible audience or receivers of the story.

Rodríguez Illera & Londoño (op.cit.) that includes the “traditional” seven constitutive steps. Here we present our personal adaptation of such steps:

1) **Author-narrator’s point of view:** the narrative will always include the “I” or “me” pronouns, as self-expression (or expression of the self). It can be expressed in a personal or impersonal way, direct or indirect (due to whether the story is proper or not). It is a chance to let others know their particular point of view during a determined situation, their actions and motivations, and how the author-narrator organized these elements in a very unique way accordingly to his or her knowledge and/or experience.

2) **Dramatic question:** one or more questions that let the audience/public know what happened or what is going to happen. This in order to keep the interest in the narrative. We also include here the basic “five questions” of Who, What, Why, Where and How, that would help the development and understanding of the story.

3) **Emotional content:** emotional elements are desirable in any story, but in a personal digital story it is a basic element to constantly aim for, especially if having such a little time (due to its characteristics) we want some engagement level with the audience-receivers. These emotional elements are going to appeal to empathy, and as previously said, without these a story might not be memorable or appealing, or might not generate an effective change in the public. However, says Londoño (op.cit.) it is to notice that it is not mandatory an “exposure” of the authors’ emotions, but a free and independent decision in the definition of the extent to which he or she shows its emotions, since it is possible that due to the subsequent (and unavoidable) interpretations of the possible receivers, they do not coincide with those of the author and can hurt sensitivities.

4) **Author’s own voice:** it is related to the first step and also related to the actual fact of how we tell (and record) our voices. Being aware of the tone and the pacing will also influence the emotional content and has to agree with the other multimedia elements. The recorded voice provides a sense of authenticity, credibility and connection between the sender and receiver.

5) **Soundtrack:** maybe many (if not all) of us could say that a soundtrack can be powerful and has the ability to change the mood in a visual product. Music and sounds can make a difference and can offer an additional set of layers of meaning and emotion (for example when an author is also a singer or a musician and puts into action this skills). However, it is not a mandatory element to be used if the author believes that it won’t add

an additional reading element for the story or even would get “in the way” of it. Some authors, as Sanchez-Laws (op.cit.), say that “perhaps it would be useful to criticize and reconsider the use of non-diegetic⁵⁹ sound in digital storytelling”, as it could work in two ways: if it works right, it helps in emphasizing the emotions of the storyteller, if it is used poorly it diminishes the reception (for example, when the soundtrack is recorded in a higher volume than the voice).

6) **Economy**: creating a super short, time-restricted story has its “inconveniences”, especially for people that are not used to “edit”. “Less is more”. This means we have to select a relevant story and its relevant details together, including just the right amount of multimedia elements (thinking about how they complement each other) in order to create a well-balanced digital story.

7) **Pacing**: There’s nothing worse than a “flat” story: we don’t pay attention to it, and even though it could contain an interesting point of view, or it is a very touching story with emotions and a high possibility to connect and generate an empathic response, if the rhythm, “slow”, the public will soon lose interest. The pacing has to be intentional, with “movement” and pauses, and coherent within all of the multimedia elements.

Bernard Robin (2006) adds three other elements to the previous seven:

- *General purpose or justification*: meaning the intentionality or objective of the author when telling the story. If we review the communicational process, a communicational product, in this case a story always has an intentionality (implicit or tacit). In this particular case, we emphasized with the students (in particular those in the interventions at the University of Barcelona) that their stories had to have these elements, plus a reflection on the subject, because of their position as social education students.

- *Quality images*: as they allow a better denotation and connotation of the message. And select those that serve better to the general purpose of the message.

- *Good grammar and languages’ use*: we consider this a difficult element in general. There are two sub-elements here to consider: the good use and grammar of the written language of what is going to be told, and the good grammar and use of the other

⁵⁹ The non-diegetic sound, is the additional sound or sounds or music that comes outside a scene. In the specific case of PDS is referred only to sound effects and music, but not to the narrator’s voice.

languages (music and images) that come into action. PDS, as we will say later, is a methodology that helps in the development of skills and abilities, such as research skills, writing skills, technology skills, etc.

To a certain extent the teacher or facilitator, or even other participants can intervene in the writing process mainly to suggest a better syntax, a modification of the grammar, for including or eliminating certain words. But, it is also important that the story is a reflection of a reality and the author's way of expressing thoughts and feelings, even though if the grammar is incorrect. When it is related to the use of other languages, such as images, video, music and sounds, it depends greatly in the **cultural capital**⁶⁰ of each individual: the skillful or correct management of such elements will be directly proportional to the consumption, use or previous creation of movies, comics, music videos, TV shows, genres of music, etc.

In her doctoral thesis Londoño (op.cit.) opens up a space for reviewing certain visual elements, basic to the visual creation or composition of photographs, videos and movies, such as camera shots (very wide shot, wide shot, mid shot, American shot, medium close up, close up, extreme close up, detail), angles (eye-level, high angle, low angle, bird's eye, Dutch tilt), point of view (objective, subjective, expressive, unreal), movements (panoramic, traveling, arc, dolly, follow, tilt and zooming) and even style (studio-made, expressionist, naturalist, colorist).

Palau, citing McVeigh (2011 in Palau) considers that DST could take advantage of the contributions of cinematographic storytelling (a more advance approach in presenting the narrative structure, staging, editing and mounting), and conceive it as complex process that links what she calls the *Digital Narrative Syntagma*, however, even though we consider these elements as important for - precisely- creating a better story by having more comprehensive elements of the visual and musical languages, when working with amateurs, students, with different levels of literacies, and by having (in most of the times) a restricted schedule, reviewing these elements it is a difficult task to do (for example, as in our case in one session). If the PDS implementation is contemplated to be carried out in a 3 to 5 day workshop it is not recommended to go into detail in these aspects, but

⁶⁰ The concept of cultural capital coined by Pierre Bourdieu (2008) refers to the quantity and the quality of material cultural goods (books, paintings, magazines, films, technological devices), as well as to the forms of knowledge, education and promotion of personal and social skills, to which people (students) have access to or possess, which can be used for use and/or enjoyment either in a school space or in other contexts (home, museums, community centers, etc.); these material and immaterial good will give them advantages over other individuals in different social contexts.

to focus in the script's elaboration. If the implementation is for a longer period of time, for example a whole course, then it is recommended to dedicate at least a whole session for reviewing these visual elements as it thus benefiting the final product in its audiovisual aspect.

2.3.2.2 Typologies

Londoño (op.cit.) makes a comprehensive recollection work around the various proposals of stories' typologies depending on their theme. It is therefore not necessary to make a new or full revision of these typologies since, many of these are revisions on the same proposals explored by this author⁶¹. However, what we propose is a mash-up and reorganization of those typologies in a more synthesized way, and the creation of a conceptual map that might help teachers, students and possibly researcher into finding an adequate type for further analysis.

Basically, there are two major categories from which we will submit the different types: stories of events or real issues that directly concern to the author (feelings, thoughts, reflections), and stories based on other people's stories or referenced events (which may not be strictly personal or real, but are presented under the point of view and voice of the author).

1) Stories of events or real issues that directly concern to the author. Basically these stories are based in the different events lived by the author, the feelings, the thoughts and reflections that emanate from them. They generally have a narrative structure of conflict or problem resolution.

1.1) Events: about a specific event that impacted the author's life in a particular way. Generally they are stories talking about recovery, about challenges and obstacles, and personal reevaluation, as well as "genesis", that is, an analysis of personnel referred to the existential beginning.

1.2) Places: about a meaningful place (a house, park, school, etc.) where a part of the author's life took place, or where a specific event happened. They may refer to the feelings and implications towards a particular community.

⁶¹ These proposals come from Lambert (2007), KQED Digital Storytelling Initiative (2008), Ohler (2005) Robin (2008), Porter (2008), Gregori Signes (2008, 2011), all in Londoño (2013).

1.3) Characters: about a particular relationship with one or more characters, they might be human or not. Those who might not be human could be pets, objects or artifacts. Here is portrayed the relationship and the feelings towards that character in particular. Some of them can be in memoriam for those previously departed, about a specific group or community.

1.4) About what is done: here the author explains what he or she does or enjoys doing. It could be a job, a school, a hobby, and how the author takes a different perspective on everyday actions, either to find a new meaning to what is done or to share with the public something that is worthy of being shared.

1.5) About feelings: they are referred to interpersonal relationships, about love (familiar, a partner), conviviality or friendship. But also about lost, yearning or disappointment. Also they can be related to an interpersonal reflection about wounds and emotional healing processes.

1.6) On discovery or learning: they are about about personal learning processes. They might be about a specific subject, or about how or why it was discovered a solution to a problem or finding the significance about things and events. Here we put the stories of autobiographic nature that even though can enter the other typologies they are also referred to these learning processes.

2) Stories based on other people's stories or referenced events. This type of stories can be or not personal, and they can even be fictional, however they are presented with the author's point of view. They can present or not a narrative structure, and they can or not present a solution to a conflict.

2.1) Within this category we can find proper fictional stories, with a narrative structure and even based in literature, either taking the form of literary genres as novel, myths, legends, fables or docudramas, or presenting a story by using any of this forms.

2.2) Academic stories or related to the curriculum. Here we can find two subtypes: interpersonal stories (where generally a personal presentation is made (for example among school classmates), and integrative stories: where the analysis of a determined subject is presented and also a self-evaluation.

2.3) Advertising or business stories. That have the purpose to sell products and services, as well for creating a sense of corporate belonging.

2.4) Of sociopolitical or social health nature.

These last three types share subtypologies depending on the nature of the subjects that they expose. Being these subtypologies:

2.5) Review of historical themes and events of interest.

2.6) Informative-expository, on a particular theme, product or service.

2.7) Instructional or teaching support.

2.8) Mixed: they refer to the three types above, but with the peculiarity of adding real personal experiences to provide a sense of reality or subjectivity on the subject. For example, when companies want to emphasize their values or effectiveness before the consumer public, or those made by the health sector around the impact of drugs, school bullying. They seek to impact or influence the decision making of the spectator public.

There are other types considered by other authors, that do not depend totally on the content presented but more in the form they take, for example: narrated or not with the author's voice, musical stories (where the narrator's voice is not present and is substituted with music), interviews, and experimental style's stories (for example, "snapshot stories - proposed by the SC - using a single photography, and we add stories using only online resources like the stories detonated by a phrase ("for every like you give me I will post something about me"), or the use of *selfies* as a visual autobiographic form, which are especially part of the new personal narratives that are emerging thanks to the use of social media.

Of all these possibilities that the narratives have as either expository, descriptive, argumentative, real or fictitious, or the way in which the content is organized and presented in its expressive form, due to the number or type of characters, or the emphasis on a subject, an object or a feeling, or the intentionality or function with which a story was conceived, there is the chance of generating tens (or hundreds) possibilities, subgenres or sub-typologies of such stories, "hybrids "as Chatman said.

For us, even considering that there are no "pure" genres or types around the narratives, we consider that, because we have focused our work on personal digital stories, the vast majority of them fall into the first category, of events or real issues that directly concern to the author, being the most important, and as has been repeatedly throughout this section, the author's point of view, as well as the level of emotional honesty (Mcadams, Josselson, Lieblich, 2006; Lambert, 2012) that he or she is capable of projecting into the said story, that could lead to a level of empathic reaction-connection among the author and receiving public.

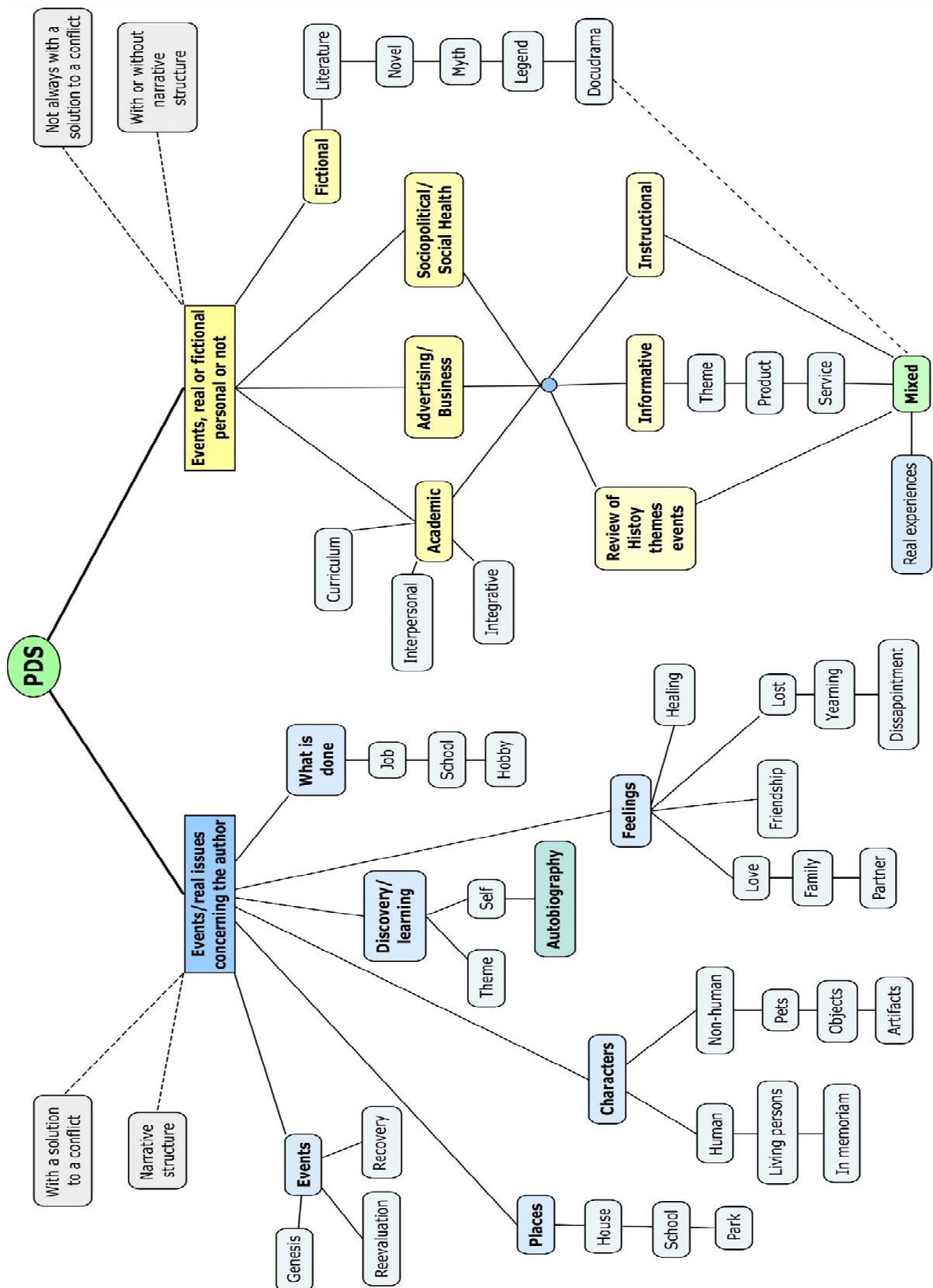


Figure 8. Personal Digital Storytelling typology. Self-elaboration based in Londoño (2013)

2.4 Uses and projects with Digital Storytelling

2.4.1 On why digital stories are used

Come then, and let us pass a leisure hour in storytelling, and our story shall be the education of our heroes.

–Plato

It is undeniable that what we now know as the Knowledge Society (KS, also named Knowledge Based Society or Information and Communication Society), has affected profoundly in our ways of economic production, communication and even socialization, from the end of the twentieth century. This society has been conceptualized as a society where the information and communication technologies (ICT) have modified spectacularly the way in how many activities (if not all) in modern society are carried out. One of the essential aspects of this society is the constant acceleration of the rhythm of creating, accumulating, and using such information, along the now many possibilities of how this information is communicated and shared globally for generating knowledge that later will be used into creating innovative products and procedures.

One of the more evident changes, “is based on ITC” (Coll, 2005) introduced by the growing access to personal computers, internet and other technologies experienced by domestic users, shifting the dominant models of communication of traditional media such television, newspapers and radio, where communication was at some point unidirectional, and with low feedback (known as “one-way communication”; McQuail, 2000), into the new multimedia, multidirectional, interactive, and even personalized media model. This model brought with it the transformation and the boom in the production, distribution and consumption contents, opening the doors to many people that up to day continue generating their own contents, which even compete with those of the traditional media. One of the other changes, directly related to our topic is the growing importance of innovative and adequate educational and training processes, both in terms of lifelong learning education and training for the new economic ecology.

Traditionally, educational settings have provided the necessary teaching and learning practices accordingly to their sociocultural contexts, and technological possibilities (Anu, Jorma & Sinikka, 2014). But the changes generated by the Knowledge Society have impacted directly to such - in many cases conservative - educational settings, putting

them into the challenge of transforming their practices and implementing such technologies in the classroom, along with the task of developing the 21st-century learning skills, not only in the students, but in the teachers themselves, as now these skills are demanded by the KS, and by the workplaces.

These skills are developed through learning or *literacies* (or cultural practices, as understood by Rodríguez Illera, 2004), that now go beyond the acquisition of basic cognitive abilities as reading, writing or knowing how to do arithmetic operations. It is then the responsibility of teachers “[literacy educators] to integrate effectively these technologies in the literacy curriculum, with the finality to prepare the students for the future literacy they deserve” (Asociación Internacional de Lectura, 2001 in Coll, op.cit.).

This is why, even though stories have been used as educational tools for thousands of years, helping “student to think critically and understand factual content” and now can be found “in the study of history, sciences, philosophy, religion, social sciences, business and medicine” (Malita & Martin, 2009), they took a step forward, and adapted to the KS’s technological reality. Is not that traditional storytelling in education is over, but digital storytelling has been proving itself as a powerful pedagogical tool to develop a vast set of literacies, and skills in diverse educational settings, up to the point to be recognized for some authors as “a web passport to success in the 21st century” (ibid).

2.4.2 Application of (Personal) Digital Storytelling in educational settings

This recognition had led from the beginnings of the DST movement (more than twenty years ago) to its global growth. The created and shared digital stories had accessed educational settings, and digital storytelling has been used as a teaching tool, implemented in diverse contexts, fields and levels, from kindergarten to higher education, and in a series of very broad subjects as art, history, language, mathematics, music, religion, culture, science, medical, etc. (Gregori-Signes & Brígido Corachán, 2014; Herreros, 2012; Robin, 2006).

Accordingly to Robin there can be two types of digital storytelling in education: the digital stories created by the teachers, and the stories created by the students.

The stories created by the teachers serve as “anticipatory sets at the beginning of a lesson to help engage students in the learning process (Burmark, 2004; Ormrod, 2004) and as a bridge between existing knowledge and new material (Ausbel, 1978)” (Robin,

2006). Meaning that teachers could enhance lessons within larger units (as for example a digital story about Shakespeare's life within the unit of Elizabeth age literature). Also they could be used for facilitating discussion in certain topics (as for example a story about immigration at its correlation with geopolitical changes and war); or by making difficult subjects, with abstract or conceptual content more understandable.

It is to notice that in many of this type of stories, the form will not be personal, and the structure will be defined by the topic itself. It is however, teachers should have to develop a comprehending plan for including not just the technological aspect, but the stories as a way for appealing and engaging students. Besides, teachers, literacy educators as said before, would have to develop the required technological skills for developing their own stories, properly adapted to their curriculum.

The stories created by the students are, as also Robin points out, a powerful mean for developing and improving several literacies, as information literacy, visual literacy, technology literacy, and media literacy. This author refers to Brown, Bryan and Brown (2005; in Robin, *op.cit.*) who encompassed in five types of literacies' categories the skills that should be developed by the student body:

- Digital literacy: the ability to communicate with an ever-expanding community to discuss issues, gather information, and seek help;
- Global literacy: the capacity to read, interpret, respond, and contextualize messages from a global perspective;
- Visual literacy: the ability to understand, produce, and communicate through visual images;
- Technology literacy: the ability to use computers and other technology to improve learning, productivity, and performance;
- Information literacy: the ability to find, evaluate and synthesize information.

However, these literacies' categorization respond in great manner only to the information management, the communication process and the technological level of use of the students.

The OECD (Organization for Economic Cooperation and Development; 2010) established three categories of abilities or skills to be developed for this century:

- ICT functional skills, which include skills relevant to a good use of different applications.
- ICT skills to learn, which include skills that combine cognitive and higher order activities with functional skills for the use and management of these applications.
- Twenty-first century skills and competencies for the learners in OECD countries, necessary for the Knowledge Society where the use of ICT is not a necessary condition.

In the case of the first two categories, they would encompass those literacies proposed by Robin, but not the third category (or it can be considered as transversal to the other two). Within the third category, students would have to develop skills and competences related to social responsibility and social impact (implying that the actions of individuals can impact on the society as a whole, both in negative or positive manner).

Following the OECD, we believe that even though the development of skills is important, digital storytelling could accomplished the fact of developing competences (or capabilities as Nussbaum interpreted them; in Gough, 2007), understanding a competence as “more than just knowledge or skills. It involves the ability to meet complex demands, by drawing on and mobilising [sic.] psychosocial resources (including skills and attitudes) in a particular context. For example, the ability to communicate effectively is a competence that may draw on an individual’s knowledge of language, practical IT skills and attitudes towards those with whom he or she is communicating» (Rychen & Salganik, 2003, in OECD, op.cit.).

To complete this idea, the Partnership for 21st Century Skills (<http://www.21stcenturyskills.org/>) and the Assessment and Teaching of 21st Century Skills organization (ATC21S; <http://www.atc21s.org/>) proposed two frames in this regard. Both strive to be a comprehensive approach in order to facilitate the creation of teaching materials, modification of the curricula and assessment of the skills and capacities demanded by the KS.

Table 3. 21st Century Skills for teaching and learning

Table 3. 21st Century Skills for teaching and learning					
Partnership for 21st Century Skills	Core subjects and 21st century themes	Learning and innovation	Life and career	Information, media and technology	
	Economics Languages Government Arts History Geography Reading or language arts Mathematics Science Civics	Critical thinking and problem-solving Creation and innovation Communication and collaboration	Flexibility and adaptability Initiative and self-direction Social and crosscultural skills Productivity and accountability Readership and responsibility	Information literacy Media literacy ICT literacy	
ATC21S		Ways of thinking	Tools for working	Ways of working	Ways of living in the world
		Creativity and innovation Critical thinking, problem-solving, decision making Learning to learn / metacognition	Information literacy Information and ICT literacy	Communication Collaboration (teamwork)	Citizenship (local and global) Life and career Personal and social responsibility – including cultural awareness and competence

Table 3. 21st Century Skills for teaching and learning

Self-elaboration, based on the proposals of the Partnership for 21st Century Skills (n/d; <http://www.21stcenturyskills.org/>) and the Assessment and Teaching of 21st Century Skills organization (ATC21S; 2016; <http://www.atc21s.org/>)

Despite the importance of the subject, it does still generate debates among researchers, teachers and school authorities. As we have exposed, there is no consensus for creating a unique and specific categorization of skills and competences, nor even in the definition of some of those. We tried to illustrate with this review, is the fact that digital stories can serve for teaching, learning, developing and reinforcing, many of the skills proposed by organizations and researchers, more specifically (Robin, 2006; Malita & Matin, 2010):

Reading and writing skills: the development of the script from a particular point of view.

- Critical thinking abilities: understanding this concept as “judging in a reflective way what to do or what to believe” (Facione, 1990, in Yang & Wu, 2012). Meaning that the student, the author, will have to choose the final theme, to think about how to choose the various materials and create an effective combination of the media, or to perform an analysis on the same subject.
- Problem-solving skills: the capacity to make decisions and overcome obstacles, during all the stages of the project, being these obstacles related to the project itself or coming from other sources.
- Activation of the creative capacity in students by having to usage of different languages and means, and to adapt them in a single product with previously determined characteristics.
- Enhancement of information and media literacies: research skills (documenting the story, especially if not personal, with pertinent information); organization skills (managing and processing of such information accordingly to the scope of the project); and technological skills (learning or improving the use of computers and other technologies - scanners, cell phones, video and photographic cameras, microphones, audio equipment, and different multimedia authoring software or apps -).

- Communication skills: presentation (deciding how to present the story to an audience); interviewing (finding a source - a person - to make questions about the subject); interpersonal communication (learn to ask questions, express opinions, being able to communicate with others, individuals or groups for establishing roles and working tasks if the story is collaborative).

But above all, the development of skills and capacities related to the social and multicultural:

- By rising awareness of the responsibilities that each one has towards others (locally and globally), learning through comparing stories with people from different cultures or sociocultural backgrounds, positioning students (and people using new media, and PDS) “not merely as consumers but also as [digital] citizens” (Burguess, 2006).
- By sharing and assessing fairly the work (lifestyles, preferences) of others, as well as the personal capacities related to the full development of the individual (self-expression, self-reflection, self-direction, self-evaluation or self-assessment, initiative and tolerance) as a participant of this increasingly complex and interconnected society.

In this manner, digital storytelling represents a constructivist approach to learning, which recognizes the relationship between education and experience (Dewey, 2004), asserting in an active engagement in learning, facilitating the construction of meaning, and potentiating the development of higher-order skills and competences that have been identified with constructivist-based learning methods (Sweeney-Burt, 2014). To add to this idea, Yang and Wu say: “social constructivist principles highlight the importance of students’ collaboration in using available tools and learning activities within an authentic environment in constructing and reconstructing ideas and beliefs (Vygotsky & Cole, 1978). Knowledge is not simply transmitted from instructor to student but is actively constructed by each student or group of students through their interactions with their physical, social, and technological environment” (Yang & Wu, 2012:339).

2.4.2.1 Examples

In her research, Londoño (2013) offered a comprehensive review of the most recognized educational programs using digital storytelling until four years ago. She gathered many of the referential researchers and working groups that nowadays are a constant in the DST literature. Her review included, of course, the work done by the **SC**, as well as by the **BBC Capture Wales** (by Daniel Meadows team leader; <http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml>); the work of **H. Barrett** that uses PDS along with e-portfolios as a method for reflection (<http://electronicportfolios.com/digistory/>) and the work of the University of Houston, through The Laboratory for Innovative Technology in Education (LITE) workshops and lessons, and the **Educational Uses of Storytelling** website, (<http://digitalstorytelling.coe.uh.edu/>), with Bernard Robin as a team leader (Gregori-Signes & Brígido-Corachán, 2014).

Besides Londoño's review, the growth of the movement in education has provided with hundreds of experiences, which go, as we said, from the use of stories as materials created by teachers, and stories created by students as part of the curriculum. Even though it is interesting reviewing this experiences, we will provide just some examples that are online, and are still in use. At this point we state that many experiences and projects are finished by now, and often the work in the classrooms are not shared online, rather, we know from them thanks to reports and articles published about it

One example of the use of digital stories created by teachers is that of the **Khan Academy**, a non-profit educational organization, created in 2006 by Salman Khan, who started creating short videos to tutor one of his cousins. After this, Khan's videos started to be used and demanded by regular Youtube's users for self-learning and teaching in classrooms, as they are clear, concise, and narrated in a simple and enjoyable way. This organization has as a goal to make education accessible for people, by first creating short lectures (videos) uploaded to its Youtube channel (<https://www.youtube.com/user/khanacademy/>), and also in its website that also includes supplementary materials for students and educators (<https://www.khanacademy.org/>). Even though the videos, or stories are not personal, it is a good example of how they can be used in education. A more focused example of a digital story would be the video dedicated to the history of the Democratic Party in the USA (<https://www.youtube.com/watch?v=XVWiAArXYpE&t=69s/>).

A similar example is the work of **Tyler Dewitt**, which uses videos also uploaded to Youtube (<https://www.youtube.com/user/tdewitt451/>) as a way for teaching Chemistry. He is currently a Ph.D. student in Microbiology at the Massachusetts Institute of Technology (MIT), where he helps run the MIT+K12 video outreach project (<http://www.k12videos.mit.edu/>). Dewitt advocates for paying attention to the different students' learning styles, and that even subjects that are so conceptual (such as chemistry or biology) have to have an element of narrative to establish connections with students. This is how his videos are a manner to encourage learning and make content more accessible through a storytelling of science.

The website **Contar historias. Relatos Personales Digitales** (<http://grupogiddet.wixsite.com/rdpgidet>), coordinated by the Mexican researcher Frida Díaz-Barriga of the Faculty of Psychology at UNAM. This project focuses on PDS produced by teachers and psychologists - that have taken workshops with the researcher's team members - , that reflect on their own learnings and their work as teachers. It also includes stories created by third age Mexican women, where they reflected on their lives, how they cope with the Alzheimer's shadow, and what it meant for them the reasons that have led them to generate new knowledge where technology appears as a challenge in their daily lives.

Digital Storytelling (<http://storytelling.greav.net/>) is a non-profit and still very active project is the one created by the Grupo de Investigación de Enseñanza y Aprendizaje Virtual (GREAV), research group of the University of Barcelona. Here, in addition to providing tools and manuals for the application of stories in education, people and institutions interested in sharing all kinds of stories (personal, fictional, academic), are welcome. This project is undoubtedly a reference for the use of PDS in Spanish-speaking countries (although it is possible to publish stories in other languages, such as Italian, Catalan, French and English).

2.4.3 Using Personal Digital Storytelling as part of intervention programs

Yes, the story is his, the story isn't his. But the power of the telling, that is clearly his.

– Mr.Scott (Black Sails)

2.4.3.1 About the PDS' potential

As said previously, digital storytelling has a great potential as a pedagogical tool, as part of a “common” intervention related to a specific topic or development of skills or capacities. But also it has a strong social potential as an “assets-based social pedagogy” (Malit & Martin, op.cit). This idea is shared by some researchers as Lambert, Londoño, Stacey and Hardy (2011), Couldry (2008), Darcy (2008), Ogawa and Tsuchiya (2014).

It was pointed out that one of the key competences for this new century was precisely the cultural understanding for social change and the generation of new and better community senses, both locally and socially. Through the PDS, it is possible to offer reinterpretations of social and community meanings, focused on the maintenance of collective memory, the struggle for human and civil rights, gender equality, and peaceful coexistence.

Or, the digital storytelling use focused on the individuals, through interventions of the types already mentioned, for their therapeutic use, in the promotion of health (individual or public), social participation, and consequently of democracy. Malita and Martin (op.cit.) say in this regard: “DST is at the crossroads of the creative and the analytical, both product and process empower students to find their voice and to speak out, especially those marginalized by racism, educational disadvantage or language”.

Brian Boyd states, referring to traditional narrative, which can be translated to DST: “So far we have considered narrative as an extension of our compulsive, emotionally-attuned social monitoring. But narrative may help us to make better decisions even without supplying immediate information. We talk about the past not only to disclose currently relevant social particulars but also to provide tools for reasoning about action. Narratives may record practices previously successful or unsuccessful. Among the Himba in Namibia, the indoctrination of obedience and heroic virtues forms a normal part of

everyday life⁶². (...) Or they may merely introduce us to more of the range of human behavior (to guide our reflections and decisions), so that we have a richer context for understanding when we encounter something new” (Boyd, 2009:166).

This is why digital storytelling can serve as a psychological outlet and a tool for community education and social activism with marginalized people (Reed & Hill, 2010), promoting empowerment, sense of agency⁶³, and the break of silence, as well for guiding behavior, and developing empathy.

When we defined digital storytelling we referred to the concept provided by Darcy (op.cit.): “hyper short, personally narrated multimedia fragments. (They are) points of departure for critical reflection, creative self-expression, collaboration and dialogue around issues that are often silenced and marginalised”. She makes very explicit the potential of PDS for as a tool for social education. At this point we can remind that social education has as a main objective individuals’ socialization, and the transformation of attitudes, behaviors, skills, etc., through prevention and promotion practices (Ballesteros, 2003).

If we connect this idea with violence in educational contexts, we repeat that even though school violence is a subject that has been on governments’ agendas for quite few years now, it is still a subject that is silenced: very often schools don’t want to admit how much or how many types of violence have entered their institutions, and how they cannot handled them. In general, they just admit the common one, the one that has “blinded” and put aside the other types of violence: bullying.

This idea is shared by Magendzo and Toledo (2007) who propose that in order to attend the problem of school violence there are several steps to follow, and one of these steps is education to promote “breaking the culture of silence”. The culture of silence it is found in schools, but it also attends to many other sociocultural contexts.

In particular, the culture of silence in schools has the following characteristics: 1) victims do not inform others (peers or teachers, tutors) what they are going through. As others

⁶² This kind of narrative practices are common, as previously said. Maggio also offers us an example: “Among the Kwara’ae, a Melanesian people from the island of Malaita, a child is taught about how to be human with night-time storytelling” (Maggio, 2014:100).

⁶³ To reinforce this idea, which we have addressed before, we would like to include the definition provided by Bruner (1990), who said that agency is “the conduct of action under the domain of intentional states”.

are unaware of the situation, they cannot act in consequence, so the culture of silence is consolidated. 2) Intimidation is carried out generally out of sight and in private. 3) People (professionals) underestimate the power of peer pressure and influence. 4) The negligence factor is present. 5) There is a general acceptance of violence scripts (as we defined them before) and violent process (cultural, structural), but also specially regarding violence generated by students, youngsters as “it is normal”. 6) There is an overestimation of physical violence, but psychological, cultural and structural are left aside, and proper intervention is not carried out. 7) Victims of violence (in all situations and contexts) do not speak about it, because they think it might get worse, or that they will be rejected by their peers even more, and, more important, they think that there is nobody to be trust enough to tell their story. Their voice is dimmed or reduce to silence.

Communication and language, are basic to neutralize cultural (and therefore structural) violence, and for generating understanding and recognition of the others. “First, by using it (language) properly, with the exact meaning to each term that we use; second, eliminate little by little the concepts with highly elevated violence significance, and third, adding other positive values implicit in language, and referring treatment between persons, social class, gender, ethnicity, etc., using a neutral language” (Jiménez Bautista, 2012:41) .

These naturalization of violence, and the ignorance of how traditional and digital narratives can be applied as intervention tools makes it hard to carry it out. However, by using them a reflective processes in the students has to be generated: they will take a point of view where they can understand and provide new meanings to their experiences and lives, denaturing violence. Martín (2011:21) says about this process: “sometimes we know that within a story things will continue the way they were, that nothing is going to happen, at least nothing more or beyond the story. But it is meant reveal a state of the things: that there is a change that happens within the public the receiver, that makes conscience denaturing a state of things that had all the time before him, but whose meaning became elusive”.

2.4.3.2 On the interventional aspect

Nowadays, there is a genuine and more visible “interest of developing methods that conceive education not only as a process of personal development but a suitable space for the construction of social goals and the prevention of aggression and violence”, says Ospina (2010). Interest that was in fact promoted by the first researchers of Peace

Education as Galtung, and authors and teachers of the New School movement, such as Dewey (2004) and Montessori (Ospina, op.cit.). Later, this interest, as said before has become a necessity due to the challenges imposed by the KS.

As explained above, the peace education approach seeks to introduce changes coherent to each other and to the ultimate goals, through contents, attitude of teachers or tutors, used methodologies, and how to organize or reorganize the educational context. Our thesis is about how personal digital storytelling could be part of a technological-supported pedagogy where technology serves not only for innovating, but also for the transformation of learning by reorganizing contents, enhancing different sets of skills, and for changing cognitive process, new insights related not only for the academical, but also the social and personal aspects.

The Spanish researcher María José Díaz-Aguado (op.cit), considers that audiovisual technology should be included in violence prevention programs, as they are complementary to other teaching instruments (as texts or teacher's explanations), as such technology "favors processing information in depth; achieve greater emotional impact; they are easier to be shared by the whole class; and [could] impact on students with information processing difficulties [or even learning styles], including students frequently found at risk of violence (that often do not read or meet the teacher's explanations)".

How can we use DST in educational contexts to promote peaceful persons and nonviolent contexts? Alicia Cabezudo and Magnus Haavelsrud clearly point out that Peace Education contents "will not start from abstract categories but from people's needs, captured in their own expressions" (Cabezudo & Haavelsrud, op.cit.: 288). For example, we cannot begin a PE intervention by explaining what ahimsa is, or by giving a full classification of violence types, but to begin by asking the students what they consider violence is, if they consider they have suffered violence and how, or what they consider to be peace, or a nonviolent attitude they have adopted in their lives. From these answers, as researchers is our responsibility to process such expressions and reformulate them. One way to do so is by using personal digital stories to collect such expressions.

This as argument for how the DST can help to develop this vision. Such expressions embodied in the digital stories, would help to recognize social rules, generate or

regenerate bonds and social integrity. As this happens also the personal/social ability of empathy develops too (García-Posada, 1991:42).

We have been arguing before that empathy is one of the basic emotional skills that plays a very important role in communication and socialization processes. As said previously Fernández-Pinto, López-Pérez & Márquez (2008) stated this skill can be learned and unlearned constantly due to its “affective plasticity” and where an “empathic intervention” can be held, consisting in a joint construction of the meaning that each individual experiences. These authors referred a study carried out by Farrow et al. (2001 in op.cit.:97): “In it, patients of both genders with post-traumatic stress disorder performed a task in which they read a story and then issued a judgment about it that involved three basic aspects: speculation about the intentions of others, evoking empathy and making forgiveness judgments about their actions.” After this session the individuals took cognitive-behavioral modification therapy where researchers could observe a higher activation in the subjects’ brains where empathy processes can be observed.

Even though this experiment was carried out with written stories, it demonstrates such “affective plasticity” all individuals have, and the power that an intervention using stories has in promoting empathetic responses and long-term changes. Faver reminds us that “the use of stories to teach humane values has a long tradition in humane education (Ascione, 2005; Eddy, 1899/2007). Currently humane literacy programs use age-appropriate books with humane themes to strengthen reading skills, foster empathy, and teach humane values such as respect, kindness, compassion, and responsibility” (Faver, 2010).

2.4.3.3 Examples

At this point we have to say that PDS used as an intervention tool can be used within formal, informal and non-formal contexts, and as a methodology has to be adapted to each of such contexts and students. Despite most of the practices in this area follow the traditional StoryCenter methodological approach, by examining the examples (many of them in non-formal educational contexts), we can see how the practice has been modified accordingly.

One of the most recognized examples of social education is the international project **Silence Speaks** (<http://www.storycenter.org/ss-about/>), promoted since 199 by Amy Hill, in association with the SC, which has applied the PDS methodology and served as

support for prevention and healing processes (individual and public), related to different types of violence, including structural violence as people suffering from illnesses and poverty. The project has fostered the promotion of human rights, children's rights, gender equality and other approaches related to understand the therapeutic and healing contributions of personal narratives for individuals, for social participation and community building.

Another example of using PDS as intervention is the work developed by the Gemma Stacey, Pip Hardy and University of Nottingham with the project **Patient Voices** (<http://www.patientvoices.org.uk/un.htm>). Despite it was carried out in 2008 and the analysis of the experience was published until 2011, the website is still active. It is a good example, because it is a mixture of educational digital stories, and intervention, as the stories pretended to know how nurse students, or newly graduated nurses coped with the reality of their work, and even the violence peer violence from more experienced nurses. The website says that the project was aimed for encouraging nurses “reflect upon the challenges of this transition by engaging with the storytellers, empathising with their experience and considering ways they might respond in similar situation”.

Take Back the Tech! (<https://www.takebackthetech.net/>) is an initiative of the Association for Progressive Communications' Women's Rights Programme (APC WRP), which functions as a collaborative campaign that works towards reclaiming ICT to end violence against women (VAW). By using different technologies and media, like digital storytelling with local communities, they seek to promote human rights, to raise awareness and fight against gender-based violence, LGBTQ⁶⁴ rights and disabilities. They publish the stories in this other website: <http://stories.apc.org/> . Their workshops function for creating PDS (the personal factor is very important to this groups), but they also use such stories in for opening up discussion and promoting narratives supported by other media.

To support our previous argument, they say about their workshops: “The workshop itself is empowering because you get to tell the story. It's reflected back at you and you hear your own voice. [...] When your voice is reflected back at you, you're able to empathise with yourself and to find some insight. So the process is also healing for people.”

⁶⁴ “LGBTQ is an acronym that stands for Lesbian, Gay, Bisexual, Trans and Queer, and is used to designate a community of people whose sexual or gender identities can create shared political and social concerns” (Liberate Yourself, 2016 <http://www.liberateyourself.co.uk/lgbtq/what-is-lgbtq/>).

The **Sonke Gender Justice** project (<http://www.genderjustice.org.za/>) works with communities in Africa for promoting gender equality, to prevent domestic and sexual violence, and the promotion of reducing the spread and impact of HIV and AIDS. This organization uses the “spectrum of change” model, which draws on a broad range of social change strategies including: research, community education, and building individual knowledge and skills, among others, and of course, the use of digital storytelling as a tool for accomplishing their objectives.

UNESCO supported eight digital storytelling workshops through its International Programme for Development of Communication (IPDC). From this project they obtained fourteen stories that were published in the DVD “**Narratives for the Future. Digital stories about the Millennium Development Goals**” (2006). The stories were produced by members of rural and marginalised communities in Sri Lanka, India, Nepal and Bangladesh (<http://www.unesco.org/archives/multimedia/?pg=34&sr=Narratives for the Future>).

The **Silver Stories** project (<http://arts.brighton.ac.uk/projects/silver-stories/silver-stories-home>) developed by DigiTales led by Tricia Jenkins, The University of Brighton, among others entities. This project vouches the “efficacy of digital storytelling as means to engage older people and marginalised groups in the use of ICT”. They develop research on the uses of digital stories for the on-going training of health and care professionals and for trying to understand why older people tell specific stories. They also aim for the development of a valuable collection of data in the form of PDS.

Mapping memories (<http://www.mappingmemories.ca/>), was part of two research-based projects originated at the Concordia University (Canada). This initiative conducted ten projects with women, youth, artists, and LGBTQ refugees, offering the opportunity to these individuals to “express themselves, to learn new media skills, to share their experiences with others” by using digital storytelling as a manner for understanding their realities as refugees, and as youth.

And for finalizing these brief review of PDS practices as part of social education programs or intervention activities, we found the **Voices Beyond Walls** project founded in 2006 by Palestinian technologists, media makers and educator, for supporting creative expression and human rights advocacy among impoverished youth through digital storytelling workshops. They conducted the workshops at youth centers in Palestinian refugee camps in the West Bank, and their stories are shared here: <http://voicesbeyondwalls.org/>

2.5 Synopsis of the section

In the first part of this section we explored, by the hand of Boyd's work (2009) the evolutionary aspects of human beings, and how the need to tell stories is a capacity that has developed and evolved over the years, along with the intellectual capacity, and human behavior around the need for social cooperation. The role of empathy was analyzed again, but putting emphasis in how **mirror neurons** in the brain determine the manner in which we can understand and interpret the actions and intentions of others, as well as our behavior and the understanding of sequences of events, mainly based on social activities.

Later we made a brief approach to the narrative theory, understanding first what we understand by story, narrative and narration, providing a few definitions, considering Anderson's (1997) definition of **narrative** as closer to our (social) purposes, and understanding it as "a form of discourse, the discursive way in which we organize, account for, give meaning to, and understand, that is, give structure and coherence to, the circumstances and events in our lives, to the fragments of our experiences, and to our self-identities, for and with ourselves and others".

Thus, and until now, emphasis has been placed on what concerns both personal and social dimensions of narrative, and that in order to narrate, mentally we select and organize events and actions, which we order in a timeline, in such a way that these events and actions are provided with a sense. This is how humans organize our memories, our lives and provided them a meaning.

Chatman's (1990) theory was described in which the characteristics of this theory were recognized, being that of the formal content (as the chain of elements, the existents such as the characters and the stage where the actions take place) and the formal expression (as the proper narrative structure, and how the story or message is supported: the different media that could be used for this purpose). In other words, how through different elements a story can be created by providing form and content to it.

Following with the understanding of the narrative, we review some contributions about the narrative structure, such as the Freytag's Pyramid or Burke's pentad (1945, in Bruner, 2004), but basically we review the three more recognizable elements: the beginning of the story; the middle part or where a problem occurs, a situation or a change in the continuity of events (this being where the mood and the narrative climax are generated),

and the final or resolution part, where the objectives of the story are reached or the problem has been solved.

Two additional elements to the narrative were revised: **scripts** and **schemas**, concepts generated around the sociocognitivism studies related to Artificial Intelligence (AI) of Schank and Abelson (1977 in Munné, 1995; Martin, op.cit.). The importance of these reside in the fact that they are logical structures based on real life that help to construct and reconstruct social reality, and at the same time rule the sequences of defined actions in a given situation. For us, such importance lies in the fact that such mental constructs (personal, but and at the same time social, when shared) can be useful in normal situations (such as eating at a restaurant), but not when such structures serve to naturalize violent or harmful experiences.

A brief review was made of how the traditional narrative has adapted to the new technological changes, being configured as what we now know by digital storytelling. However, we placed more emphasis, not on the technological aspect, but on understanding the personal aspect of the digital stories, by following the definition of Rodríguez Illera and Londoño (2010): “**personal digital stories** are non-professional stories, that last few minutes, that can be multimedia and linear (non-interactive) and, above all, they narrate a fact taken from the own experiences or life stories of the author, or, based in his/her own reflection or point of view on determined matters”.

Thus, from a personal perspective, an approach was taken to the **autobiographical** process and to the part that it plays in the construction of identity and the self, understanding it as a continuous construction and reconstruction that people make of themselves (Bruner, 1994, in Neisser & Fivush, 1994) by making their experiences and feelings conscious and explicit. In this way, PDS can be understood as **autobiographical episodes**, meaning that they are just a selection of a part of someone’s life, that take advantage of certain characteristics of life stories (oral) and proper autobiographies (written), adding the multimedia dimension to the equation.

The **seven constituent elements** of digital stories proposed by the StoryCenter were examined, being these: the author-narrator’s point of view, the dramatic question, the emotional content, the author’s own voice, the soundtrack, economy and pacing, and the role these elements play when creating personal digital stories.

Besides, we reviewed the different typologies of digital stories that can be found, such as event accounts or real issues that concern the author, events, places, characters, about what is done, about feelings, or about discovery or learning. In addition there are those stories not directly related to the author, such as stories based on stories of other people, fictional, academic, for advertising or business, sociopolitical, etc. On this typology, we proposed a conceptual map where we organize them in the way we understand them.

For the final part of this section the uses of the stories were reviewed, including their application in educational contexts, and the way in which these stories are adequate tools to generate, enhance or reinforce various skills and abilities (known as the 21st Century Skills) that are being demanded by the current **Knowledge Society**. In the purely academic aspect, and within formal contexts, we offered a series of examples where the use of digital stories is proving to be effective for the development of such competences.

To complete this section in terms of the uses, the potential of the PDS in the area of social intervention programs was discussed, where self-knowledge as well as intercultural knowledge for social change is necessary. Alicia Cabezudo and Magnus Haavelsrud clearly point out that Peace Education contents “will not start from abstract categories but from people’s needs, captured in their own expressions” (Cabezudo & Haavelsrud, op.cit.: 288).

These expressions, collected in the stories are the answers that could be used as instrument for reformulating interventions, and serve for **breaking the culture of silence**, that helps in perpetuating violence (specifically in schools), and for fostering empathy, and to teach about human rights and human values that are the basis for nonviolent societies.

To exemplify this use, we reviewed some international experiences, mainly in the field of non-formal education, where digital stories have served as instruments for support and means for prevention processes (individual and public), related to different types of violence, as gender-based violence, sexual violence, for self-reflection and healing, for empowerment (by technological appropriation), and as tools that facilitate the sense of personal agency, and the sense of community belonging; or in other words, as amplifiers of voices that would not have been heard otherwise.

III. THE RESEARCH

1. The research plan

1.1 Justification

When the theoretical framework was presented, it was stated that one of the main influences when deciding the focus of this investigation was the work carried out as a team member of a research group based in the Facultad Latinoamericana de Ciencias Sociales, FLACSO México. This group implemented two projects (a conflict mediation MOOC, and an online citizen observatory for school security; financed by the Mexican Secretary of Public Education), as a response to the growing need to train teachers and school staff on issues related to improving the coexistence in formal educational spaces and the development of a nonviolent culture within schools, and especially to provide tools to help prevent, contain and deal with school violence related problems. During this time, the group also worked in two researches, one at national level, and one at local level (in two state communities). The main foci of such investigations were understanding better the school violence phenomenon and its actors, and how this process was influenced by a heavy national wave of violence related to drug trafficking in the country.

Surveys were applied but most of the information was provided by in-depth interviews with principals, teachers, family members and students. Those interviews were revealing in two senses: 1) there was a general feeling of being severely affected by violence, mostly related to school, but also a feeling that there was more violence that could not be explained. 2) In general, people were open when the interviews were carried out, and continuously told us that there were no explanations from authorities and governments.

Teachers and parents expressed certain levels of impotence while facing the situation, as well as a lack of understanding the implications of certain violence-related phenomena. In a more specific case, for example, it was detected that people (school actors) were not able to say which actions were in fact related to the term of bullying, or its implications; despite being the manifestation of school violence to which more weight has been given in recent years, on the political agendas of various countries. And as said previously in the theoretical framework, it has contributed to making

invisible other manifestations of violence immersed in the formal school contexts, that are even more virulent (e.g. cyberviolence, or human trafficking for prostitution purposes).

In many occasions during these interviews students expressed, the real types of violence that they suffered, usually putting aside bullying, and pointing out to acts of physical violence (but of temporary punctuality), or the ways in which teachers and authorities do not pay enough attention, making it clear that students feel neglected. Or in some cases they expressed situations of real violence (especially psychological) from teachers to students. Also, one of the constants was the fact that they wanted to be heard by others, regarding their own particular situations or problems, or to be taken into account in the decisions made around their learning processes; however, they informed us that there was no one listening to what they have to say, about school, about violence they suffered or even about their lives.

In this regard, say Del Tronco et al. “Those students who perceive an unfair scholar order, that don’t feel protected and/or are not integrated into the social and educational dynamics of the school may be the first link in a chain of violence against the school itself. It is, according to Dubet (1998), one of the ways that students have to express their voice of protest or discontent with what they perceive as an order that - contrary to their expectations - don’t recognize nor include them” (Del Tronco et al., 2012).

We believe that with this research experience, it was possible to detect a constant that could seem imperceptible to many people, because it is assumed, forgotten or systematically repressed, but it is present undoubtedly: people, especially children and adolescents do want to talk, to express themselves somehow. They want somebody to hear them and there are a few or no mechanisms that allow and encourage this communicational process. And if there is a mechanism it is always filtered by school rhetoric and its contexts, and sometimes if it is carried out it is repressed (e.g. graffiti).

This previous professional experience, coupled with previous studies in communication, as well as in technology mediated education at the University of Barcelona (and where the author took the DST workshop), resulted in the interest of exploring the possibility of making personal digital stories a suitable tool for the promotion of nonviolence in educational contexts.

So far, the theoretical framework has argued the importance of knowing about violence, in specific school violence, in order to approach nonviolent practices and education for peace through an intervention approach. The revision of sources also led us to understand how humans order their lives and their realities through narration. This same activity has been recognized as an important instrument for the creation of personal identity, for the socialization process of individuals, and the establishment of a sense of community and coexistence.

Another aspect we recognized previously, and we try to emphasize along this work, is that while the discussed sources are constantly talking about the importance of empathy for the creation of stories and socialization, and the promotion of nonviolent and peaceful societies, there are almost no studies focused in this sense; that is, in the relationship of the violence-narration-empathy-nonviolence elements and their possibilities.

This situation, in fact, was recently addressed at the II Sessions on Personal Digital Storytelling in Formal and Social Education, organized by the University of Barcelona in November 2016. In these sessions was presented an experience carried out by Pérez and Alcantud [2016; in press] in Valencia, that aimed at sensitizing primary school students on the issue of refugees, being empathy and the understanding of refugees' lives the driving forces. This intervention used two digital stories (which were not created by the intervened students), but with which teachers tried to provoke reactions in the students related to injustice, inequality of resources and opportunities, and the struggle for survival. The way in which they tried to measure the level of empathy generated, was by making the students write letters addressed to the protagonists of the stories, and then a narrative analysis of these was made (accounting of empathic phrases, use of complementary images). In the research's conclusions it is acknowledged the impossibility to say that the students have developed an empathic sense, however it is recognized that would be a first step towards it.

Therefore, this is an example of how research has begun using digital stories to explore the possibilities of reception and sensitization in people, within the frames of education for development (Celorio & López de Munain, 2007) and peace education. However, while stories' capacity to generate empathy, and establishing communicative and social bonds has been recognized, along with PDS' potentialities both in the formal academic field and in the social education, at the moment of writing this, it still remains the question of how the making of personal digital stories can help foster

empathy. In this sense, our study, although of an exploratory nature, was conceived under this idea, and it would be a contribution to start deepening in this possibility that, before the current social reality, is imminent.

1.2 Problematic situations

Throughout the theoretical framework we focused on the importance of knowing more deeply the complexity related to the multiple and complex phenomena of violence, and the importance of promoting nonviolence through educational interventions, as well as the reasons for the personal and social use of stories. Also the use of personal digital narratives in educational contexts (both formal, non-formal and informal) as a tool that allows to combine the promotion of technological skills, personal skills and socialization skills, contemplated in the frame of the 21st Century Skills for the Knowledge Society.

Although most of the literature shows that the use of both traditional storytelling and the PDS are concentrated in the formal part of the narrative (to construct the story), as well as in acquiring certain technical skills, or to promote the students' involvement in their knowledges acquisition. However, so far there are few experiences (besides those shown in the examples) related to studying what is said in the stories and their effects on the public-receivers.

It should be noted that most of the existing methodologies persist in the realization of digital stories from the initial vision of the SC, which presents elements that are not always adapted to all educational contexts - as in our case with the first experience with adolescents-, or adapted to realities that do not have ideal conditions, such as those carried out in developed countries (e.g. United States, United Kingdom). These realities, respond in a corresponding way, to the levels of technological access that - in general - those countries have. Thus, the translation of the methodology to other realities will not correspond, not only in terms of literacy levels of teachers and students (digital or not), but also in infrastructure conditions (technical or not) of the places where the interventions should be implemented.

In this sense, for example, all interventions were done within a formal context, and with the exception of one group, the other two investigated groups exceeded by far the number of participants recommended in the methodologies (between 8 and 15 people). Besides, another recommendation is that, in general, the participants are adults (we worked with adolescents and young adults), who voluntarily and individually will tell

their own story (generally without being proposed with a preset narrative topic). Although the stories were made individually (perhaps with the support of a classmate or facilitator), the activity was considered compulsory for all three interventions, and with a grade that would be part of their final evaluation.

Thus, due to the thematic and the contexts, the application of strategies can be affected by factors that could not be controlled, as the number of participants, or - as in our particular case - the strong general reluctance to tell something about their own lives (as victims, or as witnesses) related violence or nonviolence experiences. Another identified problematic is when in formal contexts the researcher is not the titular teacher, but a participant facilitator, making a specific intervention. This situation can generate participation issues, for example, the students not taking the activity seriously, seeing that the titular teacher "yields" the power temporarily to someone outside the regular class.

Such specific situation is directly related to the fact that, in formal contexts, the adaptation of the intervention when it has not been fully developed by the titular teacher, has to be included within the class hours. Often, that adaptation does not allow that the activity is implemented fluently, because in general, the DST methodologies have been designed to be workshop-based with intensive work sessions (which can last several hours every day), or an activity already inserted within the curricular activities.

However, it is important to recognize that some people have begun to make changes in the methodologies, especially in the experiences investigated within the non-formal contexts, of a social nature. For example, there is the case of the modification made by Ogawa and Tsuchiya (2014) with vulnerable people, and where they recognized that sometimes people do not have a personal story to tell, or people do not have access to any kind of personal material (photographs, letters, etc.) that can be used for the creation of the video. This can be perfectly understood in cases of disadvantaged people, vulnerable people, refugees and displaced persons.

Thus, two recognized needs motivate and justify the present work: 1) recognition of the need to generate new intervention alternatives for the promotion of nonviolence in and from educational contexts, as well as the recognition of the people's need (students in particular) to be heard by others. 2) Although the potentialities of personal digital stories were previously identified as a tool that could facilitate several teaching

processes, and promoting different literacies for developing personal and social skills, we wanted to make a rapprochement that would allow us to recognize how current methodologies (in particular the traditional SC methodology) could be modified to become an amplifier of people's voices, and an instrument of promote empathy and nonviolence in educational contexts.

1.3 Limits, questions and objectives of the research

1.3.1 Limits

The topic on which this thesis was centered has several investigative aspects. The theoretical framework reveals some themes such as the need to deepening around tacit violence within educational contexts; the need for implementing better methods favoring Peace Education, empathy and nonviolence education; the sociocultural, family, academic and/or individual realities that influence people's lives and personal narratives, and that evident in both the surveys and the digital stories; the psychopedagogical possibilities of the PDS use in formal, non-formal and informal educational contexts; the pedagogical benefits linked to the development of new skills and abilities; the personal and social impact (mainly in the educational contexts) of the stories in the short and medium term; limitations in formal contexts when applying the traditional DST methodology; what happens inside the classroom during the intervention process and how to make the processes more effective; the self-reflection, sensitization and reception processes occurring through the stories. In the case of this thesis the problem was limited to the following aspects:

- To the personal digital stories that within their formal expression reflect experiences related to have suffered violence, to have exercised violence, self-knowledge and self-reflection processes, or to aspects directly linked to personal skills that promote nonviolence.
- To the production of digital stories, and how the methodology could be adapted.

From this limitations the following questions were posed to be answered by this research process:

1.3.2 Questions

- Why digital stories can serve as tools for promoting nonviolence within educational contexts?
- Do personal digital stories allow the externalization and/or visibility of conflictive and/or violent experiences suffered by the students, even though students could or not recognized them as such?
- Can stories help sensitize their authors around their own experiences and those of others?
- Can the traditional DST methodology be fully applied to this type of educative interventions?

1.3.3 Objectives

The indicated questions led to one general objective for the thesis, aimed to *understanding* and *describing* the different concepts involved in the chosen subject:

1.3.3.1 Main objective

Describe and understand by providing a theoretical body regarding the concepts of violence, nonviolence and digital storytelling, and making an exploratory approach towards the use of personal digital stories as a psycho-pedagogical intervention tool for the development of nonviolent educational settings.

1.3.3.2 Specific objectives

This implied, then, to carry out: a) a theoretical approach to the required concepts, and b) the implementation of educational interventions, with the specific objectives of:

- Describe and understand the characteristics of the concepts of the study: violence, violence in schools, nonviolence and personal digital storytelling.

- Identify, describe and understand the use, possibilities and the limits of the application of digital storytelling in educational settings, in particular regarding the topic of violence in schools.

2. Methodological design

2.1 Research modality and used methods

Due to the characteristics of the topic and the objectives described previously, a qualitative methodological approach was considered appropriate. Although it does not allow generalizations based on probabilistically representative data obtained with econometric techniques, it does allow interpretative richness to understand social or human phenomena, such as the ones involved in social violence, school violence, and their relation to the socioeducational field. As Flick says, this type of research “allows us to understand, describe and sometimes explain social phenomena ‘from the inside’” (Flick, 2015), through the analysis of the experiences of individuals and/or groups. Some experiences that can be related to life stories of the autobiographical type or people’s everyday experiences. Also this type of approach allows the analysis of documents of diverse nature, as is the case of the information provided by the theoretical framework or the same digital stories produced.

This investigation is based on the conviction that there is a complex, dynamic, multifactorial and deeply subjective nature within the social phenomena, and more specifically those related to violence, and educational matters, where there is not an exact approximation to face the issues whose solution can be applied or transferred, as such, to any academic community. Not even through quantitative models, which are strictly adhered to statistical tests. This kind of approach, and in our opinion generated through professional practice, can serve as a “backdrop”, to know the extent of certain expressions of violence, or to know the level that people have around their abilities or experiences.

In spite that we carried out both inbound and outbound surveys, we could not consider it as a mixed method investigation, due to the fact that a data analysis with the aforementioned econometric techniques was not elaborated. And although, as said above, the weight is put into the qualitative approach, we consider that at some point the information coming from both methods can be complementary (in a triangulated

fashion) in order to better respond the research questions, and proportionate credibility to the study.

Another reason for the choice of methodology is that, as several authors point out (Flick, op.cit.; Stake, 1999; Sandoval, 2002), this approach uses methods that facilitate the understanding of the information, with diverse purposes, in line with those of this work. One of those methods includes the acquisition of applied knowledge for decision making through case studies. Thus, this chose offers results that were useful for understanding the studied phenomena, and a broader perspective on the use of PDS in educational interventions.

It should be noted that, being a socio-educational research, it has been oriented through the *interpretative* approach or paradigm, due to the degree of personal involvement that has been taken to the studied objects and subjects. Here a naturalist and holistic perspective is adopted (due to the complexity of what is studied), emphasizing the understanding of the human experience (Ballesteros, 2003).

From this perspective, one of the specific methods used is the *participatory action research*. Although it is considered as a research alternative or a methodological resource, it is used to contribute to development and social change processes, as well as for educational innovation (Sandoval, op.cit.). For this, the researcher must have interest to understand the socio-educational reality, from its objects and subjects.

This method could be considered of the *constructivist* type, that is, that the researcher's strategy is from "learning by doing". Its development is participatory and collaborative, with a greater or lesser degree of involvement in the interventions carried out, by recording and analyzing the perceptions, testimonies and interpretations that are generated. Although some authors state that this type of research does not consider people as objects of study, but as agents of change and improvement, and that the focus should also be on how the researcher work. We believe that within this approach both aspects can be done. Both, investigated subjects and researchers can theorize from their own practices, analyzing their actions and circumstances, and later establish processes of change, whether personal, social or directly linked to a specific research and the work of the researcher.

2.1.1 Case study

This method was chosen to support the analysis of each separate intervention. It is necessary to notice that it was used with some epistemological nuances. In classic models proposed by authors like Stake (1999), a case study is essentially non-interventionist, and in general, it does not encourage selecting a representative case within a case (or a “sample”), because it can or it cannot be representative at all. Still, this aspect is not fulfilled in this work, as we chose within the cases generated by the interventions, a few representative cases. Under Yin's logic (1999), these representative “samples”, can be considered as units of analysis, in a multi-case study. Stake himself mentions that, when trying to select a case, the first criterion of selection is how much we can learn from that selection. This is achieved when, after setting the objectives, we ask ourselves which cases can lead us to understanding or even modifying the previously made generalizations or assumptions.

Robert Yin defines the case study as “an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin, op.cit.).

He, as other authors, point out that opting for the case study method is because the investigator tries to understand real-life problems in depth, including both their precise characteristics, as well as their contextual conditions in an holistic fashion (staying in line with what was said previously). For this reason, this type of method is used to generate knowledge about individuals and their lives, group behavior, socio-political phenomena, cultural phenomena, educational processes, etc.

Generally, the case study will answer questions such as “why” and “how” social phenomena work, but not leaving aside answering to the “what is it” and the “what it does” (according to Stake). In order to do so, a case study can a) explain causal links that are too complex to be shown by surveys; b) describe an intervention process and the context where it took place; c) illustrate in a descriptive manner certain topics within an evaluation; d) interpret or clarify situations where an evaluated intervention has not a clear or unique set of outcomes (Yin, op.cit.)

At this point, we have to note that, in this work, all the demands made by the mentioned authors for using a case study as method, are not met due to the diversity, the dynamism of the contexts and the subjects, and above all, because we assumed a

participative role. However, we applied an instrumental study to analyze the interventions individually, and trying to compare the cases among each other. First, by gathering the information that would allow a better understanding of the violence and nonviolence phenomena, and to understand the actions happened during each application process of the exploratory PDS prototype for socioeducational purposes. And second, by achieving a better understanding of the characterization of these stories, according to the different types of learners, or educational contexts.

2.2 General process of the research

This research began by identifying the problem. As already mentioned in the justification, it was the result of previous professional and academic experiences of the researcher. This was followed by the search for resources, both bibliographical and electronic (web pages, videos, etc.), and continued with the construction of the theoretical framework on violence, nonviolence, education for peace, understanding of the communicative phenomenon, the importance of empathy for all identified processes, the narrative process, and digital storytelling movement. From this process questions and objectives were generated for framing the research in the general, in the specific way.

Once the objectives and the questions were clear, and in concordance with the referential frame, we proceeded to the identification of DTS methodologies applied in socio-educational environments. However, this work was done mainly by Londoño (2013). Thus in our case, the experience of this researcher was resumed to be applied directly, and in this way a) to be able to do an exploratory approach of the methodology focused on the violence and nonviolence issues; and b) to carry out analyzes and comparisons of the same, according to the results obtained in the interventions.

Due to the exploratory nature of the study, a redesign of the methodology was not done, since we wanted to see precisely what characteristics of the methodology (the traditional proposed by the SC) may or may not be applied for this type of interventions. However, at this point we started analyzing the possible places to carry out the intervention. In January and February of 2015, and taking advantage of a temporary stay in Mexico, a secondary school in Mexico City was the first that accepted to participate like a pilot test. For this intervention, the informed consent form was developed, since we worked with minors. Apart from this formality, nothing else was

required, since the authorization of the authorities of the school (principal and prefect teacher) was made verbally.

After the first recollection of data there was no redesign, neither for the research plan nor the methodology. This was due to the fact that the next phase of application was carried out in a context totally different from the initial one. The second intervention was carried out in the Faculty of Education of the University of Barcelona, with undergraduate students. For this reason, it was decided to continue with a similar intervention to the initial one, for making comparisons between contexts, as they were quite diverse from each other.

In the third phase of the study, a last intervention was carried out, also in the University of Barcelona, but now in a master's program of social interventions. Neither for this intervention had we done a redesign, because again we had a population different from the previous ones. It was considered that having variety, in terms of subjects and contexts, studied using the same methodology would be interesting as it would offer more richness for understanding the possibilities that can be presented during this type of interventions, as well as the very understanding of the variety of problems or experiences faced by the participants.

For concluding this process, we made the analysis and the interpretation of the results obtained with the instruments and the products. First, a qualitative analysis of the inbound and outbound surveys of the three interventions was carried out. Second, the interviews of programmed nature were processed (as verbatim transcripts). And finally, the digital stories produced were reviewed, from which we extracted those considered representative of each case.

Table 4. Interventions, number of participants and number of stories obtained during research						
Cases or units of analysis	Code	Date of realization	Participants		PDS	
			Adolescents	Young adults	Obtained	Analyzed cases
Third grade high school students in Mexico City	I1	January 7th - February 9th 2015	29*		13	1
First semester undergraduate students UB	I2	18th November - 23rd December 2015		28*	27	1
Graduate students UB	I3	May 2016		4	3	1
		Total				3
		Total according to the type of participants	28	32		
		Total in general	60		43	3

2.3 Instruments

In this section we will expose the instruments used to carry out our investigation. In order to collect information, and data we used: student surveys - both inbound and outbound -; semi-structured interviews with four of the participants of I2, and teachers in charge of I1 and I2; participant observation and analysis of the videos.

In regard of the surveys, we have two different models. For I1 we wanted to know more about the sociocultural context of the students, to know more about their cultural capital, ICT literacy level, as well as possible experiences of violence (mainly within the school) that they had suffered or exercised. We also wanted to know their perceptions or feelings about it, and about the possibilities of improving the school environment based on nonviolent proposals. These surveys were mostly closed-ended and/or multiple-choice questions, and some open-ended questions. The inbound survey is a mixture of two validated surveys, one part created by FLACSO for the violence research study (Del Tronco, op.cit.), that was modified. The other part of the survey (and also the outbound survey), related to stories and ICT usage, was also a

modification of the surveys proposed by Londoño (op.cit.). For the experiences I2 and I3 the surveys were modified, by removing the violence dimension, and keeping the ICT literacy level, and the narrative related sections.

For the interviews, these were done with a total of six participants: four students from experience I2; and two of the teachers involved in the processes I1 and I2. These interviews were done after each intervention was concluded. They were recorded and verbatim transcript, to obtain more information about the profile of the participants, general characteristics of the groups, interest and objectives for future interventions, to collect opinions of the process, the results obtained (with emphasis on the performance and self-reflection process), and to complement the information gathered by the other instruments.

For the participant observation process, fieldwork notes were made, by describing actions, reactions and difficulties during the intervention, and also reflective interpretations of the researcher. In addition, as a manner for collecting and reviewing evidence of the work done, we made photographs, voice or video recordings during some of the work sessions.

About the interpretation of the produced personal digital stories, an analysis matrix was made. This, in order to supplement the information provided by the other instruments, as well for obtaining characteristic information of the digital stories, and to know if within the themes developed in the videos it could be obtained information on issues related to violence or nonviolence.

The analysis of each instrument was done according to the recommendations of Stake (op.cit.) and accordingly to this type of research, by combining the inductive logic (based on responses obtained) and deductive (based on preexisting theory); first by analyzing, separately, the data obtained with each instrument, and then comparing the resulting information of all the used instruments, and looking for aspects or situations that could be related to the predefined topics.

As for the validity of the instruments, and their results, we used triangulation as strategy. According to Flick (op.cit.) a triangulation can be made for qualitative researches, or even mixed researches, by comparing and interpreting the results from surveys, interviews and participant observation data. From all the strategies proposed by Stake (op.cit.), we used: a) triangulation of the data sources: as we explained

before, we analyzed such data sources, the information they have provided, and if in each context something remained the same, or changed, depending on how the participants reacted to the intervention; b) triangulation of theory: information derived from the revision of the theoretical aspects; c) and finally we used the triangulation of methodology: by interpreting our results, and contrasting them from what previous authors and researchers have obtained in similar experiences.

From this process a series of variables, categories and subcategories of analysis were obtained. Many of these are based on the previous work of Londoño, however, they were modified for this work adapting it to the theme. The results of these will be presented later according to the presentation of the interventions. However, it should be clarified that not all the results will be presented, but only those considered pertinent to each case will be included. Also, it should be noted that, although it is pointed out in the various DST methodologies that the workshop process includes the viewing of the resulting videos among the participants, this was not done in any of the cases, except for intervention I2, in which only four stories were projected for the group. This was due to time disposition in all the interventions (completion of the course and vacation leave).

Topic	Variable	Category	Subcategory (items to consider)
1. Student profile	Demographic profile	Age	<ul style="list-style-type: none"> • Adolescents (14-16 years old) • Young adults (18-25 and 23-29 years old)
		Sex	<ul style="list-style-type: none"> • Woman • Man
		Others	<ul style="list-style-type: none"> • Languages (mother tongue) • Country of origin • Family situation • Cultural capital
	Academic profile	Educational level	<ul style="list-style-type: none"> • High school (secondary education) • Undergraduate • Master's degree

	Perception about violence/nonviolence	ICT use	<ul style="list-style-type: none"> • Owning a cellphone, computer, tablet • Creating and sharing contents online or through other means.
		Peer violence Institutional violence Context violence	<ul style="list-style-type: none"> • Bullying • Cyberviolence • Negligence • Physical violence • Nonviolence
2. Resulting product	Formal content (the story)	Relation of the story with the life of the author	<ul style="list-style-type: none"> • Direct: events and actions directly related to the author; real. • Indirect: events and actions indirectly related to the author (third party stories') • None: there is no relationship to the author at all.
		General theme of the story	<p>From the proposed PDS typology:</p> <ul style="list-style-type: none"> • Events • About what is done • Characters (persons, objects, artifacts, pets) • About feelings (in general, or love or sentimental stories) • On discovery or learning (self-reflection) • Healing processes • Other people's stories with personal perspective • Review of events or actions of interest • Sociopolitical

			<ul style="list-style-type: none"> • Informative-expository
		Subtheme of the story	<ul style="list-style-type: none"> • Violence • Nonviolence • Other
	Formal expression (how the story is presented)	Media resources	<ul style="list-style-type: none"> • Voice (of the author) • Photographs • Drawings • Video • Texts • Music • Other audiovisual resources
		Narrative form	<p>Organization:</p> <ul style="list-style-type: none"> • Without structure • Structure simple and complete • Structure simple but incomplete • Complex structure
	Other characteristics	Author's identification	<ul style="list-style-type: none"> • The author identifies him/herself within the story • The author does not identifies him/herself within the story
		Titles and final credits	<ul style="list-style-type: none"> • It does have • It does not have
		Language	<ul style="list-style-type: none"> • Spanish • Catalan
3. Production process	Perception of the participants about the activity	<ul style="list-style-type: none"> • Activities that were liked • Activities that were not liked • About the preproduction, production and postproduction processes • Learning and utility about the methodology/ experience 	

	Aspects to be improved (difficulties) Aspects that need or need solutions (detected, made) Extrinsic and/or intrinsic factors	<ul style="list-style-type: none"> • In relation to the students • In relation to the educational contexts • Others (family issues, resources) 	
4. Educational contribution	Pedagogical contribution	<ul style="list-style-type: none"> • In relation to the students perceptions • In relation to the teachers perceptions 	<ul style="list-style-type: none"> • Technological skills • Communication skills • Coexistence skills • Self-reflection skills • Motivation • Empathy
	Possible uses and applications Limits		

2.4 Regarding ethics, legality and privacy of the study and products

For all the interventions, the recommendations made from the academy and the references focusing on the importance of ethics related to data management were taken into account. At all times, it was noted that the information provided would be handled with discretion, the anonymity of the participants would remain, unless they explicitly granted their permission for using their real names in this text, and in the subsequent upload of their videos to the internet.

As well, and as a way to gain the participants trust, we continuously emphasized that this was an activity with of purely academic purposes, and that the data would be handled under the terms of privacy and legality required for each context. This in order to let them know exactly the objectives of the study, the responsibilities of the researcher (guaranteeing the safety and control of the data and the publication of the stories) and the participants (to respect third-party copyrights). And to inform how the collected data (surveys, fieldwork recordings, and specially obtained videos) would be treated and/or published only for informative, and educational purposes, not transferring the materials to third parties, and that will not be used for profit.

For the intervention I1 a permission for participation and use of the image was elaborated to be signed by the students' parents or guardians (see model in annex), who are of legal age. For interventions I2 and I3 verbal agreements were made, and the right to privacy was respected, as some of the students requested their videos not to be uploaded to internet¹.

Regarding the use of names of the investigated participants, although for control they were asked to include their names in the surveys, those names will not be revealed and will be identified with the code of each intervention or referring to its context. However, the students and teachers interviewed, as well as those whose videos we used for the case study, will be mentioned by their first name.

In the case of the videos, there are two situations: in some cases the students identified themselves in the narrative, making a presentation with their names, or they included their name in the final credits. As already mentioned, the students who gave permission for publication are aware of this situation. On the legality of the contents of the stories: during the interventions, it was emphasized that the materials to be used were materials of their own production (videos, photographs, drawings and/or audio), or property of their families. In the case that the materials were not of their property, they were asked to explicitly - and in detail - include in the credits the full references of what was used, and what was not of their property. During all interventions it was constantly mentioned the importance of recognizing third-party copyrights, and the need that for the ending credits they had to include a) a legend specifying that the video was an academic activity, and b) a Creative Commons license (<https://creativecommons.org/>), specifying that the product was non-profit, recognizing the ownership of others' rights. It should be noted that, although this was emphasized, many participants, especially the students in intervention I1, did not comply with this requirement. In some cases of I2 and I3, the students did not make the references properly and did not include the final legend and/or the Creative Commons license.

¹ In this regard we want to point out that the videos that have explicit permission will be uploaded to the Digital Storytelling page of GREAV within the following months. This has not been done at the moment because, both the page and the server, are waiting to be modified.

2.5 Referential digital storytelling methodology

As has been said before, the methodology used was the one proposed by the StoryCenter. This methodology is the most renowned, cited and used, however it is noteworthy that even though the SC is a non-profit organization, its methodology is intended to be used, either within its own facilities, or in other locations, but to have access to their workshops participants have to make a payment .

It should be noted that its working process is mainly aimed at adults, who participate freely and without curricular or thematic "restrictions". In addition, the number of participants is reduced: from eight to fifteen people maximum. Their effective working times vary between one and three sessions (depending on the intensity of work, up to eight hours each day), and in general, the videos are intended to run from 1 to 5 minutes in length. It is to denote that all these characteristics come to us, either through the texts written by Lambert, or indirectly by the references of authors who have participated in the workshops of that center. Likewise, we believe this work process conditions the type, quantity and quality of the videos produced. On the latter point, noting that, in spite of any eventual technical difficulty, it is generally elaborated within spaces with all the technical possibilities to ensure the conclusion of the stories.

On this methodology, the same SC has made several changes over the years. Londoño (op.cit.) refers to how their methodologies have varied: according to the organization, they considered necessary to emphasize the narrative construction process, that is, the way in which the participants find their story, and how they intend to write it and share it. This methodological change was made from 2009, however, due to the exploratory nature of this work, we opted for using the first methodology proposed by the SC, since we considered that the second methodology would be more difficult to implement due to the characteristics of the groups and the contexts. This methodology proposes:

1) A series of principles, which are considered as pillars for the SC proposal (Lambert, 2006 in Londoño, op.cit.)

1.1) *Everyone has a story to tell*: we could say that this phrase, as well as slogan, has served to spread the potential of the stories from the personal, and to the social aspect and community building.

1.2) *Listening is difficult*: according to this idea, people belonging to Western culture tend not to pay attention to what they are told. The idea is for the author to capture the attention of his or her potential receiving public to establish a relationship between both of them.

1.3) *All people see, hear and perceive the world in different ways*: this means that each story is permeated by the point of view of each author, and that it is going to be expressed in whatever way it seems relevant according to different possibilities.

1.4) *Creative activity is human activity*: it is intended that each of the participants practice in a creative and free way the different expressive possibilities for their stories.

1.5) *Computers and technical resources are always flawed, but they are powerful tools for creativity*: although the technological side may be overwhelming, or even in some cases frightening, it is a question of discovering the tools' potentialities for creation, personal expression, and also for promoting digital literacy.

2) An activity path that has seven stages. Each stage has a series of specific activities to be developed by the participants, assisted by either the teachers or the workshop facilitators.

2.1) Presentation of the seven constitutive elements

2.1.1) Viewing examples

2.1.2) Making exercises to recognize the elements.

2.2) Find your own story

2.2.1) Identification of a topic or fact of interest.

2.2.2) Making the first Story Circle.

2.3) Approach to the script

2.3.1) Making exercises that facilitate the writing of a preliminary script

2.3.2) Correction or modification of the script

2.3.3) Repeating the Story Circle.

2.4) Approach to the storyboard

2.4.1) Selection of the material to be used.

2.4.2) Define and order the sequence of images, transitions, and visual effects, as well as how other elements (voice, music, and sound effects) will be integrated.

2.5) Creation and/or processing of audiovisual resources

2.5.1) Review of the preliminary script and storyboard in relation to the audio-visual resources that are contemplated or needed to create the story.

2.5.2) Digitizing and/or importing photographs and videos to computer.*

2.5.3) Correction or improvement of the materials (quality in terms of resolution or size).

2.5.4) Making, selecting, digitizing and/or importing audio tracks (music and sound effects).

2.5.5) Recording and digitizing the voice.

2.6) Editing the video

2.6.1) Perform the final assembly in a video editing program.*

2.6.2) Make correction to the video if necessary.*

2.6.3) Generation of the final file.

2.7) Sharing the story

2.7.1) Present the video either again in the Story Circle or in a group screening (with people outside the workshop).

While all processes in the activity path do not need much explanation, certain specifications need to be made in relation to our own process:

2.1) Presentation of the seven constitutive elements

In this regard, we initiated the activities in the three interventions by presenting the seven constitutive elements proposed by the SC. However, in I1 it was modified in order to make it simpler and understandable for the students. Also in the three experiences we projected a few personal digital stories², as a means for exemplifying the different elements required for making a PDS.

2.2) Find your own story

As we said before, in all the interventions there was a modification to this aspect, since it was requested that the subject, although personal (they as the protagonists, or

² In all cases it was recommended to access the GREAV's Digital Storytelling portal so that the students could see more examples.

In the case of I2, the video of Pedro Meyer (see above) was also projected as an historical introduction.

functioning as narrators of a third party's story), had to be focus on issues related to violence, school violence, or nonviolence and coexistence, experienced, witnessed or in a wishful manner. This meant a change in the methodology, since in general, participants are free to choose the theme of their stories.

2.3) Script approach

For this step, only during I1 a collaborative writing exercise was carried out, in order to develop a story from the "Random Words" technique (through random words that each participant gives to the facilitator, a story is created, no matter how crazy it may be, so the group can see how anyone can create a story with few elements).

We asked to all the participants to write a preliminary script on a half a sheet of paper to be presented and corrected during the sessions. In the specific case of I1, despite the fact that they were asked to do so, none of the students did it, in order to promote the interest of the activity, they proceeded directly to the creation of the storyboard. The story's correction was made on their storyboards.

On the aspect of the **Story Circle**: in our interventions, we tried to do this activity, however, in I1 was not possible to do it, in I2 was performed with only half of the group, and in I3 was performed with the four participants at the beginning of the second session. In this methodology, much emphasis is placed not only on the author's oral and written expression, but also on listening to others, listening to their stories and being able to give feedback through the Story Circle.

For this activity all the participants sit in a circle and begin, in a first instance to share their ideas about the possible stories to develop, find the subject, talk about their doubts, or obstacles. Participants must listen attentively, respectfully and without prejudices. It can be that when everyone has finished talking, a dynamic of discussion and questions is initiated, or the group intervene as each participant finishes exposing his or her story.

In a second instance, the participants present out a more defined story. In this second stage, it is intended that the author clarifies the narrative structure: if the other participants do not find it, they communicate it to the author. In addition, they provide ideas for the creation of the story: suggestions for materials to use, types of camera

shots that can work, styles of music for soundtrack, or the participants offer their help to collaborate with among each other.

This process attends not only to the self-narrative, but to listening to the stories of others, so that a double process of reflection is performed: the self-reflection and reflection on the experiences of others. In addition, attention is paid to the emotional connection, both of the emotions that are wanted to share in the story itself, and the established connection with the other participants. According to the Prairienet of the University of Illinois (Community Informatics Initiative, 2011 in Londoño, op.cit.) the Story Circle, has therapeutic characteristics in itself, since people find a safe place to share part of their lives, whether with situations or feelings difficult to process. However, it is here when the participants are listened to by others, making a first empathic connection, help him or her to reprocess possible perceptions, giving the possibility to the authors to modify their points of view from negative to positive. However, although the SC recognizes this activity's particularity, and that the facilitators should be ready if emotional continence is needed, for them it does not pretend to have therapeutic capacities, but only those about the personal transformation and the creation of the story (Lambert, 2007).

2.5) Creation and / or processing of audiovisual resources and 2.6) Editing the video

For this stage, it was clear the fact that, although the workshops of this methodology have been designed to be carried out in settings with all the necessary equipment (computers, scanners, printers, video recorders, audio recorders, microphones, all the editing software, etc.), many of the workshops' participants now choose to make their videos through the use of cell phones and electronic tablets. In our particular case, none of these production activities were conducted within the classroom. Only I2 had a media classroom, but all the preproduction, production and post-production work was done outside of it.

2.7) Sharing the story

As stated above, this part of the methodology was not carried out due to time constraints. Only four of the stories were projected during I2's final session. It should also be noted that in all the interventions there was a strong reluctance to have the stories shared with the classmates.

3. Description and analysis of the interventions

The results obtained with the three interventions are presented below. First, and for each intervention, we will make a brief review of the application context, the demographic and academic characteristics of the students, and the perceptions regarding the violence or nonviolence that they have. Later we will present an analysis matrix of the videos produced, taking into account the formal content and the formal expression of the videos. Also the perceptions regarding the educational contribution of the activity will be presented. For the presentation of the results, we chose to mix the results obtained by all the instruments used. However, in this analysis we are only going to present the interpretation of the most significant results. For visualizing all the answers and their corresponding percentages, we included the surveys' results and their graphics as annexes.

3.1 Intervention I1

This intervention took place in a public secondary school⁵ in Mexico City during the months of January and February, in 2015. The school is located in the north occidental part of Mexico City in a low middle class neighborhood, surrounded by other neighborhoods with high-crime rates (theft, racketeering) and deficiencies in public services (bad pavements, poor public lighting, abandoned buildings, etc.). This school, as others in the country, has a standardized size and distribution, and there's an evident lack of maintenance. Although this is an "extended hours" school (from 7 am to 4 pm) and it should be fully equipped, clean and maintained as the students spend a lot of time in the place, however, this is not the case. The classrooms have just the basic materials to work with, the sanitary services are in poor condition, and the multimedia classroom for general use has outdated computers without internet connection. For this reason, we cannot talk about material resources, since we did not have access to them, and all the production work the students developed in their homes.

⁵ There is a difference in Mexican schooling system regarding basic education. A "primary school" begins when usually the children are 6 years old and finishes six years later when they're around 12 years old. The children go to a "secondary school" in their twelves and would finish it when they're approximately 15 years old. Then, they can access "preparatory school" for another three years and be ready to access to higher education and university studies on their 18 years old. This means that we have a separate system of "secondary" and "preparatory" or baccalaureate instead of a "high school" system. We will refer to the school as "secondary" or "high school".

In order to access this school, an interview with the principal was requested, since it is in fact very hard to enter the Mexican school system without a permit from higher authorities, or without being part of an institutionalized project. The principal accepted to be part of the investigation, giving permission to work with a third grade group without music lessons due to the titular teacher was in pregnancy leave.

As part of the support given to the researcher, there was established that miss Marilú⁶, a third grade prefect and responsible for the group during the teacher's absence, would facilitate the workshop activities (helping with getting the consent forms signed by the parents or tutors, or moving the group around rooms where the workshop was made); but she was not present during the classes, and no other person was assigned as assistance, being only the researcher the teacher/facilitator during the experience.

The prefect teacher, along with the principal established that the story developed by the students should be evaluated as part of their bimonthly grading system. As considering the group's characteristics, they considered it as an "incentive" for the students to participate, but at certain point, as it would be stated later, the group was non participative, and with low achievement levels. In this case, there was no direct impact on the grading. We passed a list with information regarding the attendances of the students, and the delivery of products, leaving for the teachers in charge the final qualification decision. This was done basically because there was no real involvement of the other teachers in the process, and they did not know how the stories could be qualified using a rubric format.

The workshop was assigned with 16 sessions of 50 minutes each. None of the sessions were consecutive and there was not a possibility to merge with other lessons or teachers in order to have more working hours. In fact, sessions ended up being of less than 40 minutes due to school rooms exchanges every hour, so students slow themselves down to avoid having effective lessons' time.

As research objectives of this intervention we wanted: a) to test with high school students the traditional methodology, in order to explore its possibilities and limits; b) to obtain data that would allow us to solve the questions and objectives initially drawn by the main research.

⁶ She granted permission to use her first name.

3.1.1 Students' profile

3.1.1.1 Demographic and academic profile

The group was constituted of third graders of secondary school education, 18 male students and 11 females, between the ages of 14 and 16 years old. Two weeks after the workshop started one of the male students was expelled due to disciplinary issues, and a week later was replaced by a new male student.

All of the students were Mexican, their mother tongue is Spanish. The majority of them lived with both their parents, a followed by those who lived with just one of the parents. According to the surveys, most of them considered having a good relationship with the people they lived with. Despite these responses, teacher Marilú said during the interview that the school authorities have detected that most of the students are almost abandoned, suffering from negligence on the part of their parents, that many are left by both parents without any supervision (largely due to their economic situation). Also, she pointed out, there is no involvement of parents or guardians in the education of the youngsters.

According to their cultural consumption, most of them marked as the main activity "Watching television" (44.8%) and "Surfing the internet" (62.1%), as their favorite cultural activities, and few of them recognized that they read books or magazines on regular basis. The results of this question led us to establish that there was a lack of consumption of cultural products besides those provided by television and the internet.

In order to complete this part of the students' profile, in terms of academic profile, there were students with outstanding academic performances (two of the, according to their records); and two students, a man and a woman, both with speech problems, and also learning disabilities (processing information; comprehension, etc.).

3.1.1.2 ICT use

Regarding the use of ICT, most of the students reported using a shared computer in a common room, followed by those who using it from a personal computer. But it is to notice that 50% of them accessed internet from their cell phones, with no supervision. The majority of the students used internet: mainly for using social media, to download

music or videos and communicating with their friends. This meaning that students are content consumers, but not content creators. And that most of the activities are with communication or leisure purposes.

Regarding the use of devices, only some of the students reported having taken photos with a digital camera, but almost half of them have taken pictures with a cell phone. Most of them have never used a camcorder, but with the cell phone they have recorded videos some times. This again, leads us to interpret that since the majority of the students are of reduced economic resources, they do not have access to other type of electronic devices, being the cell phone, a device that almost the 80% of the students owned, and the fastest and easiest way to make photographs and videos, however, even though the cell phones have the option, few have been curious to make audio recordings or make multimedia presentations.

For the subcategory referred to the consumption or creation of stories, the majority of the students responded watching or reading stories on the internet, followed by the option of television and books. Again, this result is in concordance with the previous question regarding cultural consumption and use of technology.

When we asked if the students liked to tell stories, the opinion was divided. A 63% of them responded to the fact that they like to tell stories, against a 37% who responded that they did not like it. However, all of them responded to the following question regarding the type of stories they like to tell, being the options “about things that really happened” and “about things that I feel or that I am interested on” the ones with the highest percentages; they also affirmed that the 96.2% like to tell the stories just verbally. This is to notice, because only one student responded liking also drawing as a media to tell the stories, but none of them marked the option about writing the story.

3.1.1.3 Perception about violence/nonviolence

Regarding the variable about the perception of violence and nonviolence, the acquisition of responses through the surveys can be considered as deviant, and this is why we won't include the surveys' responses. As we have already mentioned, this section of the instrument had already been used previously, and had yielded significant results when it was applied. In this occasion, the students decided not to answer the questions, and many of the reagents were left blank. We believe that, at least in part,

this was due to the fact that the surveys were responded while another titular teacher was in charge of the application.

However, some of them marked some options that could serve to identify certain problems inside the school, despite two facts: 1) only a 6.9% considered their school as “very violent”, 4% considered it as “violent”, but a 58.6% considered it as “not so violent” and a 20.7% as “not violent”; and 2) even though many of the questions were left black, a few of them corresponded to some items, specially to the dimension of cyberviolence⁷. For example, 4 students responded affirmative to be threatened by a schoolmate; 3 to the fact that a schoolmate impersonated them; 3 to “a schoolmate made malicious comments about me or divulged my secrets”; 3 to “I was offended by a schoolmate”; 2 to the item “a schoolmate shared my photos/videos without my permission”, 2 to “I was blackmailed by a schoolmate”; 4 to the item “An unknown person contacted me and wanted me to meet him/she in person”; 4 to “An unknown person asked me for photos or videos of me naked or in a sexual attitude”; 3 to “and unknown person offered me money in exchange for sex (live or via the internet)”.

The perception of the perfect teacher in charge (as well as other teachers with whom we talked to), is that in general, secondary students are highly disruptive, and in many cases violent; and with the increasing of cyberviolence cases permeating students’ relationships in and out of school. In particular this group was considered by all the teachers as “highly problematic”. During the field work, this perception was effectively verified. The students were not only disruptive, but also violent towards their classmates, exposing physical violence (blows, slaps), verbal violence (insults, verbal abuse, ill comments - especially amongst the girls-), and also a couple of extreme situations (sexual harassment, illegal substances introduction and distribution) were detected.

Although we cannot consider the responses regarding the perception of violence and nonviolence as statistically significant, these responses (although few), coupled with observations in the field, as well as talks with teachers, and what was answered in the open questions, we can say that students actually suffer from violence, but they cannot identify and/or express it properly. Either because of mistrust, lack of personal and

⁷ At this point, it should be clarified that these answers, nor the others obtained by whole the instrument can be considered as statistically acceptable, since the students not only did not mark the options, they also did not follow the instructions given in each reagent, and they marked the answers as they wanted, altering in great manner the results. This is why these results are used only as an illustrative background.

communicative skills, or because their mental scripts are already deeply entrenched, and where violence has become naturalized.

This could be more significant, because in the open question "In addition to the school's disciplinary measures, what would you do to make your school a safer place, free of violence and conducive to study", the students responded, mostly with answers or scripts used by authorities and/or relatives. Responses such as "(To put) camera surveillance", "more surveillance", "cops inside the school", "to check backpacks", had been previously identified in the previous work done in Mexico by this researcher. Such "solutions" respond to a "police view" of how to get a safer school. In fact, this vision began in Mexico with the program called "Programa Escuela Segura" ("Safe School Program") and where the security measures of the program corresponded initially to the use of cameras, checking backpacks at the entrances, and the incorporation of police elements for the surveillance of schools' entrances. Although, due to the circumstances of the country, it can be understood that they opt for these actions, we know that these do not improve the climate of coexistence within the schools.

However, a few of the students answered this question in a more focused way on nonviolence, giving solutions towards coexistence in a more human way, and based on the improvement of their relationships, as "to solve well the problems between peers", "to help each other", "treating us with respect". Calling our attention the answers: "that we can talk with the counselors" and "that they take care of us more in the recess, pay attention to us, that they listen to us all". Noting with this the evident need that the students have not only to be heard, but also that the adults present in their lives take care of them.

3.1.2 Resulting products

The matrix of analysis of the stories is presented below. It shows the most outstanding elements around the formal content and the formal expression, as well as other characteristics or annotations with respect to the PDS developed by the high school students.

Table 6. Matrix of analysis. PDS Intervention 1			
Title	Formal content	Formal expression	Other characteristics
1. "La secundaria"	Direct. About feelings (towards her high school trajectory).	Mostly with her photos. Few downloaded images. Narrated with her voice. Soundtrack included. With title and no final credits.	She identifies herself. Structure is simple and incomplete. It can be noticed that the narration is improvised. Evident background noise. Duration: 2:50 min.
2. "Mi historia"	Direct. About events. Bullying (as a victim).	Mostly with simple drawings, a photo and texts. Narrated with her voice. No soundtrack. No title or final credits.	She identifies herself. Structure is simple but complete. There is a notion of self-reflection about her experience. Duration: 2:27 min.
3. "No a la violencia"*	Direct. About events. Bullying.	All the photos are selfies. Narrated with her voice. No soundtrack during the video, just at the end. No title or final credits.	She identifies herself. Structure is simple and incomplete. It can be noticed that the narration is improvised. Evident background noise. Duration: 1:18 min.
4. "Mi película"	Direct. About events (about skipping classes).	Some photos of her property. Some drawings made by herself and some downloaded images. Narrated with her voice. No soundtrack. Title and final credits.	She does not identify herself. Structure simple and incomplete. It can be noticed that the narration is improvised. Evident background noise. Duration: 1:13 min.
5. "Mi experiencia"	Direct. About events. Bullying (as an aggressor).	Just one photo of his property. The rest images downloaded from internet. Narrated with his voice. No soundtrack. Title and final credits.	He identifies himself. Structure simple but complete. It can be noticed that he work on the narration recording previously. Some self-reflection

			<p>about his actions as a bully is made.</p> <p>Duration: 1:25</p>
6. "Mi historia"	Direct. About events.	Photos of his property. Texts. No narrating voice. With soundtrack. Title, and no final credits.	<p>He does not present himself. Structure is incomplete and unclear: no real theme can be found (something about him and his family).</p> <p>Duration: 1:07</p>
7. "Los días felices en mi escuela preescolar, primaria y secundaria"	Direct. About events (about her academic trajectory).	Photos of her property. Texts. No narrating voice. With soundtrack. Title and final credits.	<p>She does not identify herself. There is no narrative structure.</p> <p>It is more a linear and chronological presentation of his photographs in the different school contexts.</p> <p>Duration: 1:58 min.</p>
8. "Mi vivencia en la primaria"	Direct. About events. Bullying (as a victim).	Photos of her property. Drawings she made. Some downloaded images. With soundtrack. She narrates with her own voice but the music covers it. Title and final credits.	<p>She identifies herself. Structure simple but complete.</p> <p>This story is important as she identified herself as a victim of bullying, physical and psychological violence for many years, and institutional violence. Leading her to self-harming thoughts.</p> <p>Duration: 5:23 min.</p>
9. "Pelea"	Direct. About events. Physical violence.	Images downloaded from internet. Texts. No narrating voice. With soundtrack. Title and final credits.	<p>He identifies himself. Structure simple, and complete.</p> <p>The violence situation is not school violence.</p>

			Duration: 1:17
10. "Basketbol"	Direct. About what is done. Sports (basketball).	Mostly through texts, some drawings and photos of his property. No narrating voice. With soundtrack. No title or final credits. It was made completely with the cellphone.	He identifies himself. Structure simple, but incomplete. It is more like a lineal presentation of his photos. Duration: 1:33 min.
11. "Esta es mi historia"*	Direct. About events. Bullying (as a victim).	Some personal photos, some downloaded images, texts. No narrating voice. With soundtrack. Title and final credits.	He does not identify himself. Structure simple, but incomplete. Duration: 1:14 min.
12. "Mi historia personal"*	Direct. About what is done (military camp activities).	Personal photos. Texts. He narrates with his own voice. No soundtrack. No title, but final credits. Includes transitions with effects.	He identifies himself. Structure simple, but incomplete. There is some personal reflection on what he does, the military camp being "his dream" fulfilled. Duration: 1:48 min.
13. "Yo soy..."	Direct. On discovery or learning (self-reflection).	Drawings made by herself. And a couple of downloaded images. She narrates with her own voice. Music just at the end of the video. Title and final credits.	She identifies herself. Structure simple, and complete. In this story the processes of pre-production, production and post-production are evident. There is a process of self-reflection present in the story. Duration: 1:23 min.
*The titles marked with * do not have the title present in the video. This title was provided later by the students in the outbound survey.			

From this analysis we can observe that six of the stories have school violence as sub-theme, being bullying the most frequent dimension. In addition, it was detected a case of institutional violence (school towards the student), one of violence outside school (a fight between friends), and a case of self-harming tendencies (self-inflicted violence referred as suicidal thoughts by the student). One of the stories, one of the authors recognized himself as an aggressor (a bully), and where he self-reflects on why he did it.

Likewise, this same analysis showed that most of the students did not make the necessary effort in terms of preproduction (script writing, election or imaging), or production (some improvised narratives, with the exception of three stories narrations were not previously tested), or post-production (there is no care to finalize the video), etc.

Only in four of the stories is there a process of self-reflection on the part of the authors about what they felt during the event. The others did not incorporate any element of self-reflection, presenting a story (which in some cases it is not recognizable as one), and where with difficulty the viewers can identify themselves with what was presented.

3.1.3 Production process

During the final session, twelve of the thirteen students who presented the video, took the outbound survey. In this survey they were asked about their perception on their work. Here are some of the most significant answers:

About the production process, the students considered that the preproduction phase, including the search of materials, information and creation of the script, was "a little difficult" for them. Being only the creation of the storyboard the process that was qualified as "not difficult".

In order to obtain audiovisual material for the creation of the story, to select and import the materials for editing, and to obtain the technical resources necessary for the production of the video, most of the students considered that it was "not difficult" to perform. But, they pointed out as "a little difficult" when they were asked about creating new audiovisual materials.

However, when we asked how hard it was to get the software needed for editing, 50% of respondents noted that it had been "a little difficult" to do. Answer that contradicts, in part, those provided previously, as well as the consecutive question, since in that one 50% responded that the use of the software had not been difficult, but editing the video was considered as "not difficult" by only 33.3% of them. What points to us that it is not clear if getting the software was difficult because they did not have the necessary technical and financial resources, but they were able to use it (because of the explanations gave during the intervention, as well as in their media class), or that there is a contradiction in the answers that would require clarification through the modification of the survey.

The multiple-choice closed questions were complemented with open-ended questions, where we can see that most of them claimed to have the technical knowledge to make the video, in addition to having previously with the materials to make the story (what also contradicts partially the answers of the closed-ended questions). Some expressed having the ability to manage the technology, as well as having the support of family and friends for the video as part of their process. Only the student with learning disability indicated that the activity was not easy to carry out.

In addition, a few students noted that some the obstacles and problems when doing the activity were digitizing, and converting audio files. It should be noted here that, although the school did not have the technological or infrastructure facilities necessary for the development of the workshop activities, in all sessions the researcher brought her computer equipment, voice recorder, microphone and video cameras. This not only for procedural demonstrations, but also for students to bring the materials in order to help them in their productions during the class. But, even though a session was withdrawn exclusively for this purpose, none of the students brought the materials when they were instructed. However, they considered that the information provided by the researcher-facilitator around the activities to be developed were sufficient to assist them with the completion of their work.

3.1.4 Educational contribution

Regarding the last part corresponding to the aspects to be improved (difficulties, solutions, possibilities of use and limitations), and other influential factors, we consider them related to those about the educational contribution of the activity, in relation to the students' perceptions and their self-reflection about their performances.

We started asking the participants if they were motivated to make a video, to which most of them replied that they "agreed" and "barely agreed" to do it; however, later most of them indicated to be motivated to know more about how making videos, and to better handle the software. And while most of them agreed that a personal experience motivated them to do the work, 50% of them indicated that it would be much easier to do it on fictional topics or about third-person stories. In addition, 66.7% indicated that they would not like to share their story with their peers.

Most of the students considered that the final product reflects their thinking, their experiences and their opinions, and that they were satisfied with what was accomplished. However, in the next question most of them considered their story not to be emotional or that it reflect their feelings to the viewers. In relation to this question, it is important to note that when we asked if they considered their voice as indispensable to tell their story, by providing to more emotional content to it, only four students responded that they were in agreement with this affirmation, being that most of them do not considered the voice as important for the story.

These results are contradictory, because although there is a certain degree of satisfaction in the students, apparently some of them were not able to identify that what they express in a personal way can be loaded with emotions and feelings, transmittable to a third person. In addition, since most of them responded in the initial survey that they like to tell stories with their own voice, it is surprising that they could not identify the potentiality of it in a PDS as a means to establish a connection with a receiver, even though this was talked during the workshop. This is more evident when later on they agreed (41.7%) and totally agreed (50%) about to the potentiality of the PDS as tools to address issues of violence and coexistence in schools.

However, the answers that gave us more information are the ones provided by the open answers. In those, we found that the students believe that it is necessary to have other alternatives to provide them with information to better understand the problems of violence, sexuality, addictions, coexistence and human rights, since they considered it to be as "to read an experience that is told to you by the person who lived it", or recognizing that learning from different alternatives (multimedia videos, video games, etc.) is "a good idea" and "fun". But two responses in this regard caught our attention, a student said that using these means helps "so they [teachers, other people] realize what they [the students] actually feel and go through", and because they [the students] can "vent" themselves.

Both answers suggest that although the close-ended questions do not show the correlations between technology, the creation of an emotive story, and the reception of the same, they can identify that through other means, their problematic situations can be seen, as well as becoming a way of processing emotions. This idea was confirmed later when asked whether the video made them feel or see in a different way the problems they experienced, and they say that it allowed them to "let off steam", that made them "reflect on what they did to other people, realizing that you did things wrong", and because "I had not told anyone and that made me feel better".

Thus, we can say that the students could perceive not only some improvement in their technological skills; but above all, the making the PDS helped -in some cases- to carry out processes of self-reflection around experienced problems, or, they felt that the videos were a platform where they could express themselves and be heard (even though it was only the researcher who received those messages).

3.1.5 Intervention I1 case study

The selection of the analyzed case study videos of all the interventions was made accordingly to the following criteria:

- Formal content: a) a structured and complete story, with beginning, a middle part and a final; b) that the theme (or sub-theme) was related to violence or nonviolence.
- Formal expression: that all of the multimedia resources used were either of the author's property or well-credited at the end of the video. That the resources had an adequate management within the story (rhythm, clarity, which would accompany the narration).
- The level of emotional impact of the story (according to the author / researcher; although a very subjective criteria, this was important).
- If any additional information was obtained by means of the other instruments that served us to triangulate the information.

For the I1 intervention we decided to analyze the video "Yo soy..." ("I am ..."), made by a 14 years old female student named Marcela. This PDS complies with the criteria set out above for the analysis.

First, from the formal content part, Marcela's story is clear: she begins by introducing herself, recognizing herself as a dedicated student that also helps her classmates. The story reaches the dramatic question, which is made explicit by herself: the fact that has a hard time trying to express herself (verbally and sentimentally), believing it annoys the people around her. The way in which she found a solution to this situation, was through self-expression through drawing. At the end of the story, she states that she intends to continue improving on her communication skills, and continuing to be herself.



Photo 3. Intervention I1 case study (frame 1)

In the formal expression part: with the exception of two images included at the end of the story (Internet downloads), all images are drawings made by the student. From the beginning of the activity she decided that she wanted to tell her story with her drawings. And she is very good at it. She did not use soundtrack, except when the final credits start. She narrates with her own voice, and it is noticeable the effort as is evident that she rehearsed the narration (she makes voice inflections, adequate pauses, what is narrated coincides with the images).

Marcela's PDS can be considered as a narrative on discovery or learning (self-reflection). Although she does not talk about issues of violence or nonviolence,

although it is a very short video, she gives an account of her self-perception regarding her lack of communicative and even sentimental skills, and what derives from it. In the story, it can be perceived both the emotion she is trying to convey, and at the same time the desire to continue improving in this aspect. At the end of the narrative she says "but I want to improve on that little detail, and until I try, I'll continue being the same as I am today."



Photo 4. Intervention I1 case study (frame 2)

This girl was one of the few students of this intervention who asked for help for creating her story. We helped her to correct it on the storyboard she made. She also participated in all the activities, and by helping one of the boys in the classroom (her boyfriend) and one of the students with learning problems.

In her surveys, Marcela showed to be among the most empathetic students (defending the girl with learning problems that was constantly bullied by her classmates). Likewise, although she acknowledged that at some point it was difficult to make the drawings according to the story, and the lack of time for doing it, she agreed that this exercise helped her to tell her story, and learn more about the management of technology. At the end she self-evaluated her performance with an "I think I did it very well".



Photo 5. Intervention I1 case study (frame 3)

This student empathic and collaborative skills were also recognized by the prefect teacher, who also considered Marcela's story as the best of the class. But she also recognized that in spite of the good academic performance and the good disposition of Marcela to studying and helping her classmates, she had problems to expressing herself with more determination.

3.1.6 Observations on intervention I1

For what we exposed previously, there were a series of situations we had to deal with. The traditional methodological steps were followed as indicated previously, and even though we finished the experience and got some digital stories done, the conditions were not ideal for the development of this project. However, even though we can establish that this first intervention was treacherous and uneven, we can consider it as successful in terms of research, as we confronted a series of real problems that undergo in conflicted settings that can be contrasted against best practices illustrated in the different references we reviewed, and where they have had better working conditions to work. Some of the issues we encountered during this first approach:

1) Consent forms when working with underage students

As stated before (and following Londoño's work) there's a necessity to use the consent forms while working with underage students. But we had to deal with: a) students did not deliver the forms when required. This slowed the research process from the beginning as we couldn't record the sessions; b) when students gave their parents and/or tutors the forms, they did not explain the activity. This situation generated a series of misunderstandings with some of the parents. It was considered important they also needed to understand the project and let the researcher know about learning disabilities (as indicated previously), and let the researcher know about a violent event (in one family) and the fear of sharing such experience.

2) Group management

When best practices are described, some of them relate to schools with established working conditions even before the project starts (as they probably know the methodology in advance, have better facilities and resources), or some of them relate to specific centers that have also the resources and facilities, as probably is part of their regular work (for example the SC).

One of the aspects related to school organization and resources is related to group sizes: secondary schools in Mexico have big classes (up to 35 persons in average), and no teacher assistants; this results in a management issue, particularly with groups as the one we worked with.

If this methodology is going to be applied in this kind of contexts, and working with problematic classes, there is a need to separate "groups" from inside the group as their disruptive behavior generates a climate of confrontation amongst students and increases the possibility of lack of understanding and interest; there is an impossibility to generate an intimate climate that allows empathizing with the students and their peers' stories; and it results in an obvious increase of works not accomplished.

3) Working space and mobility

As previously said, the secondary school conditions were far from ideal for the development of the workshop. It is clear that the space where a PDS workshop is going to take place has to be a place with the minimum facilities and the possibility of

movement to control the groups and help the students and to generate a creative, non-fixed atmosphere.

4) Apathy

This point was discussed during the interview with the prefect teacher, as an important situation to consider: "I think it was a good idea to have chosen this group, although it took some work, because it was to try to get the students to express themselves (...) The main obstacles were the students themselves, their lack of interest, their negativity at the beginning of work (...), apart from their apathy, laziness, in some there was fear, in others introversion. And what has been achieved I think was a good thing".

Indeed, it was a group of difficult management, with many familiar, contextual problems, deficiencies in literacies, as well as in personal skills and socialization skills, evidenced by the field work and what was said in their stories. This situation was also recognized by the prefect teacher, as an important factor in the academic and personal development of students. That is, it would be more necessary for the parents to get involved with their children, so that they had better academic (and personal) performances. From within the school system, we also believe that being a group stigmatized by all teachers, does not contribute to the students leaving their apathetic attitude towards school.

On the more general aspects of the experience in this context, and in agreement with what we have been outlining before, we consider that the stories created in this intervention reflect many of the needs of the students, - beyond the technological appropriation or the academic results-, but in psychological terms and development of personal skills. In the words of the prefect teacher Marilú "they need help, because having or carrying these situations sometimes marks you. Maybe they do not see it now, but later it can mark them, and it can be a problem in how they relate to other people".

Likewise, we believe that the activity was able to promote students' self-reflexive skills, about what they did well or what they did wrong, about their values, or about situations of violence suffered or exercised. The prefect teacher reinforced this idea, by saying that if the students do not speak it, many things remain in themselves, which teachers are often unaware of, recognizing that the methodology can help to promote the

students' freedom of expression, so that the teachers by analyzing the results, can contribute in the students' self-reflection and communication skills.

At the end of the interview with the prefect teacher, she considered that the project would be adequate to be implemented in these contexts, but in a more selective (with previously detected students) and transversal manner, with support from other school departments (counseling, psychology, tutors), in order to deal with psychological and social problems in a more integral way; in addition, it would be recommended to implement a follow up on the students' psycho-pedagogical progress along their high school years.

To conclude the analysis of this intervention, it is noticeable that these stories allow the possibility for making normalized tacit experiences into explicit representations. In some cases, we detected strong a contradiction between what the students responded in the surveys, what was observed during the work in the classroom, and what is expressed in the digital stories. Meaning, it would be necessary to standardize these perceptions in the students, especially around violence, since it is deeply naturalized, though unrecognizable in its dimensions. In addition, students are not able to recognize nonviolent practices, identifying restrictive and police measures with safety or conducive to an improvement in the educational climate, but not seeing that the possibility of change is basically within in them.

3.2 Intervention I2

The second intervention was carried out at the University of Barcelona, in the Faculty of Education. This university is a Spanish public university, based in the city of the same name. The Faculty of Education is located at the Mundet Campus.

The researcher was invited to participate by the titular teacher (a member of the GREAV research team) as facilitator of the methodology of DST, an activity that was already contemplated within the curriculum of the first semester class "Uses, possibilities and limits of the ICT" of the degree in Social Education. The titular teacher, - Cristina, who had also taken a DST workshop at the university and participated as facilitator in other DST interventions-, considered interesting that her students knew the methodology "as a proposal of intervention in their future jobs, for the benefits it can offer to both individuals and community. In addition it [the DST methodology] allows to work on digital competences as part of the class' subject".

The sessions were held in a classroom of the faculty, which had computer equipment and a video projector, as well as internet access. However, the software was outdated and no other devices were available (scanner, printer, microphones, etc.). All of the production and postproduction processes were carried out by the students at their homes. The activities will be held from November 18th to December 23rd, 2015, in eight sessions of approximately one and a half hours.

The teacher during the sessions worked as a support for the researcher, helping the students to create their stories and find their stories, contributing with data and information about editing programs, etc. In the curriculum it was established that the activity would be qualified. For this intervention a rubric⁸ was developed based on the proposals of Ohler (2013), the Educational uses of Storytelling site of the University of Houston (<http://digitalstorytelling.coe.uh.edu/>) and Barrett (2006). We evaluated the stories accordingly to this rubric, but the final grade decision was made by the teacher.

As research objectives of this intervention we wanted: a) to test with undergraduate students the traditional methodology, in order to explore its possibilities and limits; b) to obtain data that would allow us to solve the questions and objectives initially drawn by the main research.

3.2.1 Student's profile

3.2.1.1 Demographic and academic profile

As noted before, this intervention was carried out with first semester students. The group consisted of 28 people, 23 women and 5 men, whose ages ranged from 18 years old to 25 years old. This group was not asked about their family situation, because they were all adults.

The titular lecturer helped in describing the group and their academic profile: "half [of the students] came from one training cycle and the other half from high school; most of them had taken the monitors course. This implies that the academic activities to which they were accustomed are of a [traditional] nature: lectures, assessment by examinations, and writing sequences of activities with vulnerable groups (children, immigrants with disadvantaged conditions, and the elderly)". Meaning that these

⁸ For the complete rubric proposal see annex.

students were not accustomed to classes with a constructivist perspective, or where they were asked to create a projects as a means for develop and evaluate a course.

On the question of cultural consumption, the answers were much more varied than those obtained in I1, however, watching television was the most frequent activity, followed by internet browsing, going to concerts, and studying. It is to notice that reading books, comics or going to the movies were not among the most frequent activities made by this groups, but it is noteworthy that many of them were volunteering, which is consistent with their academic profile.

3.2.1.2 ICT use

Regarding the participants' self-perception about computer and internet management, almost half of them considered their management to be advanced, against the other percentage who considered having an intermediate level; however, some admitted that their usage had a basic level. In this respect, the teacher indicated that at the beginning of the course "[the students] denied technology as a good for society, as well as they did not consider themselves as digital competent", which contradicts in part the students' answers of this part of the survey. However, further on with the open questions we could affirm that, in fact, a lack of digital literacies, as many of them found in technology's use an obstacle for creating their stories.

Also, most of them indicated that their internet use was mainly for accessing to social media (Facebook, Twitter), followed by doing searches on things that have a personal interest. Few indicated that they used it to do school research or to communicate with their friends. Most made use of the internet from computers for personal use, followed by accessing through their cell phones.

About the use of other electronic devices, the students pointed out that they had used several times digital cameras to take pictures and videos, as well as for doing such activities with their cell phones. On this use, students also indicated that they almost never use the cell phone to make voice recordings.

Regarding the question about whether they had made personal presentations of the Power Point type, most answered that they had done them previously. However, from what they answered in the open question, it is noted that this use was not personal, but academic. Most of the online publications of content that the students have done have

been through Facebook, with a minor use of Instagram and Wordpress as publishing platforms.

On the story creation subcategory, the vast majority of students responded that they like to see or read stories, mainly through books, the internet, or television. Curiously, this answer contradicts the question of cultural consumption, since the books did not appear as a more chosen response. Now, on the question if they liked to tell stories, most answered yes, but almost a 30% of them answered no. However, they responded that when telling stories they like to do it about things they feel or that interest them, or facts that have actually happened. And the most chosen way to do it was through the voice, followed by writing, and drawing.

3.2.1.3 Perception about violence/nonviolence

On this dimension no reagents were applied as in the survey with adolescents. It was considered that, as adults and students of Social Education, with a more defined identity and with more developed personal abilities, could identify more easily problems related to violence, or that they were more familiar with educational processes for the Peace and nonviolence.

However, this particular issue was the one that generated the most problems with this group. We consider that this was due first, to the fact that the titular teacher anticipated them about the PDS activity, but she did not let them know that the theme was preset. This generated discontent among the students, since many wanted it to be free subject. The second consideration, we do not know whether or not derived from this first reaction, was that during class activities, and while briefly exposing issues of violence, types and possibilities of nonviolent actions, the students argued that they had never suffered from violence. Which was surprising and even illogical. Their professor said: "they did not want to explain anything about themselves or about 'violence/nonviolence' because they did not consider that they had significant experiences about it."

This situation, made difficult the initial approach with the students. In order to "soften" the relationship with the researcher, and to continue developing the intervention with the established objectives, they were given the option (as in the other interventions) to talk about these situations in an indirect way. Or, if they did not recognize any situation

of violence, they could do it about nonviolence, human rights, the importance of peace education, etc.

Their reluctance was contradictory, because first of all: there is no human being who has ever had a violent experience (direct or indirect). We've all had at least one in our lives, or we have been spectators. Now, on the latter, most of them recognized that they chose this degree to "help people to face various problems", "to make a contribution to society", "because I am interested in working in penitentiaries", because "I would like to focus my work on the development of sensitization, which in my opinion is being lost as a consequence of the coldness and individualism that are derived from the established system", "to help people excluded from society", etc. In the answers they gave they show themselves as people who have detected a social need to be addressed, and referred in the theoretical framework, many of these situations are derived or permeated by the different and complex faces of violence.

3.2.2 Resulting products

The matrix of analysis of the stories is presented below. It shows the most outstanding elements around the formal content and the formal expression, as well as other characteristics or annotations with respect to the personal digital stories developed during this intervention with young adults.

Title	Formal content	Formal expression	Other characteristics
1. "La violencia"	Indirect. Dating violence. Bullying.	Images downloaded from the internet. Narrated with her voice. Soundtrack included. Title and final credits.	She does not identify herself. Structure is simple and complete. She reflects as a Social Educator student on how to prevent violence. In Spanish. Duration: 3:28 min.
2. "Una infancia compartida"	Direct. About characters (her brothers).	Images (photos) of her property. Narrated with her voice. And her	She identifies herself. Structure is simple, complete.

		mother's voice. Soundtrack included. Title and final credits.	It is a story about her life as a triplet. No self-reflection. In Catalan. Duration: 5:16 min.
3. "I si plou, no passa res..."	Direct. About characters, feelings and school violence.	Images of her property (photos, drawings, videos). Narrated with her voice. Soundtrack included. Title and credits.	She does not identify herself. Complex narrative structure. The narrating voice gets lots at moments because soundtrack. Self-reflection process about her relationship his brother, and suffered violence. In Catalan. Duration: 6:39 min.
4. "Amor?"	Indirect. About events. Dating violence. Cyberviolence.	Images of her property. Narrated with her voice. Soundtrack included. Title and final credits.	She does not identifies herself. Structure simple and complete. A final reflection is included about her friend's life. In Catalan. Duration: 3:37 min.
5. "Amigos"	Indirect. About events. Bullying. Gender violence.	Images downloaded from the internet. Texts. It was created using PowToon. Narrated with his voice. Soundtrack just for the final credits. Title and final credits.	He does not identify himself. Structure simple but complete. Provides a final reflection about bullying. In Spanish. Duration: 4:04 min.

6. "Perill a les xarxes"	Direct. Cyberviolence.	Videos of her property. Narrated with her voice. Soundtrack included. Title and credits.	She does not identify herself. Structure is simple, but incomplete. She offers a small reflection about the danger of social media. In Catalan. Duration: 3:07 min.
7. "Bullying escolar"	Indirect. Bullying.	Images downloaded from the internet. It was created using PowToon. Narrated with her voice. Soundtrack included. Title and final credits.	She identifies herself. Structure simple and complete. She gives her opinion about bullying. In Spanish. Duration: 2:58 min.
8. "Linda"	Direct. About characters (pet). Healing process (death).	Photos of her property. Images downloaded from internet. Narrated with her voice. With soundtrack. Title and final credits.	She partially identifies herself. Structure simple and complete. The author reflected as a Social Educator about thanatology, and about her feelings related to the death of her cat. In Spanish. Duration: 4:44 min.
9. "El silenci..."	Direct. On discovery or learning (self-reflection).	Images of his property (videos and photos) Texts. Narrated with his voice. With soundtrack. Title and final credits.	He does not identify himself. Structure simple, and complete. He reflects about how being a silent person has impacted on his life. He also gives

			<p>advice to other to improve communication skills.</p> <p>In Catalan.</p> <p>Duration: 3:03 min.</p>
10. "Camino de decisiones"	<p>Direct.</p> <p>On discovery and learning (self-reflection).</p>	<p>Images of her property (videos and photos). Narrated with her voice.</p> <p>Soundtrack included.</p> <p>Title and final credits.</p>	<p>She does not identify herself.</p> <p>Complex structure.</p> <p>Throughout the video she reflects on her self-discovery process, learnings and events that impacted her life.</p> <p>In Spanish.</p> <p>Duration: 8:17 min.</p>
11. "Feelings"	<p>Direct.</p> <p>About what is done.</p>	<p>Images of her property (videos). She does not narrate with her voice (a third party). With soundtrack.</p> <p>Title and final credits (incomplete).</p>	<p>She does not identify herself.</p> <p>Structure simple, but incomplete.</p> <p>She talks about her job as monitor in a play center.</p> <p>In Catalan.</p> <p>Duration: 2:26 min.</p>
12. "Bullying a l'escola"	<p>Direct.</p> <p>About events.</p> <p>Bullying.</p> <p>Gender violence.</p>	<p>Images downloaded from the internet (photos and videos). Some personal photos.</p> <p>He narrates with his own voice.</p> <p>Soundtrack included.</p> <p>Title and final credits (incomplete).</p>	<p>He does not identify himself.</p> <p>Structure simple, but incomplete.</p> <p>Personal reflection about him suffering bullying and gender violence.</p> <p>In Catalan.</p> <p>Duration: 4:00 min.</p>
13. "Hope"	<p>Direct.</p> <p>About feelings.</p> <p>On discovery and</p>	<p>Images of her property (videos, photos, texts).</p>	<p>She partially identifies herself.</p> <p>Structure simple,</p>

	learning (self-reflection).	Narrated with her voice Soundtrack included. Title and final credits (incomplete).	and complete. She talks about her struggle to continue in school, and how she overcame the situation. In Spanish. Duration: 5:51 min.
14. "Ciudadanía bajo sospecha"	Indirect. About events. Sociopolitical.	Images downloaded from the internet (photos and videos). Narrated with his voice. (Some audios from interviews included) Sound effects. No soundtrack. Title and final credits.	He does not identify himself. Structure simple, but incomplete. He refers to a police violence event suffered by a friend. Makes a reflection about this type of violence. In Spanish. Duration: 5:09 min.
15. "Esplai Xangó"	Direct. About what is done. Nonviolence.	Images of her property (photos). She narrates with her voice. Soundtrack included. Title and final credits.	She does not identify herself. Structure simple but incomplete. She talks about her job as a play center monitor, where they promote the nonviolence. In Catalan. Duration: 2:34 min.
16. "10 Mandamientos"	Indirect. Sociopolitical. Structural and cultural violence.	Mostly images of her property (photos, texts and videos). Some images downloaded from internet. She narrates with her voice. Soundtrack included. Title and final credits.	She does not identify herself. Complex structure. She makes a personal critique towards structural and cultural violence in general. In Spanish.

			Duration: 6:25 min.
17. "Una mirada al passat"	Indirect. About characters (a friend). Bullying.	Images downloaded from the internet. It was created using PowToon. She narrates with her own voice. Soundtrack included. Title and final credits (incomplete).	She does not identify herself. Simple structure but complete. She reflects on her friend's problems and gives an opinion towards bullying as a Social Educator. In Catalan. Duration: 5:14 min.
18. "Pau"	Indirect. About characters. School violence.	It is not clear if some of the images are of her property. Images downloaded from internet. Narrated with her voice. Without soundtrack. Title and no final credits.	She does not identify herself. Structure simple and complete. She reflects on the boy's problems in school and as Social Educator. In Catalan. Duration: 5:57 min.
19. "Viobio"	Indirect. Informative – expository. "Ecological violence".	Images of her property (videos). Narrated with her voice. Interviews with children, Without soundtrack. Title and final credits.	She does not identify herself. Without narrative structure. She tries to make a critique about the lack of ecological conscience in schools. In Catalan. Duration: 4:02 min.
20. "Una nova manera d'expressar-se"*	Indirect. About what is done. Bullying.	Images of her property (photos and videos). Narrated with her voice.	She does not identify herself. Structure simple but incomplete.

		Soundtrack included. No title, but with final credits.	She reflects on acts of discrimination and gender violence. In Catalan. Duration: 2:40 min.
21. "Allò que la guerra s'endugè"	Indirect. About characters (grandparents). About events (war).	Images of her property (family collection). Images downloaded from internet (photos and videos). Narrated with her voice. Soundtrack included (made for the video). Sound effects. Title at the end with the final credits.	She does not identify herself. Complex structure. She makes a recount of her grandparents' lives as war refugees, structural violence and war. In Catalan. Duration: 8:06 min.
22. "Un caso de violencia escolar"	Indirect. About events. Bullying.	Images downloaded from the internet. It was created using PowToon. She narrates with her own voice. Without soundtrack. Title and final credits.	She does not identify herself. Structure simple and complete. She makes a reflection about how her friend suffered and overcame bullying, and about bullying in general. In Spanish. Duration: 4:52 min.
23. "Conflicto amoroso"	Direct. About events. Dating violence.	Some images of her property (photos). Images downloaded from internet. Sha narrates with her voice. Soundtrack included. Title and final credits.	She does not identify herself. Structure simple and complete. She reflects about her experience and the violence she suffered. She gives advice about this situations as Social Educator.

			In Spanish. Duration: 3:04 min.
24. "Relato digital"	Direct. On discovery (self-reflection)	Images of his property (photos and videos). He narrates with his own voice. Soundtrack included. Title and final credits.	He does not identify himself. Structure simple, and complete. He self-reflects about his solitude and self-destructive actions, and how he overcame this situation through creative channeling. In Spanish. Duration: 3:45 min.
25. "¡Así soy yo!"	Direct. About events. Characters (family).	Images of her property. Texts. Images downloaded from internet. She narrates with her voice. Soundtrack just in some parts. Title and final credits (incomplete).	She identifies herself. Complex structure. She reflects about her family and the changes in their lives. In Spanish. Duration: 5:37 min.
26. "Violència de gènere."	Indirect. Gender violence.	Images downloaded from internet. No narrating voice. Without soundtrack. Without title or credits.	She does not identify herself. Without narrative structure. Duration: 0:44 min.
27. "Esperanza o desesperanza"	Direct. About feelings. About characters. School violence (teacher-student)	Images of her property (drawings she made; videos). She narrates with her voice. Soundtrack just during the credits. Sound effects. Title and final credits.	She partially identifies herself. Complex structure. She reflects on the violence she suffered from a teacher, and the feelings about this situation. In Spanish. Duration: 7:05 min.
*The title is not included in the video, but is registered in the storyboard.			

3.2.3 Production process

From the beginning of this intervention, the participants were informed that, in addition to the inbound survey, they would be given a second survey, which they could answer before the end of the school calendar. To encourage these surveys to be answered, the titular teacher indicated that they would be required for the overall qualification of the activity, along with the other delivered products (written script, storyboard and video).

Thus, for the overall production process, most of them indicated that the activity had been "not difficult" or "difficult", with a minority of them considering it as "difficult" or "very difficult" to produce.

However, for the definition of the story (theme, perspective and purpose), as well as the previous research for the audiovisual materials, most of them oscillated in considering it as "little difficult" or "difficult", being only one participant that declared that this part had been "very difficult". For these dimensions, three verification questions were asked related to finding the information to make the script and the communicative content; to deciding the purpose and point of view of the story; and the creation of the script. These questions found that for most of them, these activities were considered as "little difficult" or "difficult", with a lower percentage considering them as "very difficult".

We found that for the participants creating the storyboard was considered as "little difficult" or "difficult", which results interesting. For this intervention we took two sessions to review the narrative structure, as well as how it had to be incorporated into the script and the storyboard. We also review with more detail (compared to interventions I1 and I3) the use of camera shots and their purposes, as well as the elements to be included in a storyboard (voice, soundtrack, and editing indications) for the facilitation of the work. However, an additional question was not asked to probe why this element had a negative perception in terms of performance.

There is also a negative trend in the creation of new audiovisual materials, considered as a "little difficult" and "difficult" activity, even though many of them did not create such materials for their PDS. Likewise, there is a marked tendency towards the (difficult) approach to the selection of audiovisual materials to be used, as in the conversion of materials from analogue to digital.

The participants recognized that it was not difficult to get the technical resources needed to create the story (computer, microphone, etc.), but for them it was "little difficult" or "difficult" to get the necessary software. In this regard, it should be noted that we asked to all the intervened participants about this situation, and were told that depending on the type of operating system to use, video editing programs are already preloaded (Movie Maker for Windows and iMovie for Mac systems). In addition, it was emphasized that: 1) if they did not obtain the technical resources, the titular teacher and the researcher could support them in this way with our own resources; or 2) that there were several free options (from photo editing online software such as <https://pixlr.com/editor/> or audio editing software as Audacity), format conversion (FormatFactory; <http://www.pcfreetime.com/>), and so on. However, most of the students considered that the editing of the video, as well as the definitive creation of the video, was "not difficult" or "difficult".

For these answers, we can confirm the first impression about the students obtained through the inbound survey and the data obtained in the field work: although all of them have the resources or the possibility of access to digital devices and internet, there is an evident low and medium-low level of digital skills. That is to say, there is a certain degree of digital illiteracy, which runs counter to the students' first self-perceptions, in terms of the importance of having such skills as social educators within the KS.

Regarding the final perception about was is expressed in the PDS, in the first instance, the students indicated that they "agree" or "strongly agree" that the story reflects the purpose, experiences, thoughts or points of view they sought. At the same time, most indicated that they "agreed" that at the time of writing the script they thought about how the narrative arc would be presented. In addition, most agreed with the perception that their PDS is highly emotional, both for them and for the viewer.

However, it is interesting to note that this emotionality of the story was not perceived as being related to their voice narration, since most of them indicated that they did not believe that the voice was indispensable to provide emotion and realism to the story. A student said that "this methodology should give the option to do it without having to make a voice narration," because she believes that "sometimes the images are enough (...) and in this way we would feel more comfortable expressing ourselves". That is to say, that in this sense it would be necessary (when beginning the intervention) to emphasize on the importance of the voice (in the psychological sense), and the music (which they also did not considered it as significant for enhancing the emotions

presented in the stories), not only because these elements add different “reading layers” to the product on the creative aspect, but also its important for the emotional part of it.

We interpret these answers as contradictory. Although we did not provide open questions to know more about these aspects, we believe that this negative perception about the voice of the narrator and the use of music could be investigated more thoroughly. This would allow us to know why it is that they do not consider these elements as important for a story, even more so when these students also considered that their means to tell stories in a habitual way was mainly through their voices.

3.2.4 Educational contribution

On the motivational aspect of this educational intervention we obtained the following information. As for the motivation of making a multimedia product for the class, and increasing their interest in the general topic of the subject, most students were "in agreement" or "strongly agree" with this statement. However, the number of people who said they "disagree" or "strongly disagree" with it is remarkable. It was also surprising that more than half of the students, in spite of their academic profile, considered that they do not want to learn more about this methodology, although they would like to make more videos or PDS in other undergraduate subjects.

Both answers contradict each other, in addition to the answer to the statement, which says that the story about a real-life story or an actual experience motivated them to perform the activity. Most students here "agreed" or "strongly agreed" with the statement. Besides, later they pointed out that it had not been easier to make the video about a fictional topic or someone else's story.

About the last two statements on motivation, referred to the opportunity to share the story with their peers, or be motivated by the idea of sharing the story on the internet, the group showed a deep disagreement with both ideas. These negatives on the part of the students, are also interesting; especially because since the beginning of the activity we emphasized the potentiality of the methodology as a tool for socio-pedagogical interventions, for generating empathy and improving or promoting different types of personal and social skills. But above all, we tried to promote that, while creating their stories, these should be thought out and reflected from their perspective as social educators. That is to say, that it was necessary for them to consider that these stories

could serve someone else to overcome personal problems, or that the videos could be used in other classrooms as teaching material, or that they could use such stories in their own future jobs.

These contradictions are interesting because later, when the following questions were responded, they considered that they "agreed" and "strongly agreed" that the PDS can serve people to express themselves and contribute to create a climate of understanding and empathy. They also said that they "agreed" and "strongly agreed" that PDS can be useful tools to address issues of social education (such as violence, gender equity, nonviolence, etc.).

However, the most significant answers were found in the open-ended questions, where the students indicated how and what the activity had helped them to learn:

"To structure ideas that I wanted to express and with that to express feelings, to have patience and to learn from the experience of doing my own research, to realize that great works can be done with a small tool" (MU; I2).

"[I learned] everything, because I had never had to do one [PDS]. How the script should be, even how it is better to explain it, marking the course of the narrative at all times. [Technologies] are not my forte, and for that reason many things were new to me, and I consider to have learned much" (AC1; I2).

"I have learned that digital stories can be a very good tool for working processes and experiences, as a way to raise awareness, empathize, reflect, and manage emotions and experiences. As it has happened with my case, it helped me to see it from a different perspective and re-think certain aspects of the experience" (AG, I2).

"I have learned a new alternative to work on aspects of learning, aspects such as social skills, communication, etc. I think it is a tool that can be quite useful, and can be used on many activities" (AC2; I2).

Thus, despite the initial difficulties, the lack of digital skills and writing skills, or contradictions reflected within the surveys, the students were able to perceive an improvement in both communicative and technological competences. In addition, the activity contributed to changing their traditional role as students, having to become creators of their own educational product, and developing their skills in information

management, and self-management. In addition, it was possible that, at least with some students, the tool was recognized as a viable sociopedagogical tool, adaptable to various contexts and activities.

3.2.5 Intervention I2 case study

We chose the PDS, “Esperanza o desesperanza”, made by Adriana. In English, Adriana’s story is translated as “Hope or despair”, being “Esperanza” the name of her math teacher during the last two years of secondary school in Barcelona. We chose this story, because even though it is a little longer (1,242 words in 7’05”), and because it complied with all the previously established criteria (formal content, formal expression, level of emotional impact of the story, and additional information obtain by other instruments; see supra). We consider this case study as the main one in our research for this reason, so the analysis of the same will be more detailed compared to those of interventions I1 and I3.

At the beginning of the intervention, Adriana had a first idea of what she could do (one narrative that included her baby sitter), but when we asked the students to focus the narrative on any of the required subjects (violence/nonviolence), after a couple of weeks she decided to change her first idea and develop this story, which starts with Adriana’s voice saying: “This one that you see half afraid, half stressed with question marks floating over her head, it’s me, when I was 15 years [old], trying (unsuccessfully) to understand something of what is written on the board in third year of ESO’s math class”⁹. And at the same time we can see this image:

⁹ “Esta que veis medio asustada, medio estresada con interrogantes flotando encima de la cabeza soy yo, a mis 15 años, intentado (sin éxito) entender algo de lo que hay escrito en la pizarra en clase de matemáticas de tercero de la ESO”.

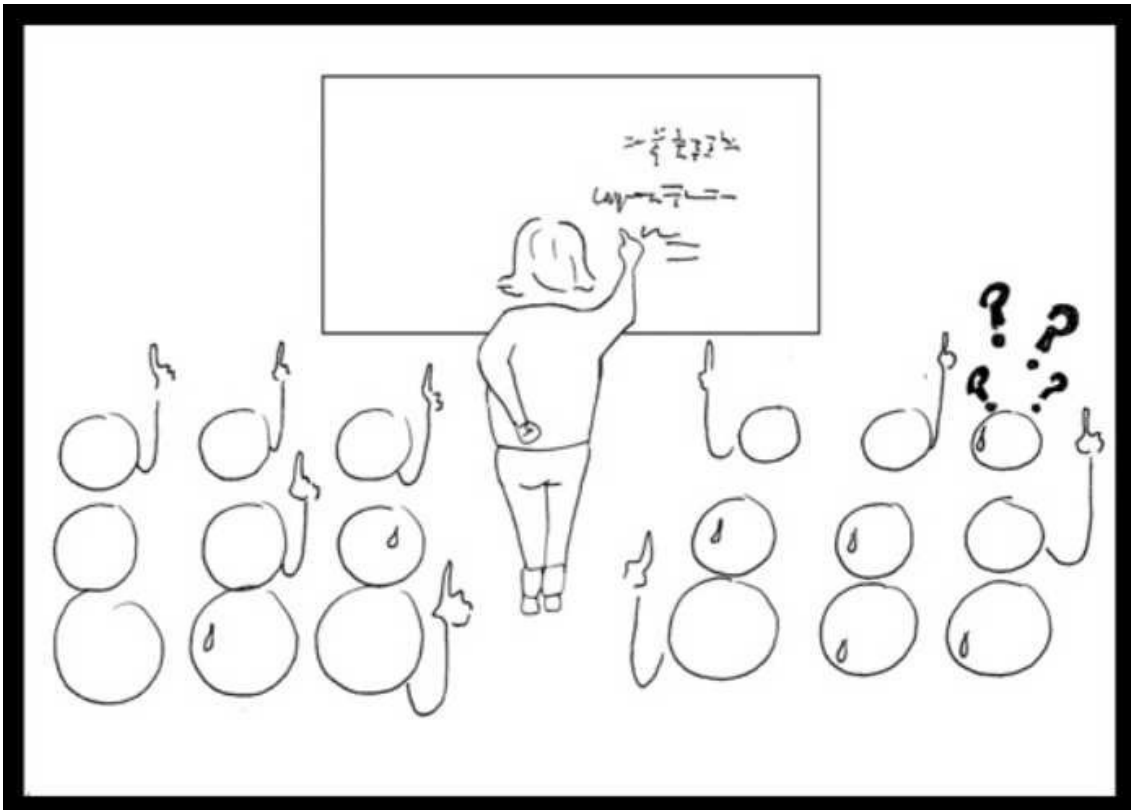


Photo 6. Intervention I2. Case study (frame 1)

Regarding the formal expression, Adriana chose to tell her story by using drawings made by herself (as she was a high school art's student). She used a total of 24 images, mostly in black and white (just one image contains some green and red), that in general are static but with some “pseudo-animation”, as she incorporates elements to some drawings to illustrate changes within her narrative. There is only one image - number 8 that is a small video - of her hand drawing the teacher. She also opted for not incorporating soundtrack music to the story, but only at the end during the credits. Rather, she chose to focus the story with her voice, clear and loud and some sound effects (5 in total, and one very meaningful silence that added some humor to her narrative).

Even though Adriana's drawings can be considered as “minimalist doodles” (as she called them), she explained during her interview that she opted for this style because she felt that photographs wouldn't have had the necessary impact, “was going to stay superficial”. And, in spite she said that the conceptualization process for her, she looked for something with more “depth” to tell her personal story.

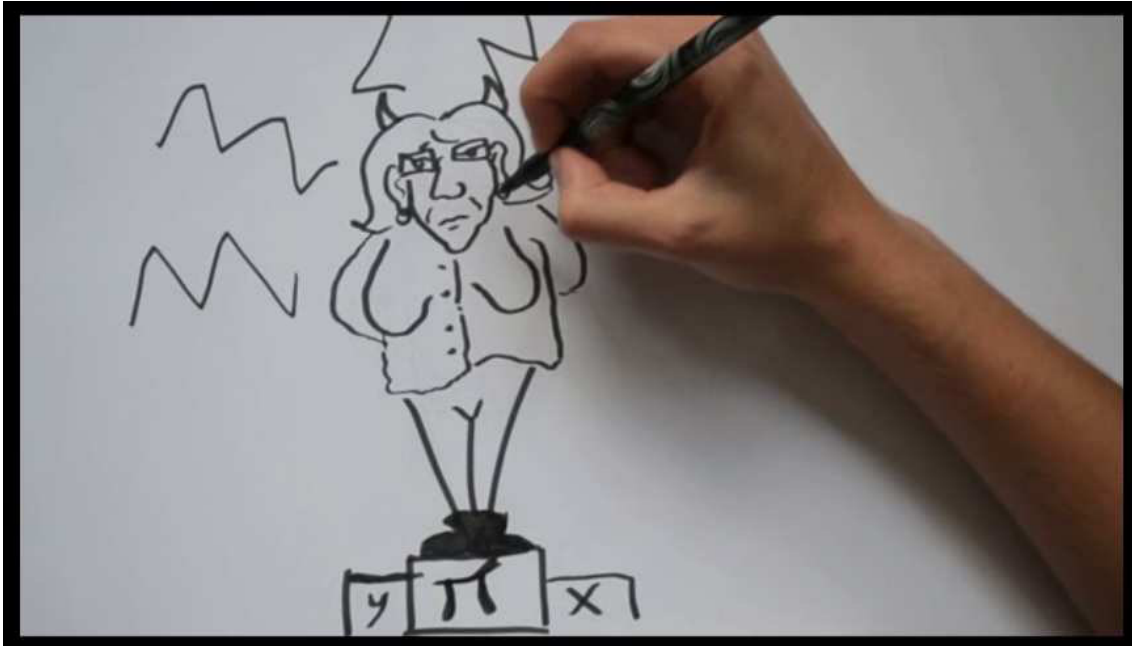


Photo 7. Intervention I2. Case study (frame 2)

For conceptualizing her idea (formal content process), she required some assistance from us (researcher and titular teacher) to delimit her narrative. Also, she said in her interview that one friend (also with an artistic side) helped her during the storyboarding process. However, Adriana's production was made all by herself as she has a good level of technological skills.

Regarding the narrative content, Adriana tells how her life was profoundly affected during those years by her performance in math class, and by her relationship with her teacher. How she was not an excelled student in this subject and how, her teacher instead of helping her, was being violent, by belittling her and putting in evidence (in front of Adriana's classmates) her learning struggle. Also, she narrates how, even though there were made some complaints by her and her parents, the school authorities did not take action into changing things. This made Adriana's situation worse for two whole scholar years¹⁰, with a lot of crying and despair, until she managed to study enough to pass the final test, and not repeating the class. This situation freed Adriana, who was able to go to junior high. Her story has a very clear "dramatic structure" (Ohler & Dillingham, 2004), with a beginning to action, a problematic situation, a change or climax and a final resolution, that makes her story easy to understand and follow.

¹⁰ Adriana pointed out in her interview that this violence situation continued with her sister, by having the same teacher. This woman continued this violence cycle, as the girl was an "extension" of Adriana.

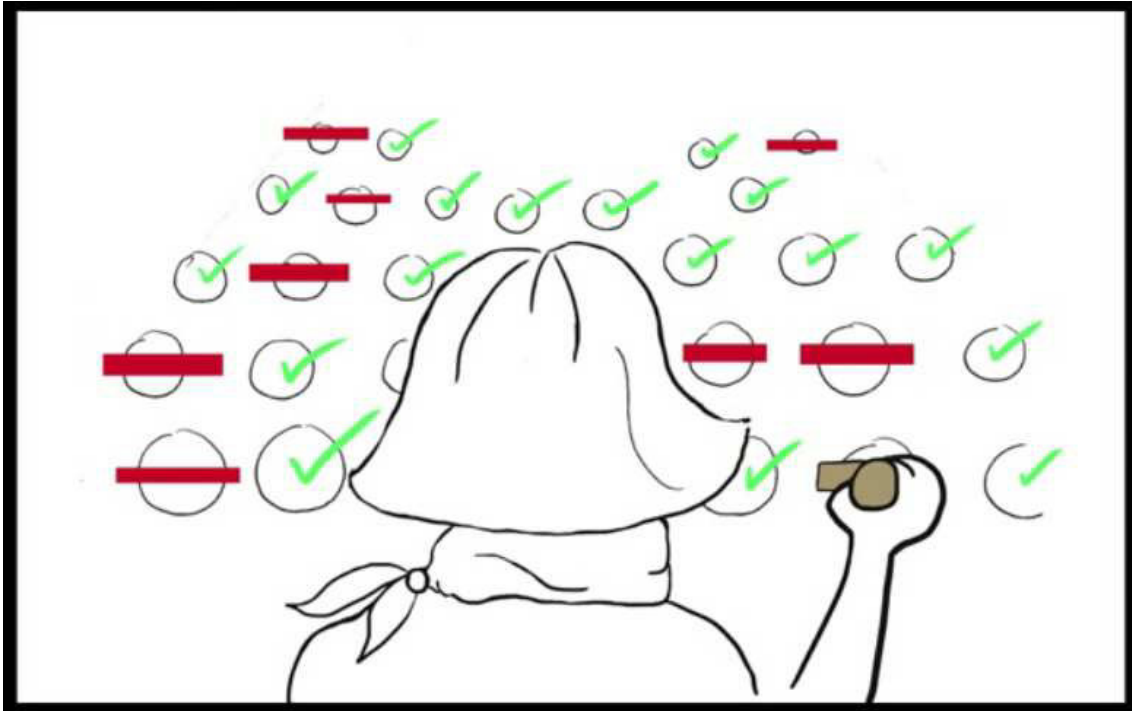


Photo 8. Intervention I2. Case study (frame 3)

We believed, that this clear dramatic structure was generated because of her previous reflective process. As she recalls in her interview, she have told her story in several occasions and to different people, friends and family, repeating the “same”¹¹ story over and over, trying to find sense to her situation, to find a solution.

As stated in her interview and also in her surveys’ answers, Adriana did not understand - until she made her digital story - that she was a victim of a clear case of school violence: a very imbalanced teacher - student relationship. “It was very hard for me to detect the situation. And I really had a very bad time. Well, me and the other four ‘pringaos’ that had a hard time with mathematics”.

Even though she was not a small child, we could see what Carolina Øverlien says regarding violence narratives: “for many children the violence is incomprehensible and confusing, and that many of them have not been able to connect their feelings to the violence and the actors. From a psychological and developmental viewpoint, it is considered important that children are able to narrate potentially traumatic experiences such as domestic violence (Mossige et al. 2005)” (Øverlien, 2014). We also consider that this is related to what has been developed in the theoretical framework regarding scripts and schemas. The internalization of these in their versions on violence,

¹¹ It would be interesting to investigate the differences generated each time an individual tells a story, and what impact does it have in his or her individual self-narrative.

contribute to a naturalization of the same, making difficult both the emotional connection, and the change of perspective, as well as a possible break with the violent cycles.

However, there was an “artificial moment” in Adriana’s life (our intervention) where she had the necessity to narrate her story in a different way as she always did (Demetrio, 1996), a change in her preset script. In this moment, she had the opportunity to reflect on her own past and actions, and how even though she had suffered violence (and even have been traumatized by these actions), she became an active agent in her life, by taking a different perspective, changing her narrative, allowing a healing process. (Demetrio, op.cit.).

In her interview Adriana says: “(...) it [the PDS] helped me to clarify, to let out what I had inside and realize where it is [the past experience], what had happened; and to really understand in what point I am with my relationship with mathematics, since I had this contact with this teacher. For example, at mathematics’ level, it really had an impact in my self-confidence, which derived in other things. I have a phobia to mathematics that is not normal. (...) To others? I don’t know (...) I would try to say that you have to do everything that’s in your hands to change that situation, and if you can’t, at least transform it to protect yourself and realize that, beyond what anyone can say, you have your own self-conception. That for me it is more worthy than whatever anyone could say about it.”

Towards the end of the video we could hear her voice saying: “I got and 8 and a half, she (the teacher) did not congratulate me, or made any commentary, but it was the same for me. That was the greatest satisfaction and finale that I could’ve had. The greatest demonstration for her and for me of been able to break the mold that she had thought for me”.



Photo 9. Intervention I2. Case study (frame 4)

We can say that making her own PDS helped her to generate a change in her preset mental script, and in her life narrative. Her autobiography will not be the same, and her experience has an additional explanatory element now: she wanted to retell her story again to let other people know what it is to be treated as she was, and that it is possible to change these situations. “In storytelling, the process of re/considering and actively re/constituting stories through collective and internal dialogue, ‘a sense of agency in the face of disempowering circumstances, is constructed (Jackson, 2002:15 in Darcy, 2008)’”.

Here are several aspects to consider: Adriana, despite her apparent mathematical illiteracy, managed to pass a test that supposed to release her off her torture. During these years, she carried out a continuous self-reflexive process, where her sense of agency as a student and as an individual was developed and applied. If she had not done so, it would have severely affected her sense of self. This process was reinforced

by the PDS intervention, generating a change of perspective, and reflecting from this new vision. Here, Adriana could identify herself as a victim of violence by becoming aware of her multiple forms (in this case institutional violence).

At the end of her story, Adriana says: "And now an ovation for all those survivors and those who will continue to go forward", recognizing herself as a "survivor." This message is configured in a kind of "empathic line" for potential viewers of her video, demonstrating not only her process of self-reflection, the change of perspective made by this student, but also recognizing that there are others who may find themselves in the same situation, giving them (in advance) a message of hope.

For all these elements, we consider this video as a successful example of how PDS can be used as a tool for generating nonviolent contexts. As we have been delimiting before, PDS works in two senses: the creative and productive process, beyond the development of technological skills, serve to develop and reinforce processes of self-reflection and self-knowledge, basic for the promotion of empathy, and nonviolence. Likewise, Adriana's story can be used as a material for socio-educational interventions, as support for the identification of this type of violence, for teaching empathy, and to promote significant changes in the narratives of other people's lives.

3.2.6 Observations on intervention I2

This intervention, despite its difficulties, was the most successful and profitable of the three. Thanks to the realization of this one, we could apply all the steps suggested by the traditional methodology of the SC. And even though the conditions were not perfect (again), we were able to obtain significant research results.

Despite the strong reluctance of the group, the lack of initial motivation, and also the lack of commitment to the class of some students, the general assessment of some of them (at least of those who delivered the videos following the guidelines, participating in class, etc.) were positive. In the words of the titular lecturer, on the performance of those who were not emotionally involved in the activity "there was no evolution in the initial opinions, [and] the maturity process was reflected in the result of the[ir] stories".

Thus, taking into account this experience we can see the following aspects:

1) This type of intervention, as pointed out by some of the authors mentioned in the referential framework, should be done throughout a school year, being this tool leading to cross-cutting issues. Likewise, this enables the establishment of a closer relationship between the teacher-facilitator and the students-participants, basic for trust-building, which also allows more expressive freedoms.

2) Students should know that sometimes they can be asked to work with a preset theme, whether personal or academic, whether they like it or not; and that this does not mean to curtail their freedom of expression, or that it is an "aggression" against them.

3) For the above, it would be necessary during the interventions to talk more about the importance of emotional possibilities allowed by the personal digital stories: the change of perspective, the possibility of generating empathy, the importance of the voice for narration, and the establishment of affective and effective communications, autobiographical thinking, etc.

4) Although we examine the degree's general curriculum, we do not know if any of its classes makes a complete approach on the subjects of violence and nonviolence. We consider that violence, as a phenomenon present in many (if not all) of the contexts in which Social Education has an impact, would be important for students to have a more complete approach in this regard. This would facilitate not only the analysis of the contexts in which they have to work, or the explanation to certain social phenomena, but they would also have the bases for generating changes towards nonviolence attitudes and contexts, like the social educators that they will become in the future.

3.3 Intervention I3

The third intervention was also developed at the University of Barcelona and the Faculty of Education. The workshop was also carried out as an invitation by the titular lecturer, the same as the previous intervention. In this case the class was called "Complexity, open innovation and social networks" for the master's program "Social and Educational Interventions". This subject is optional to the degree, so there is no homogeneity regarding the current semester of the students.

On this occasion the activities were developed in a traditional classroom, without computer equipment, or other technological devices, except for a computer for the teacher. Here the titular lecturer also served as support for the researcher during the

activities, as in the previous intervention. And in the same way, the realization of a PDS was contemplated in the curriculum, so that the students knew the possibilities of the tool for social and educational interventions. The activities with this group were held during May, 2016, in four sessions of approximately one hour.

As research objectives of this intervention we wanted: a) to test with graduate students the traditional methodology, in order to explore its possibilities and limits; b) to obtain data that would allow us to solve the questions and objectives initially drawn by the main research.

3.3.1 Students' profile

3.3.1.1 Demographic and academic profile

First, we must say that the class consisted initially of only four people: two men and two women. Although one of the male students was present in the first two sessions, he did not continue to attend the class for personal reasons. Thus, the class ended up being formed by two women and a man, whose ages ranged from 23 years old, to 29 years old. The male student was from Morocco. One female students came from the city of Valencia, and the other was from Barcelona, Spain.

The applied surveys were the same ones as those applied for the intervention I2, since they are similar contexts. But we obtained different results for both, since the inbound survey was answered by the four participants, but the outbound survey was answered only by the three remaining students. Thus, the results presented, will be in proportion to the obtained answers.

On the question regarding cultural consumption, the answers let us know that watching television, reading books, surfing on internet, studying and volunteering were the most frequent cultural activities of this group. This would be consistent not only with their age group, but also with their academic profile as students of the master's degree in Social and Educational Interventions.

3.3.1.2 ICT use

Regarding the perception of the degree of computer management, 50% of them considered having an intermediate level, and the other 50% considered having a basic level. Using the internet also with a basic level, mainly to download music or movies, to use social media, and to look for things that interest them personally. Accessing internet from a computer exclusively for their personal use (75%), and one of them (25%) from a cell phone.

Regarding the use of other electronic devices, the answers were varied, since one of them reported using digital cameras many times, another affirmed using it a few times, and two of them had never used a camera. However most of them had taken photos and video with their cell phones in several occasions.

Likewise, and in agreement with the answers provided in the other interventions, only one person had made voice recordings. And as for the realization of personal presentations like Power Point, 50% answered that they had done it "many times", 25% said "once", and the rest "never". In addition, 50% indicated that they had posted things they had done on the internet on several occasions, against 50% which had never done it; being YouTube and Vimeo the platforms for publishing such presentations.

On the subcategory of storytelling, all of them said they liked to see or read stories, with books being the first option for this activity, followed by internet and television. When we asked if they liked to tell stories, three of them said yes. Being these stories about facts that have really happened to them, and about things that they feel or are interested in. The verbal way was most used (75%) for telling the stories, and writing the second medium used for this.

3.3.1.3 Perception of violence/nonviolence

As in intervention I2, in this occasion, the dimension related to violence was not included in the surveys. As was the case on the previous occasion, when asked about this perception directly during the sessions, and they also replied that they had never suffered any type of violence, nor had witnessed it.

In order facilitate the approach to the subject, we appealed to the fact that they were students of the master of social and educational interventions, and that they had to

have knowledge on this subject. But as an alternative, if they had no personal story about violence, they could do it on a third person's story by providing another point of view, or by making a story about the promotion of nonviolence through interventions, and how it would be a positive influence in other people's lives.

In spite of this, only the participant of Morocco tried to make his story about traditional music as a positive element for nonviolence and the coexistence in a specific community. The other two made their PDS about events in their lives.

3.3.2 Resulting products

Title	Formal content	Formal expression	Other characteristics
14. "A un mar de distancia"	Direct. About feelings. About characters.	Mostly with her photos. Few downloaded images. Narrated with her voice. Soundtrack included. Title and final credits (incomplete).	She identifies herself. Structure is simple and complete. She talks about her relationship with her family, but specially her brother. In Spanish. Duration: 3:41 min.
15. "Pasado y presente"	Direct. Indirect. About characters.	Images downloaded from internet. Videos included (the property of these is unclear.) Narrated with her voice. Narrated by a third-party's voice. Without soundtrack. Title and final credits (incomplete).	She does not identify herself. Without structure. The story is unclear about its purposes. She starts taking about her work with people with disabilities and then the story "jumps" to describing the life of a couple of disabled people. In Spanish. Duration: 5:03 min.
16. "Mi historia gnawa"	Direct. About what is done.	Images of his property.	He identifies himself.

		<p>Images downloaded from internet.</p> <p>He narrates with his voice.</p> <p>Soundtrack included.</p> <p>Title and final credits.</p>	<p>Structure is simple and complete.</p> <p>He talks about his life as an immigrant student and his life in his hometown and the importance that music has in his life.</p> <p>In Spanish*</p> <p>Duration: 6:22 min.</p>
<p>*This PDS has also a version in Arabic.</p>			

3.3.3 Production process

On the production process, and because we have very little data available on this intervention, we will make generalizations. As for the definition of the narrative was considered difficult or very difficult to perform. The perception of finding or performing audiovisual materials, the creation of storyboards, the selection and importation of materials, the conversion of analog to digital media, varied from "very difficult to not at all difficult".

What was considered less difficult was to get the necessary technical resources and software for the creation of the story. But again the use of these resources, the editing of the video, as well as the corrections made were perceived as difficult. Although one student pointed out that the technical processes had not been difficult, the final product does not reflect her statements at all, since her video has many technical flaws.

In the dimension related to the components of the PDS, two of them indicated that the final product presented reflected their thinking, their point of view or opinion about it, being satisfied with the result. Contrary to the other interventions, the students here considered their stories to be highly emotional, and that voice and music had been indispensable to tell the story, giving it more emotion and realism (66.7%).

Regarding using PDS in order to people can express themselves and make a climate of understanding and empathy, 66.7% "strongly agree" and the rest "agreed" with the statement. This same percentage was repeated when asked if they considered that PDS could be useful tools to address issues of social education, such as violence, gender equity, nonviolence, etc.

3.3.4 Educational contribution

On this dimension, the questions obtained by the survey were not significant. The answers do not provide enough information regarding the learning processes. Only one of the participants indicated that she learned about how to write a script and making a storyboard.

Apart from these answers, there were two situations to be noted (and whose information comes from the fieldwork notes and the talks with the titular teacher): the Moroccan student, although he could offer more information about his learning process, his mastery of the Spanish language was limited (he did not speak Catalan either), which perhaps conditioned the way in which he answered the survey. However, this student, despite having more obstacles, for having different communication skills, and having a basic level of digital skills, was the student who worked the hardest, and was the most committed to the activity.

The other situation was strongly conditioned by the negativity of one of the students. Although in the outbound survey it is clear that the student was in dissatisfaction with the entire master's program and with the subject itself, she qualified her work very positively. But this student had a higher self-perception in terms of technological skills than the ones she actually possessed. In spite of the continuous indications about the modification of her script (since it was poorly written) she did not modified it. And, unfortunately, her video is a pastiche of a first part developed by her, and another part developed by a professional, being these quite evident. Thus, her video, besides of not having a narrative structure, infringed copyright laws. All these situations (plus the accumulated frustration along the course of her master's course), provoked that this woman rather than reflecting on her learning process, and on the positive aspects of this experience, were in continuous battle against the proposed educational activities.

3.3.5 Intervention I3 case study

The case study of this intervention is the PDS "Mi historia Gnawa" ("My Gnawa story") made by Mourad, a Moroccan student. Although it fulfills certain elements of the criteria mentioned above (formal content, formal expression, level of emotional impact of the story, and additional information obtained by other instruments), we must point out that, in addition to the surveys we did not obtain additional information about his story, since we could not interview this student. The additional information about his processes was

obtained through supporting e-mails for the academic activity (between the researcher and the student), as well as he was the only student who requested a personalized tutoring session to become more familiar with the audio and video editing tools.

For the formal content part, it should be noted first that, although we consider Mourad's story as one having a simple and complete structure, it actually has five different elements that make up the whole narrative. It could be said that the narrative arc is not so evident, and much of the story is descriptive (and informative in moments). However, these elements are constituted in such a way that the audience can make inferences about what the author's narrative. The five moments are: a) the personal presentation of the author, where he identifies himself as Moroccan and as a student of the University of Barcelona; b) a brief account of the history of the Gnawa people, their African roots and their former slavery condition; c) the description of the village of Khamlia; d) description of the Sadka holiday; e) the importance that music has for this festival, for the community and for the author himself.



Photo 10. Intervention I3. Case study (frame 1)

In the formal expression part, Mourad included 25 images downloaded from internet (photos, lithographies, postcards) and 5 images of his property. This was because, as he indicated, when he came to Barcelona for making his degree, he had left his personal photographs, and had no immediate access to them. However, it is curious to note that he is in two of the stock pictures downloaded from the internet, which makes them more personal.

While the narrative with the voice of Mourad is sometimes not very fluent, it is understandable as his mother tongue is not Spanish. However, this student was rehearsing the narration in advance, and for that reason, made several recordings. In addition, he made a version in Arabic, one of its mother tongues.



Photo 11. Intervention I3. Case study (frame 2)

It is also noteworthy that from the beginning, the incorporation of the soundtrack was one of the elements most considered by the author, since he let us know that it was important for him that the background music was the same music that he plays. This element works in the video in a double way, first to "illustrate" by means of sounds what the author is telling, and second, by giving the story a more personal and emotional impact.

Even though we identify this story as "about what is done", the author himself identified it as one about coexistence. Since - as he says in his story- music was fundamental to overcome the slavery stage of his people, while generating a sense of group identity, and community, serving as a way of transmitting the values of their culture. In this regard, Mourad ends his story by saying: "Every time I go to Khamlia I play and I dance with them, since the music continues to free us and unite us."



Photo 12. Intervention I3. Case study (frame 3)

3.3.6 Observations on intervention I3

On this intervention, we consider that there are not enough elements of analysis, not only because they were few students, or because we had very few effective working hours with them. But also, there was a reluctance to carrying out the activity marked by the two female students, initially due to their dissatisfaction with the master's program.

As already mentioned, on the part of one of them, criticism and negativity were very marked, hindering and tarnishing the processes of learning and real self-reflection.

The salvage of this intervention was the work done with Mourad, who, despite his lack of communicative skills, was a dedicated student. In addition, we were able to perceive his progress, not only around writing process of the script, but also in the development of his digital skills. This student also pointed out that, although he had made this video in Spanish, for him was much more important the video in Arabic, since he was proud of it, and wanted to show it to his family and friends. In addition, he expressed his wish in using his video and the methodology, in his own work with civil and humanitarian organizations. This leads us to conclude that this student could effectively reflect not only on his learning process, but also on the possibilities that this tool can offer him as a social education professional.

IV. CONCLUSIONS

1.1 Results based on the research questions

Next, we present a balance of the general results obtained by the research instruments, and a revisiting of the questions formulated in the methodological section, in order to try to answer them to the extent of the aforementioned results.

A review of the general results allows us to respond that, despite the limitations of the study and the methodology itself, personal stories can be used as tools to promote the culture of nonviolence within educational contexts. As we said earlier, education for nonviolence first requires that individuals can develop a range of personal skills, such as self-reflection, self-knowledge, and self-efficacy. These abilities are developed through the narrative processes carried out by the people in a mental way. However, and as was mentioned by some of the participants, the creation of the digital story worked for these processes to be realized, remembering a specific event in their lives.

Such education requires the development of emotional competencies, like emotional intelligence and empathy. One of the students provides an example of this development being promoted by the creation of the PDS: "With this story, I felt bad for not doing something else at that time to prevent her from going through all that [bullying]". This response clearly shows that there was, in addition to a process of self-reflection, a change of perspective that promoted an empathic process, since this student was able to recognize the suffering of his classmate, and recognize that he could have become an agent of change in her friend's life.

Also, we could corroborate that the use of PDS promotes the development of cognitive competences, such as critical thinking (questioning the negative actions of others, offering solutions at the end of their stories), and planning (referred to self-efficacy on how the students had to organize their working processes and the actions to be taken to develop the activity). One student tells us: "[I learned] to have patience and to learn from the experience of doing a research on my own."

In addition, all students were exposed to a constructivist activity, where decision making is an important part of the creative process: each of them had to decide in editorial terms, what elements to include in their written story. Also they had to decide,

how to present said story in terms of the available audiovisual materials. Although few of the intervened subjects had communicative abilities beyond the average, several of them made an effort to present the best version of the literary script, asking for corrections, proposing ideas as to the narrative structure, and asking themselves about who was going to view their video (an acknowledgment of the existence of a potential receiver of the message).

Besides, although we had a series of cases where the participants refused to make the narration with their own voices, most of them made their own narration, taking into account the tips to record it in a way that it would express better what they wanted to say. The most visible case in terms of improving communicative skills was the case of Mourad, since despite not mastering the Spanish language, he made a double effort to write his script, to make several corrections and to make not one, but two narratives in two different languages.

We also believe that the question 'Do personal digital stories allow the externalization and/or visibility of conflictive and/or violent experiences suffered by the students, even though students could or not recognized them as such?' was indeed responded, accordingly to the results obtained with the different instruments.

Although there was an evident resistance from the students to tell a story about violence and/or nonviolence, we obtained several stories that show that these phenomena were externalized to a greater or lesser extent by the authors. Despite many of the videos were about third persons' stories and events, they gave visibility to those experiences from the personal point of view of the author. As we mentioned in the results analysis section, Adriana's account is a clear example of this externalization process, as well as recognition of having suffered violence, which had not previously been recognized as such. What tells us that, indeed, digital stories can contribute to these processes of externalization and visibility of specific personal and social problems or experiences.

On the question of whether stories can help sensitize their authors around their own experiences and those of others, we believe that the results also allow us to respond in an affirmative way. As said before, several of the students, through the surveys let us know that the PDS effectively serve this purpose. In order to corroborate this statement, two students affirmed: "I have learned that PDS can be a very good tool for working all kinds of processes and experiences, as a way to raise awareness, to

empathize, to reflect, and to manage emotions and life" (AG). "I think it's a more direct way and it has more capacity to raise people's awareness about issues as important as these" (LU).

The last posed question as to whether the traditional SC methodology can be fully applied to this type of educational contexts, we have the following: as we tried to point out in the observations made for each one of the interventions, the application of this methodology had several limitations and difficulties: from the management of the group, the appropriateness of the spaces, overcoming - partially - the apathy of the students, trying to motivate them despite their reluctance towards the subject, time constraints, lack of material resources in the classrooms where the activities were carried out, etc.

Although the seven constituent elements of the PDS were taken into account, in addition to the activity path with its seven stages, it became evident that this methodology needs to be modified so it can be applied more effectively into this type of contexts. Beginning with the fact that, since these were not intensive workshops outside the formal educational context, the time spent on the interventions was significantly lower, thus conditioning not only the degree of involvement of the participants but also the quantity and quality of the stories presented.

It was also clear that this methodology needs, if we intend to use it to address predefined sociocultural issues (such as violence and nonviolence), be applied in non-formal educational contexts, so that there is more expressive freedom, a trustful facilitator- participant relationship, and a greater group sense among the participants (which, also should be in a much smaller amount). Or, if it is applied in formal contexts, there is a need to previously work - and in more depth - the subjects of personal and social type. That is to say, we detected that in order for students to effectively recognize the different types of violence, as well as the various options and ideas to promote peace and nonviolence, previous descriptive and expository work would be necessary. The teacher or facilitator introduces the basic concepts necessary to facilitate their understanding on the part of the students, so they can incorporate them more easily and more adequately to their respective stories.

1.2 Limits of the study

When reviewing the results of the research, and evaluating the way in which they were obtained, some limitations emerge that should be pointed out in order to understand and value the results more broadly. First, we consider that, as we have already said, interventions must be carried out with the necessary conditions for their application, in terms of material resources (technological devices, infrastructure), personal resources (to have support from another facilitator, especially in cases of large groups), have a minimum of previous knowledge on the topics to be developed (if predefined themes).

However, although we consider the nature of our study as exploratory and mainly qualitative, we wanted to use surveys as one of the methods for collecting information. Although, as explained above, our surveys are based on two previously validated instruments, in our case, we consider that they did not work as well as we would have expected. Although we obtained significant results with these instruments, and provided an overview of the contexts in which we were working, these instruments should be modified, adjusting the categories and variables of the same, and reducing the number of reagents, making the surveys easier for participants to comprehend and to answer, hoping that this will reduce the number of unanswered questions or errors in the interpretation of questions.

From the beginning, and from the readings made about the different DST methodologies, we consider that the StoryCenter's methodology was perhaps the most appropriate, so we chose it as our model methodology to follow. However, we had to modify many of the steps and activities for each context (not doing the Story Circle, not making the final projection of the stories), adapting the intervention to the available times, which we believe influenced the way of work of the participants.

Likewise, we believe that in spite of having obtained good answers thanks to the interviews carried out, it would have been advisable to apply either surveys at the beginning of the activity, or to carry out a focus group with the participants, in order to have two instruments that allow us to compare a "before" and a "after". That is, they will allow us to make previous comparisons around the digital and personal skills, as well as the expectations, as well as later comparisons about what was learned, to understand better the personal reflection process, and the development or reinforcement of empathic skills, also as a process.

We also believe it is necessary that in terms of the concepts of script and schema, mentioned in the referential framework should be more present. Although data collection instruments (especially fieldwork) allowed us to make inferences about these concepts, we believe it is necessary that these dimensions be incorporated later in a much more specific manner. By not explicitly include such ideas either in the instruments used, or to have used other instruments for their exploration, limited the way in which they were interpreted, even though we believe these are concepts that would help to understand better the relation among personal narratives, social behaviors and naturalization of violence.

1.3 Discussion and prospective

Thus, with the previously exposed, we believe that there is a double value with respect to the response on the application of the methodology, one that includes both the contributions of the methodology and its obvious limitations. It is clear that the promotion of development of skills and capabilities is encouraged using PDS as a psycho-pedagogical tool for educational interventions. Despite the possibilities, we have encountered that the experiences continue to be very punctual about exploring and developing the curricular multimodal skills, i.e. in knowing how to use a text editor, in knowing how to record an audio, or how to edit a video, but not in developing the story and all its potential (both towards improving writing skills, self-reflecting on life events, identity development, or even [mental] healing process). That is to say that PDS has been used more as a didactic means. This situation can be overcome by modifying the perspective of the teachers, tutors or facilitators who carry out the educational intervention. They are not factors to discourage the use of the methodology, nevertheless we must be aware of its limitations, even more when these efforts are realized inside schools within the formal scope.

But there is still more work to do as a means of investigation, and as a means for specific socio-educative interventions for fostering personal and social skills. What leads us to believe, that there is a lack of reflection on the impact of creating stories, not only on the question of teaching processes, but also on how they are impacting on the personal aspects, and especially on the social aspects, where stories are supposed to generate sociocultural changes.

However, digital stories as communicational products that integrate not only knowledges and technological skills, can be considered as effective non-traditional

communicative messages within socioeducational contexts, which serve to foster free expression, both personal, identity and empathy development and a people's community sense.

While not all the created stories are products that reflect the entire mental and creative processes of their authors, as well as a true emotional commitment between the author and the receivers, there are many stories that reflect not only motivation on the part of the creator due to personal experiences, but also the perception of an existent self-regulation process and the assumption of responsibility with the learning process on the part of the student.

We have also tried to underline the social importance that storytelling, and in particular digital storytelling, has as a useful mean to truly know the social and educational realities of the people who make the stories, because without this possibility their voices would not ever be heard. In this regard, either in the formal educational contexts aligned with the curriculum contents, or in settings of non-formal nature, the concept of free space managed by Darcy could find its place, understanding it "as a space in which people educate themselves [beyond the borders of schooling] and 'come together to critique what is, shelter themselves from what has been, redesign what might be and/or imagine what could be' (Fine et al., 2000, in Darcy, op.cit.).

It is an undeniable truth that different types of violence are present in the world, marginalizing people from the public spaces and processes, however, through technology-based education and inclusion interventions, it is possible for these people to enter the public sphere on their own terms to externalize and to problematize experiences regarding suffered violences, rejection, and even intense feelings such as fear, isolation and grief; or also experiences regarding their communities' problematics, a search for their own individual or group identities, as well as nonviolent practices carried out by themselves, and which could be considered as valuable in order to share them with other people or communities.

Along this thesis' path we have been following the concept of "voice", that has appeared as a constant, understanding this concept as a key element or capability for social inclusion and democracy. However, and despite the potentiality of DST to function as a "digital megaphone" we have to recognize its limitations. According to Dreher (2012) two factors favor such limitations: the characteristics inherent to the

conventional digital storytelling model, and a lack of institutional commitments to political listening.

Although we have already addressed the limitations related to the methodological model, the part regarding how this tool can - in addition to providing the opportunity for people to express themselves creatively, promoting personal and social skills - become a powerful social and politic tool. This issue was not included in the research questions, because we considered it would be out of our scope. However, we asked ourselves how from educational settings (formal, informal and non-formal), in particular through teachers and/or staff members, can use personal digital storytelling for educational decision-making, intervention plans and the creation of public policies.

The answer would seem simplistic, but the way to do it is through the digital stories themselves, since these are information, which can be analyzed and processed in such a way as to obtain meaningful data regarding what is really happening with people, and the different sociocultural and political contexts they inhabit. In this regard says Tricia Jenkins [2017; forthcoming] "each story, as well as conveying the storyteller's intended meaning, carries layers of other information that can contribute to our wider understanding of not only the individual's own circumstance, but also the 'document of life' (Plummer 1983) That could inform and contribute to knowledge in a whole range of contexts, depending on who are the (actual or potential) audiences for them, how they are distributed and how they are accesses." These "documents of life" can effectively inform in more depth about these contexts, as sometimes quantitative methods do not offer sufficient depth regarding the social realities they examine. Thus, by helping people's voices to be expressed through PDS, presents the opportunity to go beyond the immediate audience (workshop participants, schoolmates), and reach decision-makers who potentially can be influenced by those stories and generate effective public policies for social change.

However, we have found that several of the reviewed experiences, especially the longer-range ones, have not continued over time. We know that on many occasions this is due to financial issues. But, as we pointed out recently in the II Sessions on Personal Digital Storytelling in Formal and Social Education carried out in November 2016: a change of vision of the educators is necessary (whatever the educational context) on the use of the personal digital storytelling methodology. Its effectiveness in terms of didactic has been demonstrated, but in terms of the psychological and social, it still needs to be examined. If we want to generate significant changes, it is necessary

for these educators (or facilitators, members of civil organizations) to see the potential of the stories as information susceptible to be investigated. Through research, its results can feedback the activity, and eventually reach the aforementioned decision-makers. The contribution with data for the creation of public policies can be reflected in social change, but also in the opportunity to obtain resources to continue financing this type of activities. That is, PDS can effectively contribute to a virtuous circle of research promotion, social change and continuity of educational activities in various contexts.

In addition, if we consider that stories are a voice-enhancing instrument, in which individuals reflect and see themselves reflected into others, they are contributing to the development of a democratic and prosocial culture (and therefore in a more empathic culture). Communities with richer social capital, have greater access to information networks to help people, have clearer norms and better behavior, which contribute to positive social relationships. These same social relationships create deeper connections among their members, improving communicative processes, openness to seeking help, and also improving the way individuals handle their conflicts and cope with their difficulties. That is, they create emotionally healthy individuals, and communities prepared for improvement and social change. In this regard Boyd says: "our good strategic reasons to voice prosocial values in narrative make it all likelier that we will air such values and then feel them to be shared. The publicity that prosociality can earn through narrative can in turn deepen the basis of trust in which cooperation depends" (Boyd, 2009:171). This capacity rises the theory of mind and empathy levels, aiding not only for cooperation, as Boyd stated, and the growth of human mental flexibility, but providing the strong base on which nonviolence and peace can be promoted.

To conclude this work, we have considered that the future prospective of this investigation is aimed, first to amplify the theoretical framework and second to modify the PDS methodology based on experiences. Such modification would be directed more towards the intervention processes in non-formal educational contexts, considering them as contexts that can give more facilities for action. However, we do not rule out a version aimed at the creation of an intervention program with PDS based on the characteristics of the Peace Education Programs. We believe that, besides the creation of learning modules, new materials, and delivery models adapted to these contexts, it would also be necessary to emphasize in these new adaptations the community building approach (based on Story Circle) to promote trust and empathic

abilities among participants to facilitate their willingness to participate and share their stories.

Likewise, we believe that based on what we have studied so far, we can begin to delineate an investigation that, without discarding traditional methodology, focuses on how storytelling is developing in digital media, thereby creating new typologies of digital stories. This perspective is delineated as a very rich and full of future learning possibilities.

Thus, through the whole course of this thesis, we believe that we have learned, not only through what was read, but also through the way we carried out the interventions (learning by doing), but we have also learn and understand about the sociocultural realities of the participants and their learning processes. However, we can affirm that the most important learnings were those obtained through the stories made by the students. With some we cried when we felt emotional or powerless, some made us admire their creative abilities, but above all, some of them showed us the way in which they became stronger, despite the violence and obstacles. With these stories we felt identified, empathized with them, and at the same time they became a new call to continue this personal lifelong learning process, through (digital) storytelling, and to contribute to generate socio-educational changes, in favor of empathy, nonviolence and peace.

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ANNEXES

Taller de Relatos Digitales Personales (Proyecto de investigación)

Autorización de participación y de uso de la imagen

Yo _____ (nombres y apellidos), como padre, madre o adulto responsable del alumno(a) _____, he sido informado(a) del motivo por el que se harán imágenes (fotografía/video) de mi hijo(a) o del niño(a) a mi cargo, y por el que él o ella realizará una historia digital sobre un asunto personal, en el que aparecerá su imagen y su voz.

Autorizo a la investigadora Leticia Carolina Santiago Sota, estudiante de doctorado de las Universidades de Roma 3 y Foggia, e investigadora de la Universidad de Barcelona con apoyo de _____, a reproducir y difundir estas imágenes e historias digitales, con finalidad únicamente informativa, educativa, de investigación o divulgativa.

La investigadora y las instituciones no cederán en ningún caso las imágenes o las historias a terceros, no las utilizarán con fines de lucro, y sólo podrán utilizarse con los fines mencionados.

Firmado en _____, a ____ del mes de ____ del año _____.

Atentamente,

(Firma)

Teléfono:

Correo electrónico:

Otro medio contacto:

Initial survey. High school I1

Dear student,

With this survey we want to know you a little more, because it will allow us to help you make your story, and will give us very important information for the research we are doing on digital stories and school violence. Your cooperation is very important, so we ask you to answer these questions.

We ask you to help us complete this survey individually without the help of other people.

It is necessary that you put your name, but only we will know your answers, that is to say that they will be totally confidential.

Read carefully the instructions that accompany the questions and write and/or mark with pen or pencil your opinions in the spaces reserved for the answers.

If you have any doubts regarding the instructions of the survey or any of the questions, do not hesitate to consult with the person who is applying the survey

For your participation and support, thank you very much!

Full name:

Age:

Gender

- Woman
 Man

Who do you live with?

Mark with an X the option that applies to your case

- Mother or Father (with or without siblings)
 Mother and Father (with or without siblings)
 Extended family (granparents, siblings, others)
 Other (Tutor)

How do you consider the relationship with the persons you live with)

Mark with an X the option only for each of the persons you live with.

	Very good	Good	Regular	Bad
Mother	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Father	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Very good	Good	Regular	Bad
Extended family (granparents, uncle, aunt)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Siblings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you do the following activities?

Mark with an X the frequency for each item.

	Never	Almost never	Often	Always
Watching television	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Going to the movies or theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Going to museums/art expositions/concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Going to shopping malls/shopping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being on the street hanging out with friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading books/magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using the computer/Surfing the internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice sports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Study	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing a musical instrument	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Go to extra courses (languages, ITC use, arts, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participate in religious activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

From where do you access internet?

Mark only the two most frequent options.

- From a computer that I only use from my room
- Mi house (From a computer that I share in a common room)
- School
- Cybercafe
- From my cellphone

For which of these things do you use the internet?

Indicate the three most important options with the numbers 1, 2 and 3, being 1 the most frequent and 3 the less frequent.

- Communicate with friends
- Doing research for school
- For using social media (Facebook, Twitter)
- To download music and/or videos (In Youtube, Vimeo)

- To look for things that interest me personally
- For playing
- To upload things that I do

From the following options mark with an X the things you have done and their corresponding frequency

	Yes, many times	Yes, a few times	Yes, once	Never
Taking pictures with digital cameras	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking pictures with the cellphone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To make videos with a videocamera	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To make videos with the cellphone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use the computer to make voice recordings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To make personal presentations like Powerpoint	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Publish on the internet things that I have done	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you own a cellphone?

- Yes, a smartphone
- Yes, a regular cellphone
- I do not have a cellphone

Do you have a tablet?

- Yes, I have
- No, I don't have

Do you like to read or to watch stories? If you like it, where do you watch them or read them?

If you DON'T like it, leave the answer blank. If you do like it, mark the options that apply to your case

- In books
- In magazines
- On internet
- In television
- In newspapers
- At the movies

Do you like to tell stories?

- Yes
- No

If you like to tell stories, about what do you tell them?

- About things that really happened (things that you watched on TV, things from your family)
- About things I make up (like "ghosts' stories, or fantasy)

- About what I've read or seen
- About things that I feel or that I am interested on

How do you tell those stories?

- I tell them just with my voice
- I write them to read them later
- I draw them
- I use toys or things, like in a puppet show
- I make a presentation or a video with the computer
- I make a video with my cellphone and then I uploaded it or send it by message

Do you consider your school is:

Mark only one option

- Very violent
- Violent
- Not so violent
- Not violent

How do you feel in your school?

Mark only the option you consider adequate

- I feel respected by my teachers, principals and school staff
- I feel respected by my schoolmates
- Content
- Insecure
- I get bored easily
- I feel attacked by my teachers, principals and / or school staff
- I feel attacked by my schoolmates

When teams are made, your schoolmates...

- Always include you
- Almost always include you
- Sometimes they include me
- Almost never include me
- Never include me

What do you think are the most common causes of discrimination in your school?

Point out the three options that you consider most important.

- By the color of the skin
- Because someone is rich or poor
- Because of the place he/she was born or where they live
- Because someone has a disability or a difference
- Because someone has different preferences to others (ideas, tastes, sexuality)
- By the type of family to which he/she belongs
- For what he/she does, by their conduct

Point out if you have had any of these negative experiences on the internet or via cell phone

Check all that apply to you

- I was threatened by a schoolmate
- A schoolmate impersonated me
- A schoolmate made malicious comments about me or divulged my secrets
- I was offended by a schoolmate
- A schoolmate shared my photos / videos without my permission.
- I was blackmailed by a schoolmate
- An unknown person contacted me and wanted me to meet him/she in person
- An unknown person asked me for photos or videos of me naked or in a sexual attitude
- An unknown person sent me photos or videos of him/her naked or in a sexual attitude
- An unknown person offered me money in exchange for sex (live or via the internet)
- An unknown person made malicious about me or threatening comments

If you have experienced any of these experiences, what did you do to control or resolve it?

Point out the three options that you consider most important.

- I did not do anything
- I told a teacher
- I told my friends about it
- I told my father / mother / family
- I arranged the matter myself via internet
- I arranged the matter myself in school

Have you done any of the actions mentioned above using internet (Facebook) or cell phone?

Mark three options that you consider apply to your case.

- I recorded a video of a fight of schoolmates and I shared it via cellular
- I recorded a video of a fight of schoolmates and I shared it via cellular
- I entered a site to post a gossip about a classmate/teacher
- I entered a site to continue a gossip about a classmate / teacher who had already been posted by someone else.
- I shared via cellphone photos of myself with few clothes on.
- I shared via cellphone photos of another boy or girl with few clothes on.
- I shared pictures of myself with few clothes on the internet.
- I shared pictures of another boy or girl with few clothes on
- I shared pictures of myself with little clothes on the internet.
- I have sent sexually-sensitive cell phone messages that include a schoolmate

If you have done any of the above actions, why did you do it?

Mark up to three options. Remember your answers to the previous question

- Because I was in love
- Because it is exciting
- Because is like making a TV show
- Because nothing happens
- Because it is fun
- Because I like to be seen

You have participated or suffered in any of the following acts or situations

Mark with an X how often it happens or has happened.

	Every day	Every week	Once or twice a month	It happened just once	It has never happened
I participate in a gang	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I threatened an adult (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was threatened by an adult (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was threatened by a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I threatened a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was physically assaulted by a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I physically assaulted a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I physically assaulted a school authority, teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was discriminated by a school authority, teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am discriminated by a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I discriminate a schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I introduced a firearm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I introduced a white weapon (knife, stick, blade, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I did vandalism against the school property (I broke walls, burned or shattered chairs, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I made "pintas" (on the walls, in the bathrooms)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I verbally and / or verbally offended one of the adults (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I verbally and / or verbally offended one of my classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was verbally and / or offended by one of the adults (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was verbally and / or gently offended by one of my classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Every day	Every week	Once or twice a month	It happened just once	It has never happened
Someone tried to kiss me or kissed me by force.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I tried to kiss or I kissed by force another schoolmate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They touched me or tried to touch me (sexually) by force.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I tried to touch or I touched a schoolmate by force	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Someone removed or tried to remove my clothes by force.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I removed or I tried to remove the clothes of a schoolmate by force.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Someone tried or forced me to have sexual relationships	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I tried or I forced a schoolmate to have sexual relationships with me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had sexual relationships with a schoolmate inside the school premises	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had sexual relationships with a teacher inside the school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Someone stole my personal objects (backpack, supplies) or money inside the school premises	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I stole personal objects (backpack, supplies) or money inside the school premises	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I participate in the in the calumnies that involve my schoolmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I suffered from slander or gossip by some adult (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Every day	Every week	Once or twice a month	It happened just once	It has never happened
I slandered or said gossip about an adult (school authority, teacher)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I introduced and / or sold addictive substances (alcohol, cigarettes, drugs)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I offended the family of some of my classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They offended my family	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was threatened by a gang	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was threatened by organized crime	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Briefly describe how you feel the climate of violence that you live or have witnessed in school.

In addition to the school's disciplinary measures, what would you do to make your school a safer place, free of violence and conducive to study? Write three actions that you would propose:

Submit

Never submit passwords through Google Forms.

100%: You made it.

Outbound survey. High school I1

Dear student,

With this survey we want to know your opinion about the effects of Digital Storytelling on your learning, your perception about the violence you suffer or have suffered or that you have exercised. Also what you like in terms of coexistence in your school and community, as well as the difficulties or problems that could arise in the productive process.

The information obtained is for research purposes only, and therefore, will not influence the grade of the work or the final grade of the subject.

It is necessary that you put your name, but remember that only the researchers will know your answers, that is to say that they will be totally confidential, and only the global results will be published once the answers obtained have been analyzed.

Read carefully the instructions that accompany the questions and write and / or mark with pen or pencil your opinions in the spaces reserved for the answers. If you have any doubts regarding the instructions of the survey or any of the questions, do not hesitate to consult with the person who is applying the survey

For your participation and support, thank you very much!

Full name

Provide a personal email (if you want to know the overall results of the research, we will send them by email).

1. About the work done

Title or topic of the story you did:

Classify your work according to the following typology:

- Story on suffering school violence
- Story on exercising school violence
- Story about violence in the community
- Story about personal problems
- Story on coexistence
- Other. Indicate

If you chose "Other", indicate.

2. About motivation

Check the box that you consider most appropriate for each statement:

	I do not agree	I barely agree	I agree	I totally agree
Making a video motivated me to do the work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Doing this job motivated me to know more about making videos and managing computer programs better.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
After doing this work, I would like to learn more about these types of digital stories.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The fact of telling a story or real experience, about something I have lived or about my vision about something or someone, served me to do the work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It would have been better and easier to make a video about a fictional or other people's story than one based on my own experiences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would like to make other videos of the Digital Story type in other classes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would have liked to have the opportunity to share my story with the classmates.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowing that my story would be published on the Internet would have encouraged me to do a better job.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. About the production process

Please mark with an X your opinion about the difficulty of each of the stages of production of the story.

	Not difficult	A little difficult	Difficult	Very difficult

Define the story you want to tell (type, subject)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Perform the previous research and look for the materials (pictures, drawings, photographs, letters, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The attempt to locate audiovisual resources such as music, speeches, interviews and sound effects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Find the information to make the literary script and informational content.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decide the purpose and point of view of digital history.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Make the literary script.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Create the storyboard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and import materials (images, audios, texts, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Convert analog to digital media (scanning)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Obtain the necessary technical resources (computer, scanner, microphone, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To get the necessary software.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To manage the software.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Create new audiovisual materials (images, audios, texts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To edit the video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To make the necessary corrections.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Create the final version of the digital video.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. About the elements of personal digital stories

Mark with an X your opinion about the difficulty of each of the stages of producing your story.

I do not agree

I barely agree

I agree

I totally agree

Reflecting on my story, my experiences and thoughts, was what interested me, even more than the production of the video.



The final product that I present, really reflects my thinking, my experiences and my opinion. That is why I am satisfied.



While doing the script, I thought about how it would be the best way to make known my experience and how to help people understand me and put themselves in my place.



I think my story is highly emotional: it reflects my feelings and excites the viewer.



My voice was indispensable to tell this story and gave it more emotion and realism.



I took care of the language I used and my way of speaking, for not making mistakes.



I used music that is very meaningful to me, and this gave more emphasis to the emotions and situations I wanted to show.



I think this kind of video exercises can serve other young people like me to express themselves and make others understand us better.



I do not agree

I barely agree

I agree

I totally agree

I believe that personal digital stories can be a useful tool to address the problems of violence and coexistence in schools.



5. Other aspects

What aspects do you think facilitated the performance of your work? (Internal or your own - like your ability to manage the technology, your interest in telling your story, or external to you - support from peers or relatives, etc.)

What were the biggest obstacles or problems presented to you during this work?

Did these obstacles or problems make you lose the initial interest in making this type of product and participate in this kind of educational activity?

- Yes
 No

Why?

Was the information you received in class enough to do your job?

- Yes
 No

If your answer was "no", please indicate why:

Do you think it is necessary or important to have other alternatives (videos, digital stories, online games) to give you information and help young people like you to better understand problems such as school violence, sexuality, addictions, human rights?

- Yes
- No

Why?

What aspects do you think can be improved or incorporated for the realization of Personal Digital Stories in the school as a method of learning?

What did you learn in these weeks during the Music / Digital Stories class?

Did your video make you feel / see in a different way about the problems experienced / suffered of violence in school or coexistence?

- Yes
- No

Why?



What would be the overall rating you would give to your own video as a way to evaluate your performance during Stories' classes?

- I think I did very well
- I think I did well
- I think I did well but, I'd like do things better and in time.
- I did it, but I think it is not very good.
- Not very well. I did it just for the grade.

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Summary

Full name:

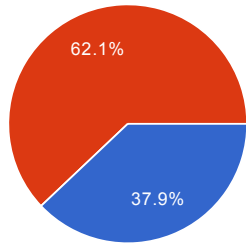
Miranda Díaz María de Jesús
Fernanda Blancas Izoteco
Erika Castro Bermúdez
Denisse Domínguez Puente
Jonathan Álvarez Garrido
Gabriel David Rendón Mendoza
Vanessa Méndez López
Diego Armando Contreras Hernández
Paola Escobar Tovar
Paola García Reyes
Brenda Carolina Chávez González
José Antonio Rojas Piñón
Bryan Morán Flores
Edgar Adrián Villarreal de León
Samuel Azrael Ramírez Almaraz
Osvaldo Joel Hernández Zanabria
Erick Daiel Lugo Lugo
Sergio David Arzave Guzmán
Marcos Abrahan Ortiz REyes
José Juan Pineda Selva
Isaac Tadeo Alcántara Pérez
Ricardo Díaz Trejo
Jovana Jocelyn Molina González
Saúl Picazo Carmona
Pamela Nicole Labra Meza
Marcela Arely Pérez Flores
Saúl Hemánde Barreto
Jesús Abel Sánchez Piña
Andrés Nacxitl Flores Flores

Age:

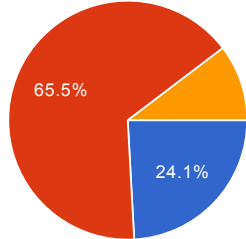
14
15
16

Gender

Woman 11 37.9%

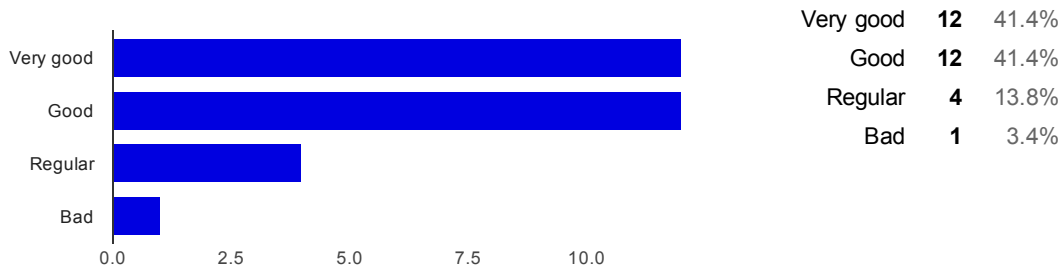


Who do you live with?

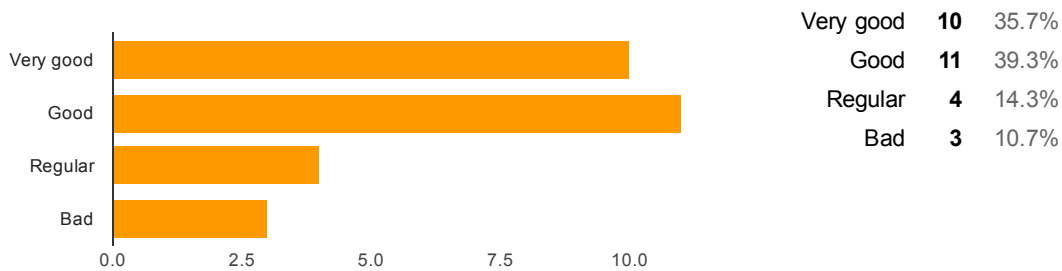


Mother or Father (with or without siblings)	7	24.1%
Mother and Father (with or without siblings)	19	65.5%
Extended family (granparents, siblings, others)	3	10.3%
Other (Tutor)	0	0%

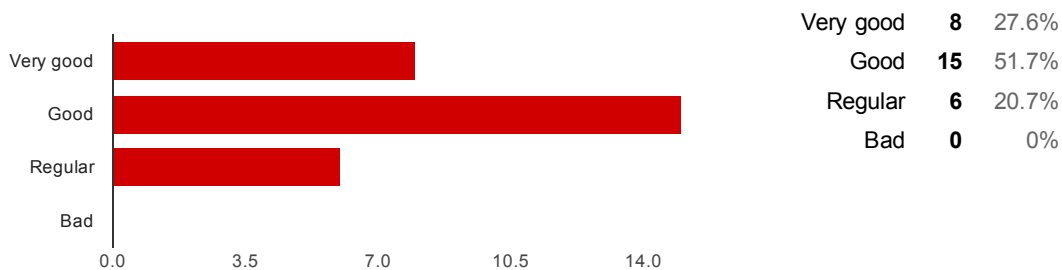
Mother [How do you consider the relationship with the persons you live with]



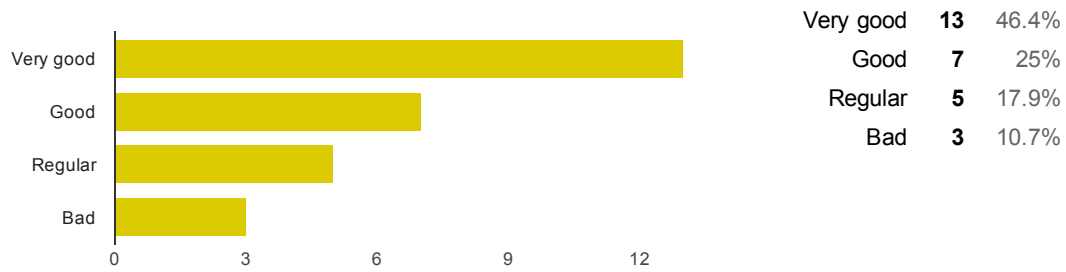
Father [How do you consider the relationship with the persons you live with]



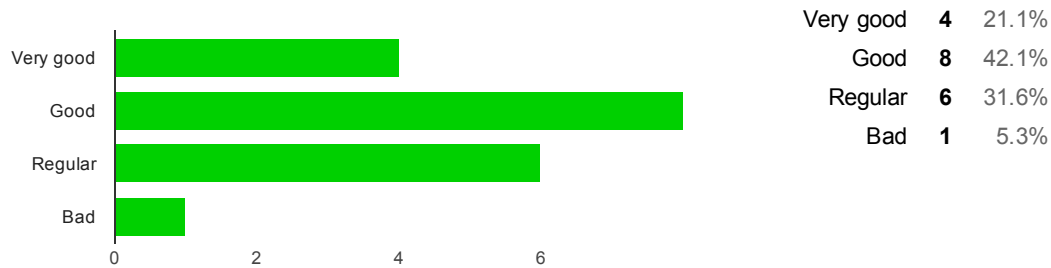
Extended family (granparents, uncle, aunt) [How do you consider the relationship with the persons you live with]



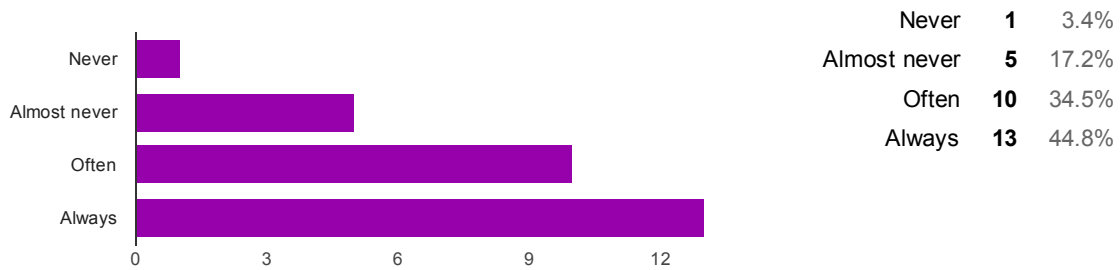
Siblings [How do you consider the relationship with the persons you live with]



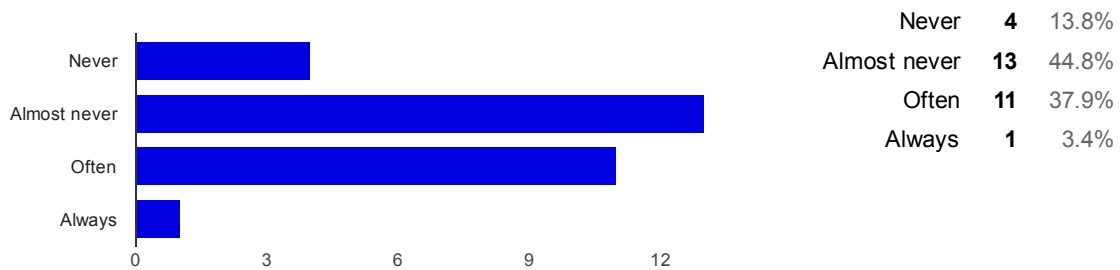
Others [How do you consider the relationship with the persons you live with]



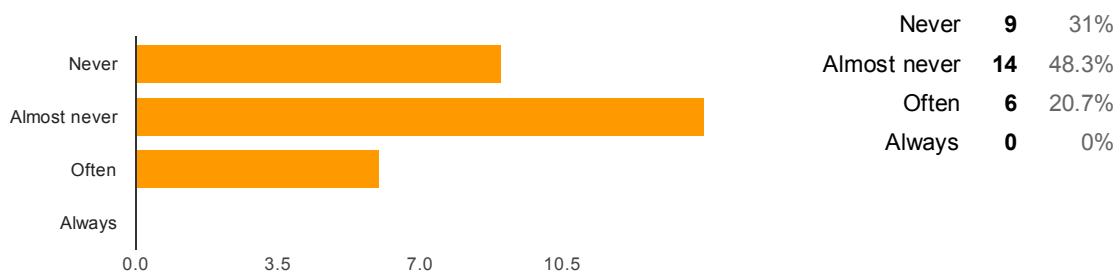
Watching television [How often do you do the following activities?]



Going to the movies or theater [How often do you do the following activities?]

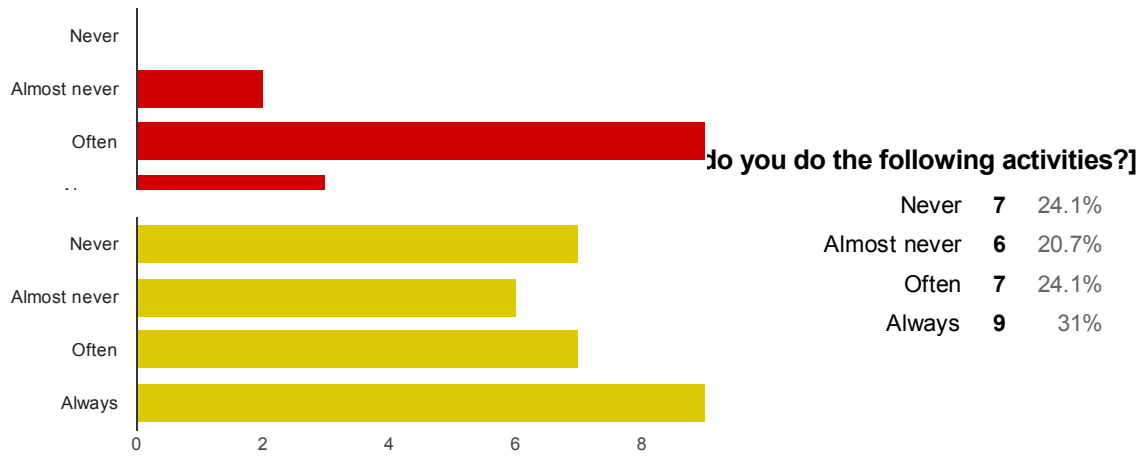


Going to museums/art expositions/concerts [How often do you do the following activities?]

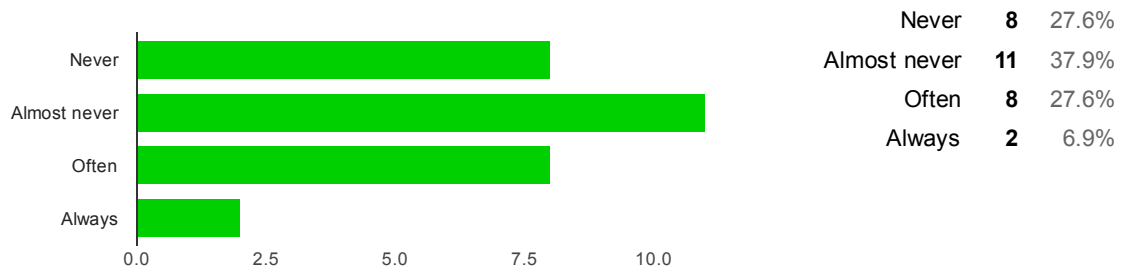


Going to shopping malls/shopping [How often do you do the following activities?]

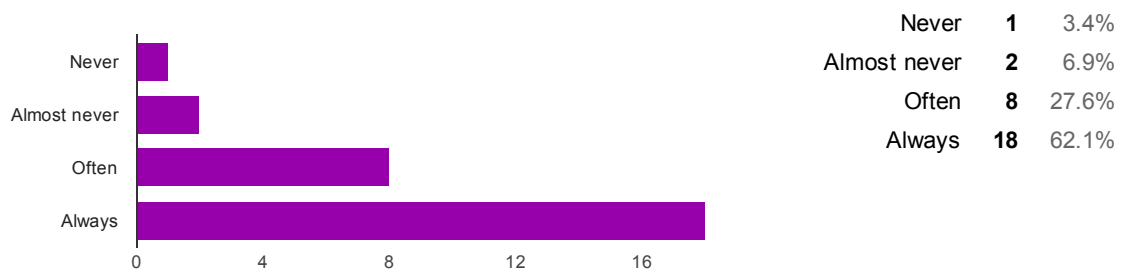




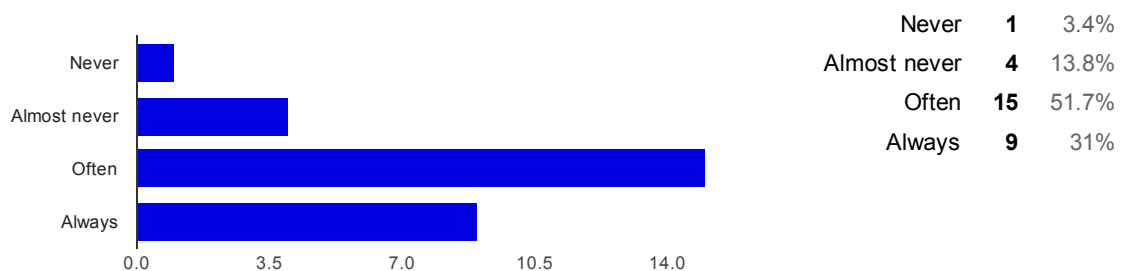
Reading books/magazines [How often do you do the following activities?]



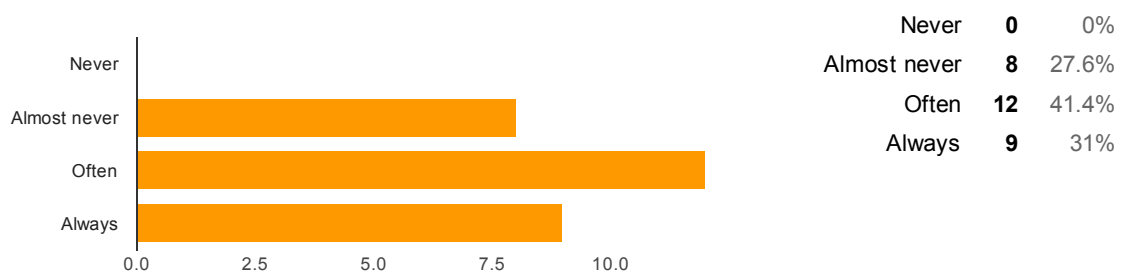
Using the computer/Surfing the internet [How often do you do the following activities?]



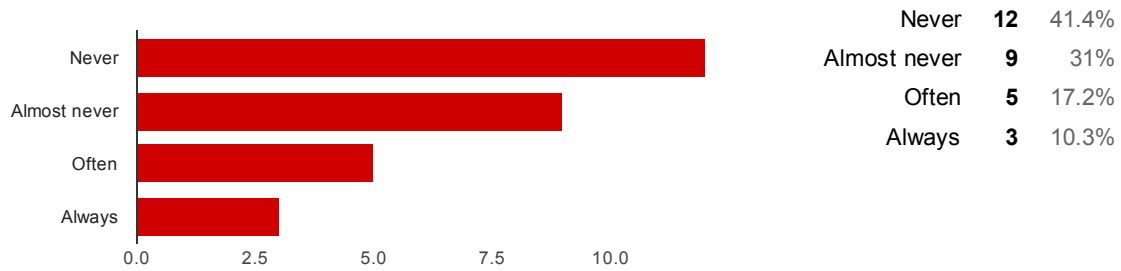
Practice sports [How often do you do the following activities?]



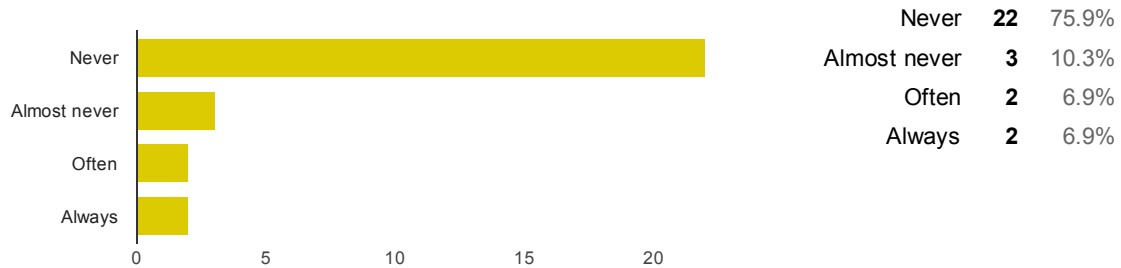
Study [How often do you do the following activities?]



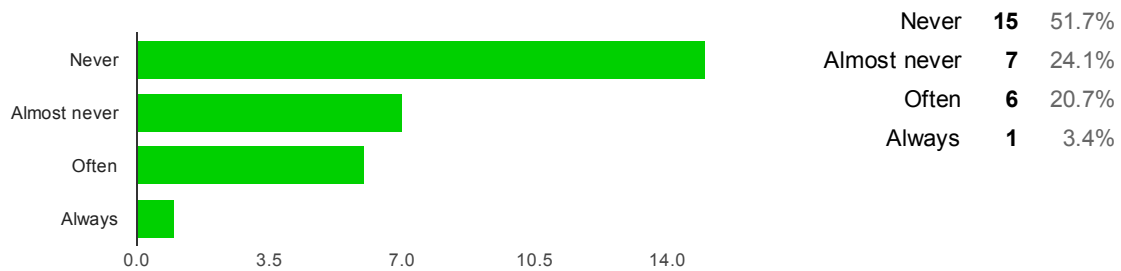
Playing a musical instrument [How often do you do the following activities?]



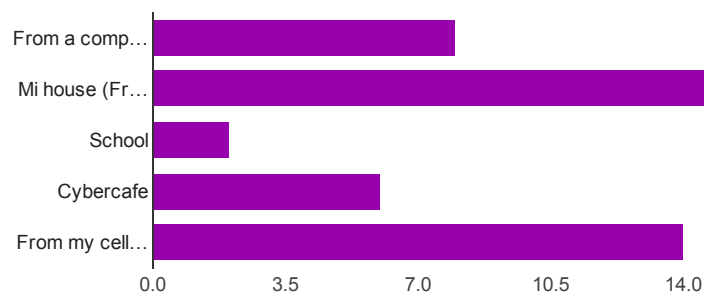
Go to extra courses (languages, ITC use, arts, etc.) [How often do you do the following activities?]



Participate in religious activities [How often do you do the following activities?]

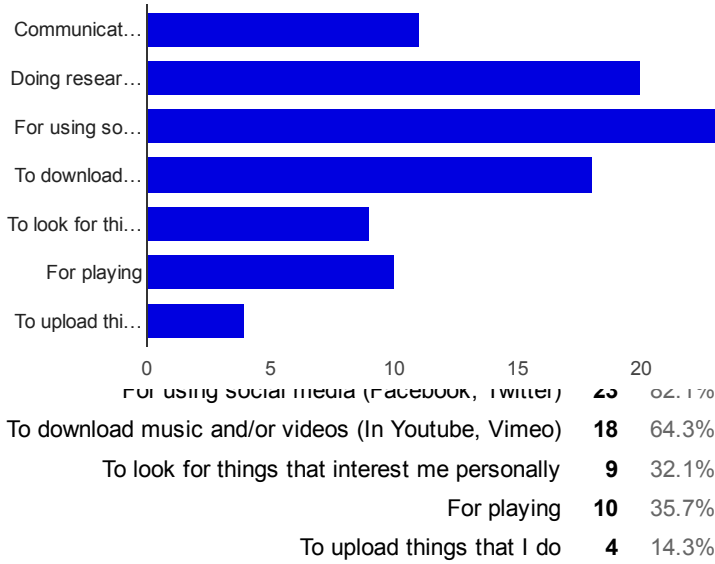


From where do you access internet?

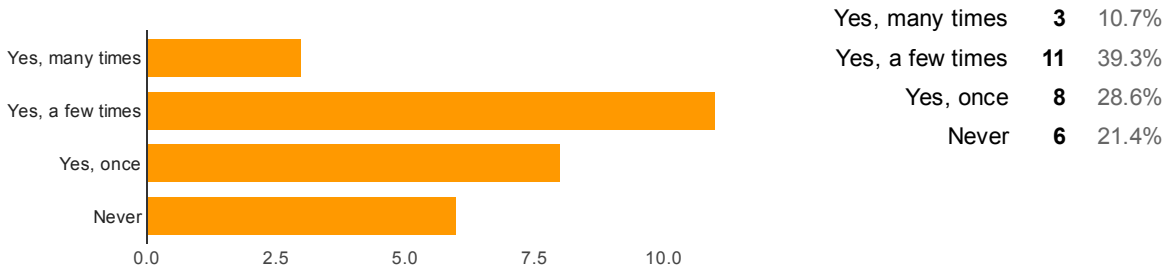


Location	Count	Percentage
From a computer that I only use from my room	8	28.6%
Mi house (From a computer that I share in a common room)	15	53.6%
School	2	7.1%
Cybercafe	6	21.4%
From my cellphone	14	50%

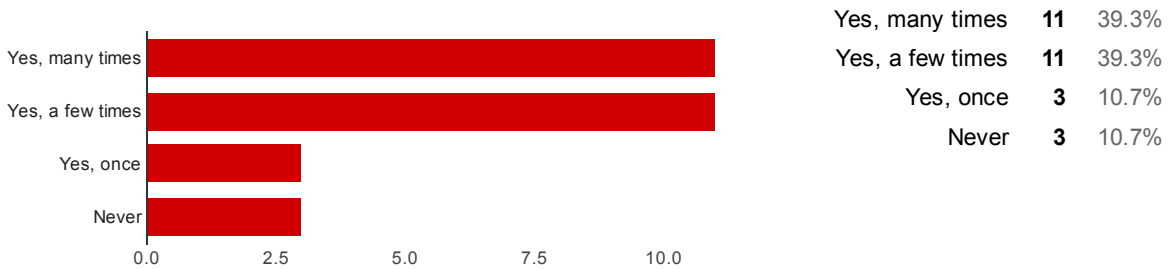
For which of these things do you use the internet?



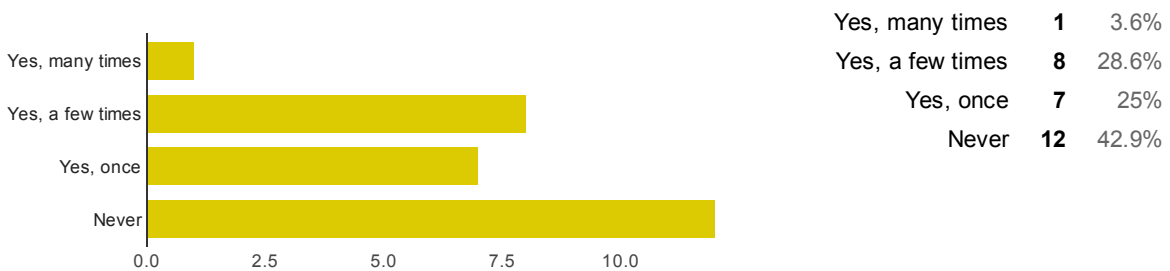
Taking pictures with digital cameras [From the following options mark with an X the things you have done and their corresponding frequency]



Taking pictures with the cellphone [From the following options mark with an X the things you have done and their corresponding frequency]

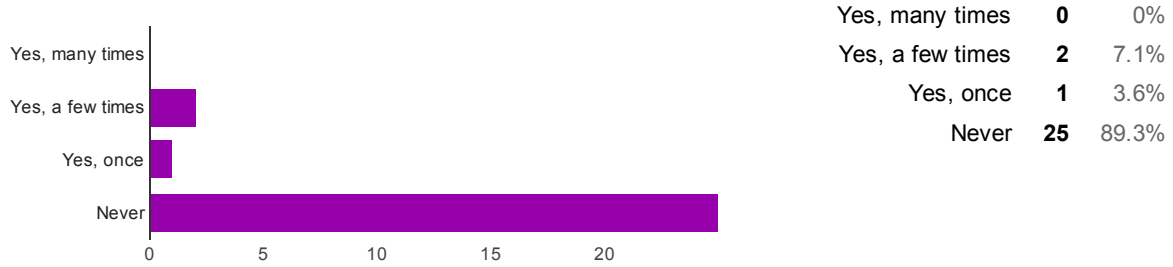
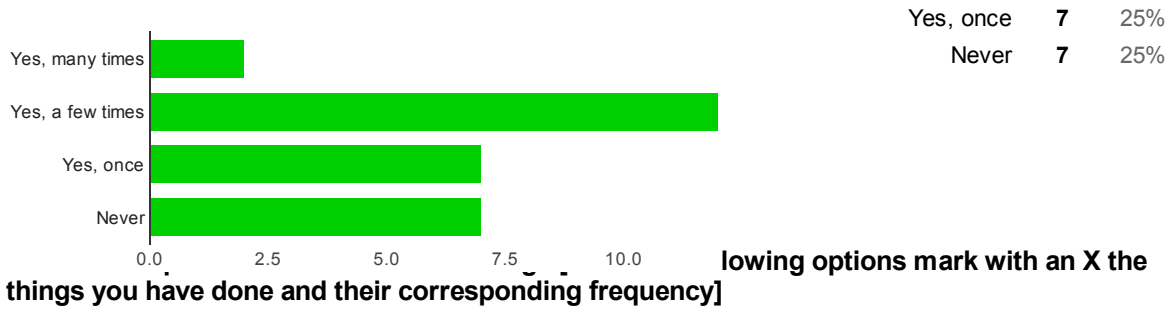


To make videos with a videocamera [From the following options mark with an X the things you have done and their corresponding frequency]

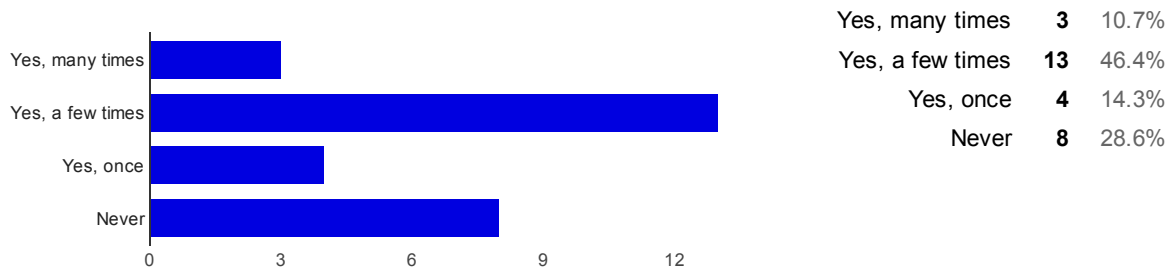


To make videos with the cellphone [From the following options mark with an X the things you have done and their corresponding frequency]

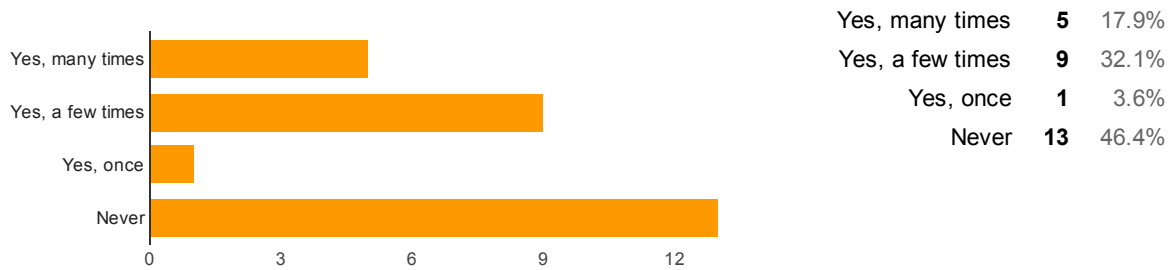
Yes, many times	2	7.1%
Yes, a few times	12	42.9%



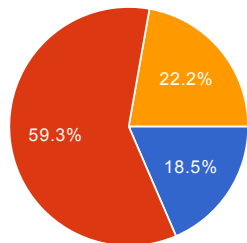
To make personal presentations like Powerpoint [From the following options mark with an X the things you have done and their corresponding frequency]



Publish on the internet things that I have done [From the following options mark with an X the things you have done and their corresponding frequency]



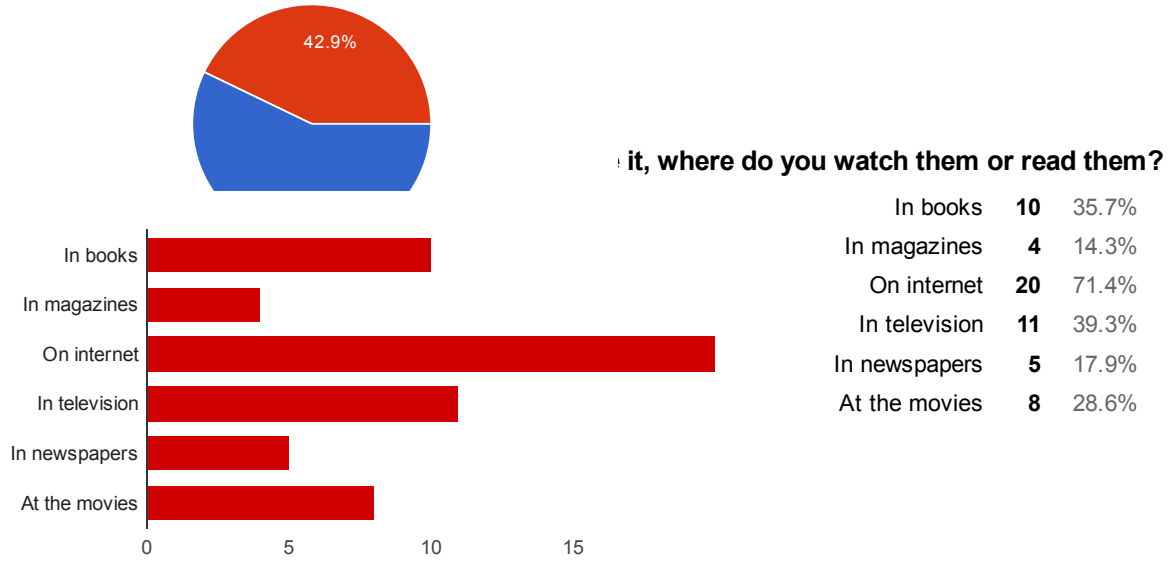
Do you own a cellphone?



Response	Count	Percentage
Yes, a smartphone	5	18.5%
Yes, a regular cellphone	16	59.3%
I do not have a cellphone	6	22.2%

Do you have a tablet?

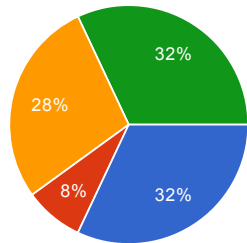
Response	Count	Percentage
Yes, I have	16	57.1%
No, I don't have	12	42.9%



Do you like to tell stories?

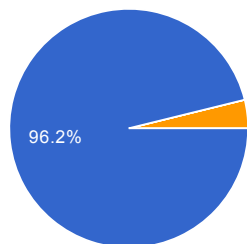


If you like to tell stories, about what do you tell them?



About things that really happened (things that you watched on TV, things from your family)	8	32%
About things I make up (like "ghosts" stories, or fantasy)	2	8%
About what I've read or seen	7	28%
About things that I feel or that I am interested in	8	32%

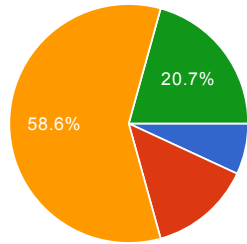
How do you tell those stories?



I tell them just with my voice	25	96.2%
I write them to read them later	0	0%

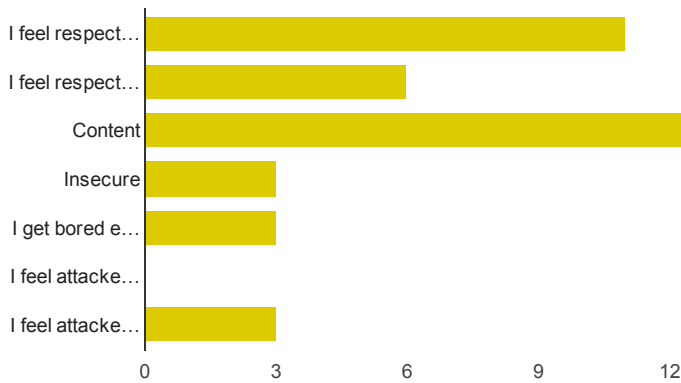
I draw them	1	3.8%
I use toys or things, like in a puppet show	0	0%
I make a presentation or a video with the computer	0	0%
I make a video with my cellphone and then I uploaded it or send it by message	0	0%

Do you consider your school is:



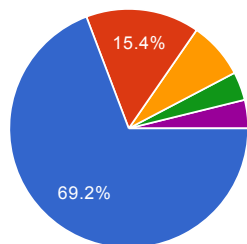
Very violent	2	6.9%
Violent	4	13.8%
Not so violent	17	58.6%
Not violent	6	20.7%

How do you feel in your school?



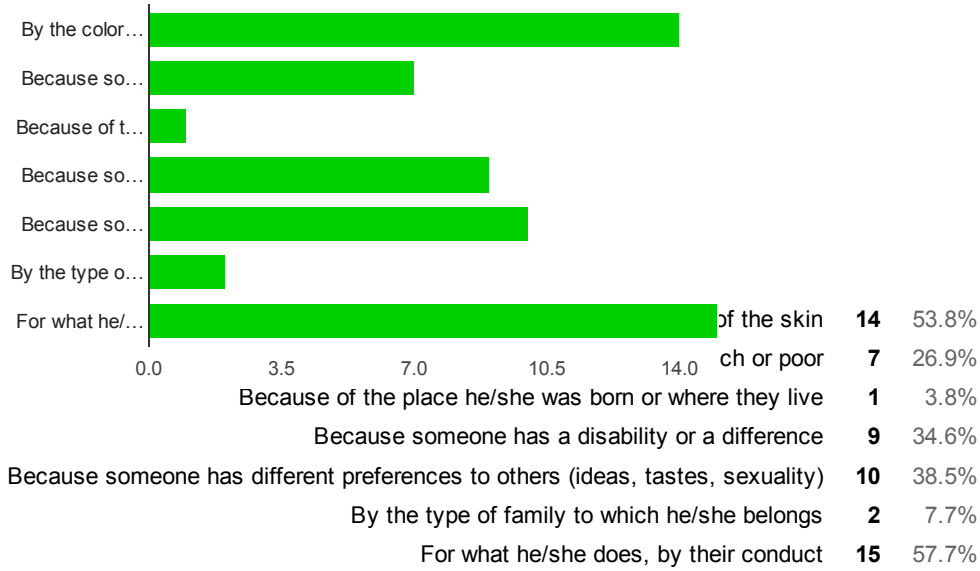
I feel respected by my teachers, principals and school staff	11	40.7%
I feel respected by my schoolmates	6	22.2%
Content	13	48.1%
Insecure	3	11.1%
I get bored easily	3	11.1%
I feel attacked by my teachers, principals and / or school staff	0	0%
I feel attacked by my schoolmates	3	11.1%

When teams are made, your schoolmates...

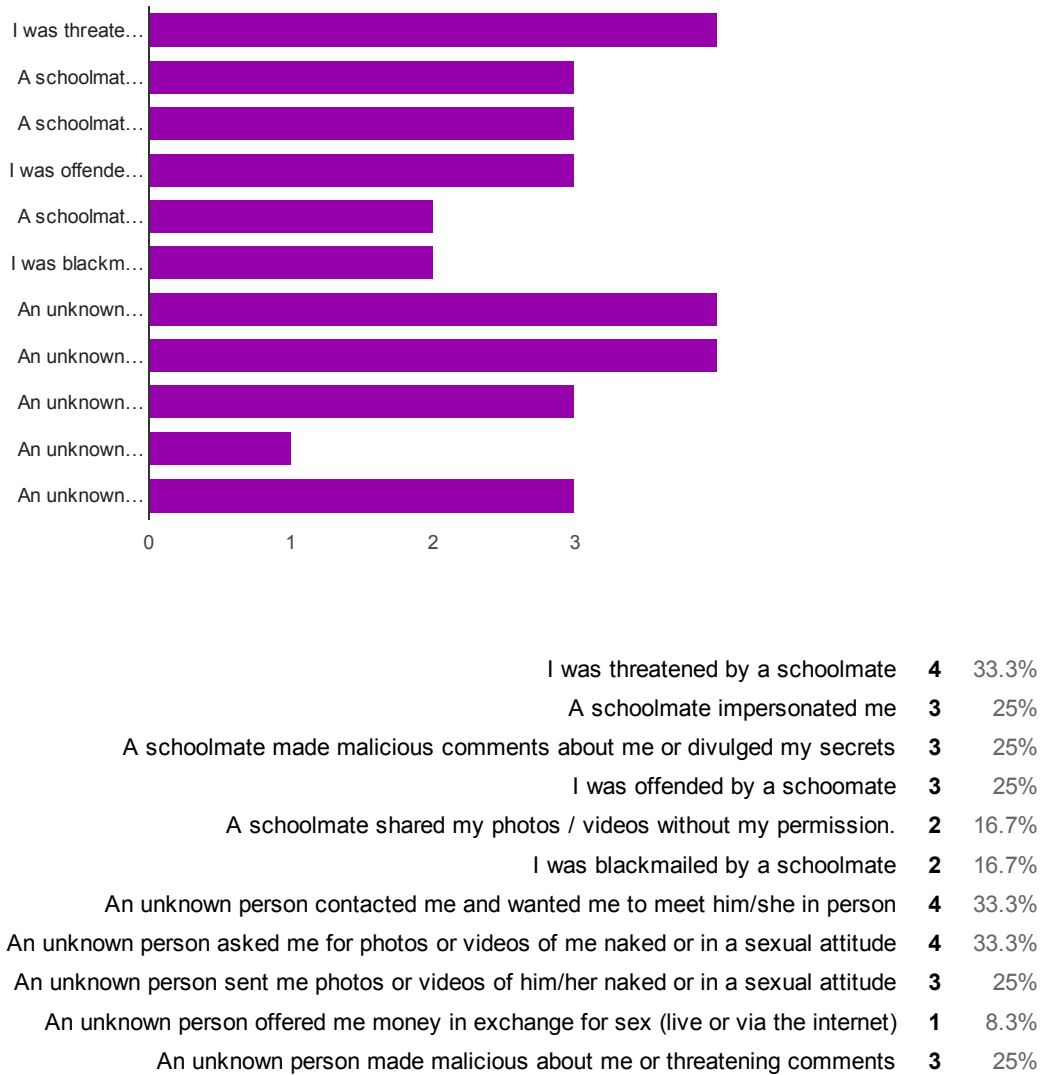


Always include you	18	69.2%
Almost always include you	4	15.4%
Sometimes they include me	2	7.7%
Almost never include me	1	3.8%
Never include me	1	3.8%

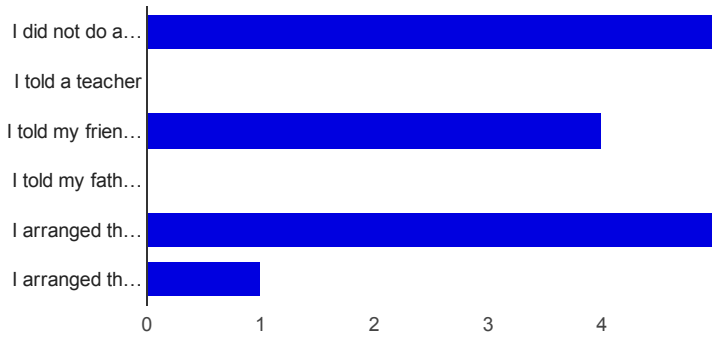
What do you think are the most common causes of discrimination in your school?



Point out if you have had any of these negative experiences on the internet or via cell phone

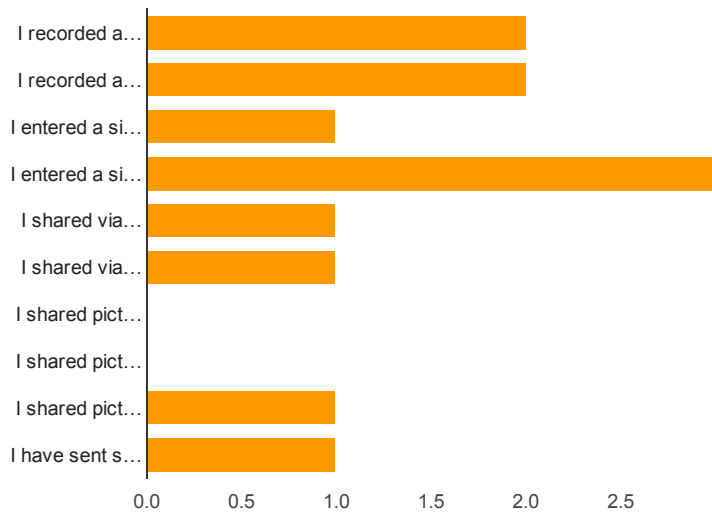


If you have experienced any of these experiences, what did you do to control or resolve it?



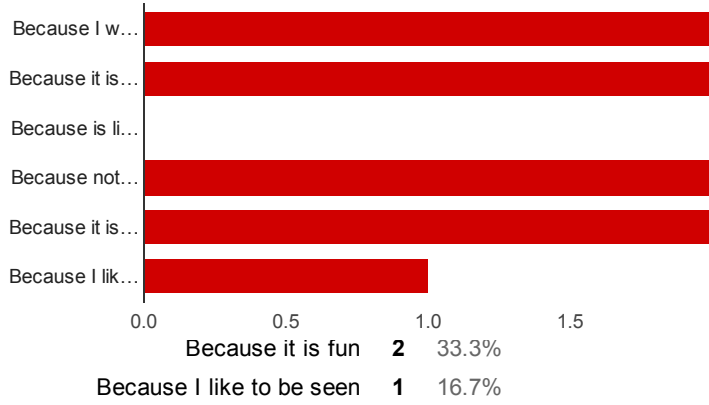
I told a teacher	0	0%
I told my friends about it	4	33.3%
I told my father / mother / family	0	0%
I arranged the matter myself via internet	5	41.7%
I arranged the matter myself in school	1	8.3%

Have you done any of the actions mentioned above using internet (Facebook) or cell phone?

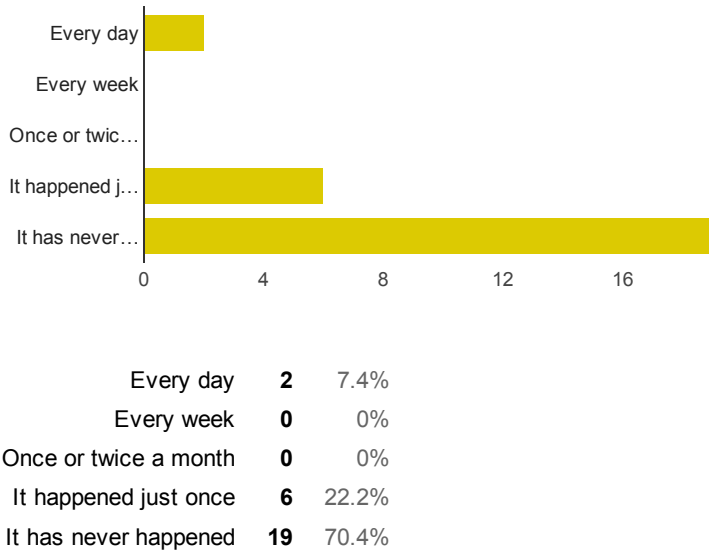


I recorded a video of a fight of schoolmates and I shared it via cellular	2	33.3%
I recorded a video of a fight of schoolmates and I shared it via cellular	2	33.3%
I entered a site to post a gossip about a classmate/teacher	1	16.7%
I entered a site to continue a gossip about a classmate / teacher who had already been posted by someone else.	3	50%
I shared via cellphone photos of myself with few clothes on.	1	16.7%
I shared via cellphone photos of another boy or girl with few clothes on.	1	16.7%
I shared pictures of myself with few clothes on the internet.	0	0%
I shared pictures of another boy or girl with few clothes on	0	0%
I shared pictures of myself with little clothes on the internet.	1	16.7%
I have sent sexually-sensitive cell phone messages that include a schoolmate	1	16.7%

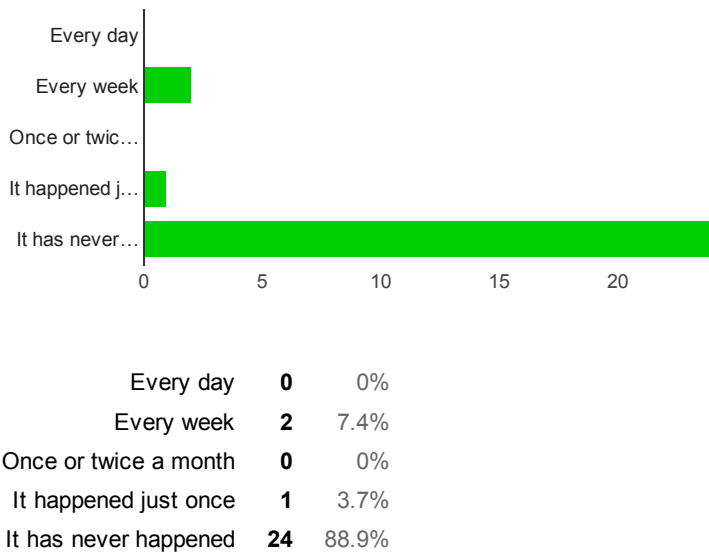
If you have done any of the above actions, why did you do it?



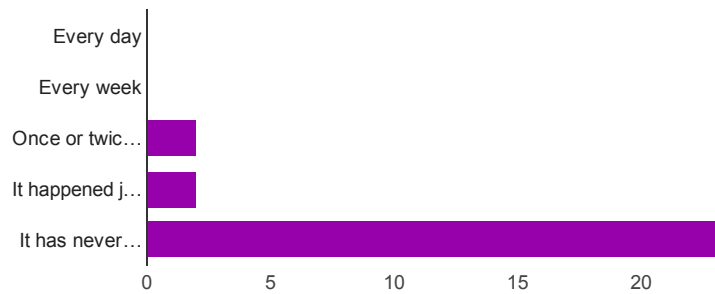
I participate in a gang [You have participated or suffered in any of the following acts or situations]



I threatened an adult (school authority, teacher) [You have participated or suffered in any of the following acts or situations]

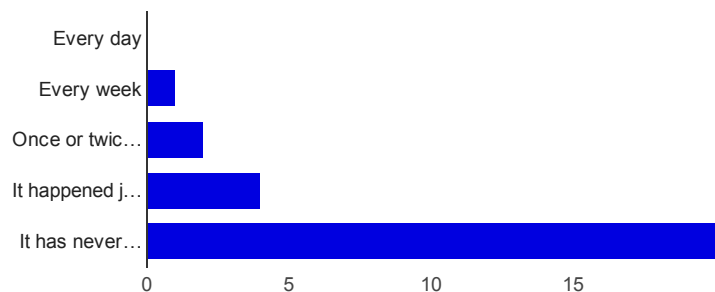


I was threatened by an adult (school authority, teacher) [You have participated or suffered in any of the following acts or situations]



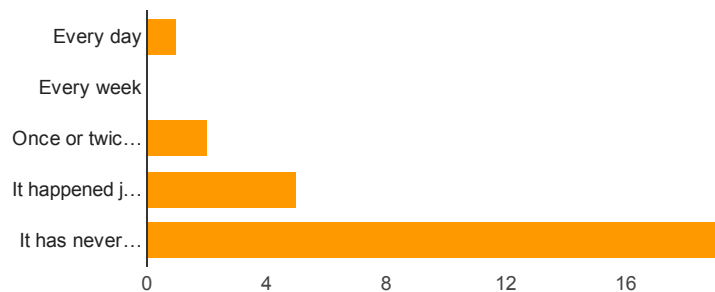
Every day	0	0%
Every week	0	0%
Once or twice a month	2	7.4%
It happened just once	2	7.4%
It has never happened	23	85.2%

I was threatened by a schoolmate [You have participated or suffered in any of the following acts or situations]



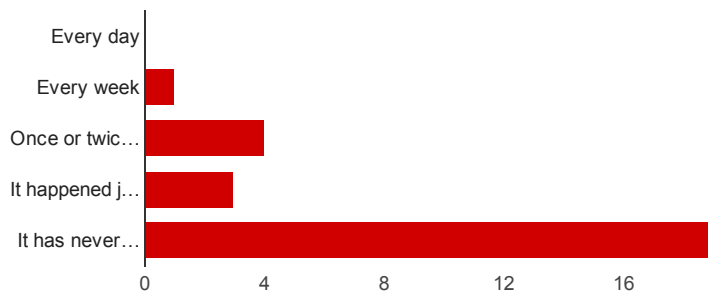
Every day	0	0%
Every week	1	3.7%
Once or twice a month	2	7.4%
It happened just once	4	14.8%
It has never happened	20	74.1%

I threatened a schoolmate [You have participated or suffered in any of the following acts or situations]



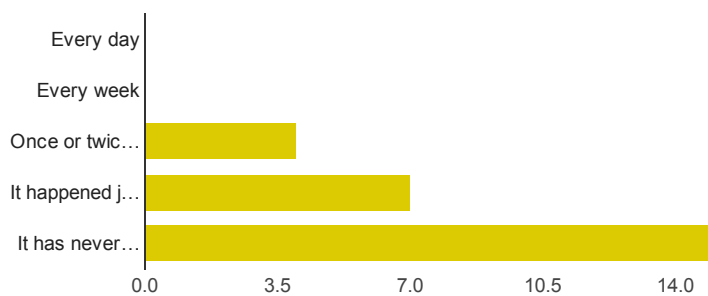
Every day	1	3.7%
Every week	0	0%
Once or twice a month	2	7.4%
It happened just once	5	18.5%
It has never happened	19	70.4%

I was physically assaulted by a schoolmate [You have participated or suffered in any of the following acts or situations]



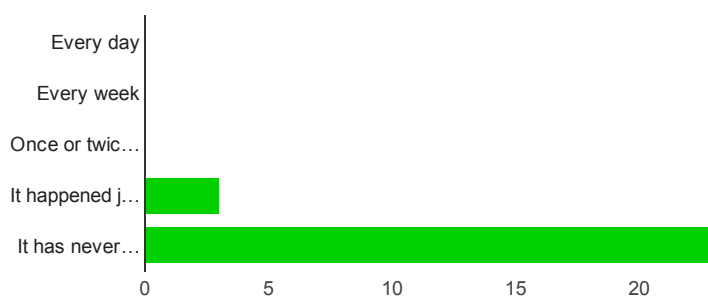
Every day	0	0%
Every week	1	3.7%
Once or twice a month	4	14.8%
It happened just once	3	11.1%
It has never happened	19	70.4%

I physically assaulted a schoolmate [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
Every week	0	0%
Once or twice a month	4	15.4%
It happened just once	7	26.9%
It has never happened	15	57.7%

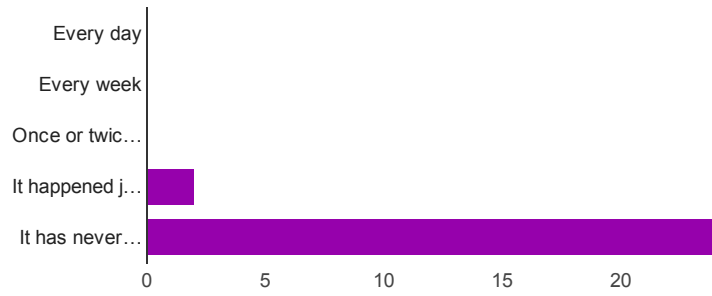
I physically assaulted a school authority, teacher [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	3	11.5%

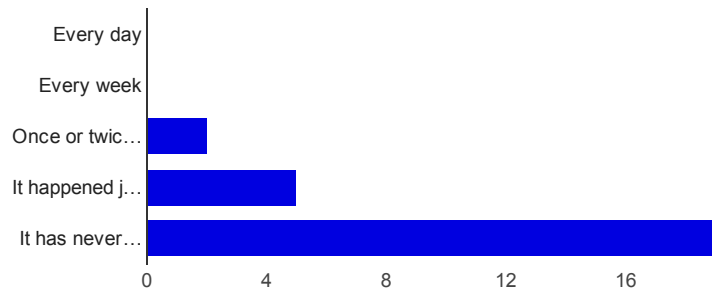
It has never happened **23** 88.5%

I was discriminated by a school authority, teacher [You have participated or suffered in any of the following acts or situations]



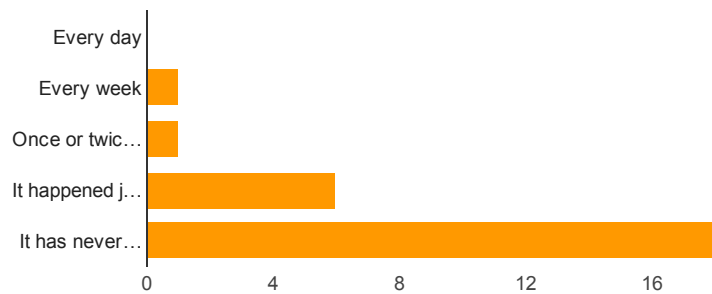
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	2	7.7%
It has never happened	24	92.3%

I am discriminated by a schoolmate [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
Every week	0	0%
Once or twice a month	2	7.7%
It happened just once	5	19.2%
It has never happened	19	73.1%

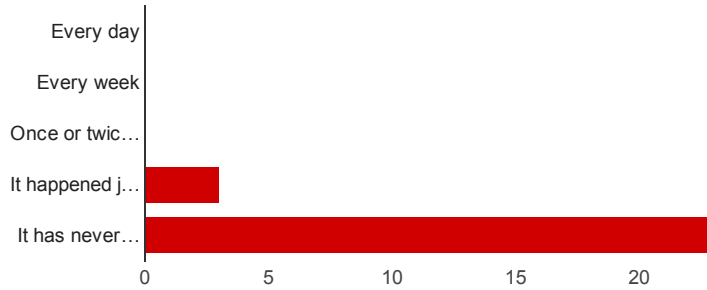
I discriminate a schoolmate [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
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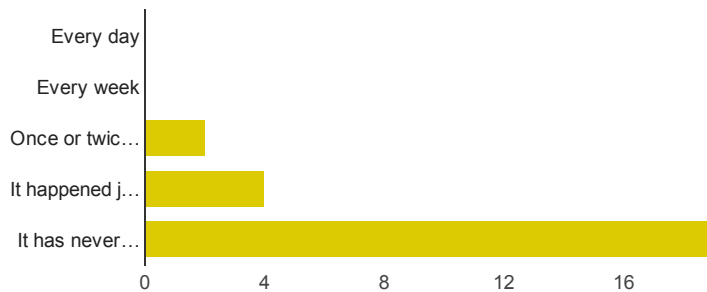
Every week	1	3.8%
Once or twice a month	1	3.8%
It happened just once	6	23.1%
It has never happened	18	69.2%

I introduced a firearm [You have participated or suffered in any of the following acts or situations]



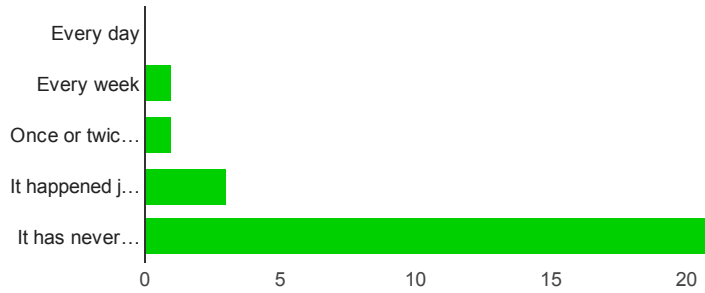
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	3	11.5%
It has never happened	23	88.5%

I introduced a white weapon (knife, stick, blade, etc.) [You have participated or suffered in any of the following acts or situations]

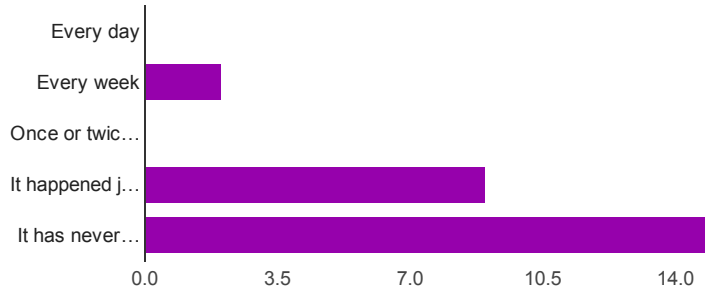


Every day	0	0%
Every week	0	0%
Once or twice a month	2	8%
It happened just once	4	16%
It has never happened	19	76%

I did vandalism against the school property (I broke walls, burned or shattered chairs, etc.) [You have participated or suffered in any of the following acts or situations]

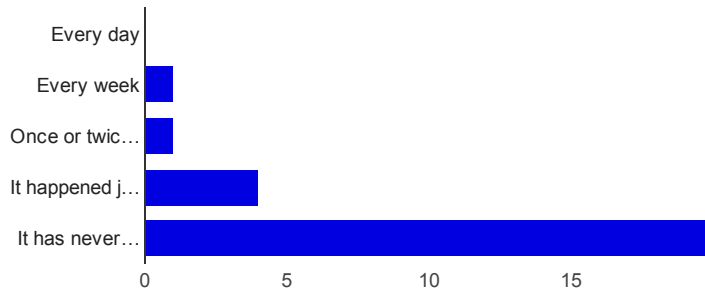


I made "pintas" (on the walls, in the bathrooms) [You have participated or suffered in any of the following acts or situations]



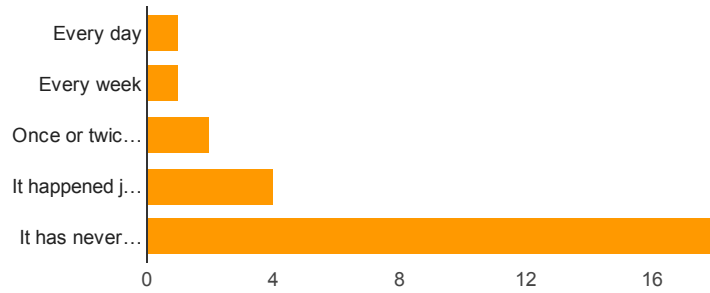
Every day	0	0%
Every week	2	7.7%
Once or twice a month	0	0%
It happened just once	9	34.6%
It has never happened	15	57.7%

I verbally and / or verbally offended one of the adults (school authority, teacher) [You have participated or suffered in any of the following acts or situations]



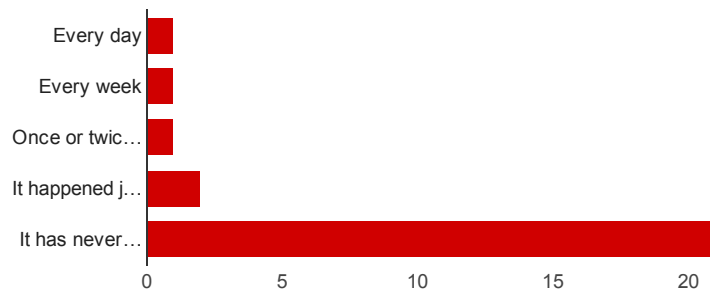
Every day	0	0%
Every week	1	3.8%
Once or twice a month	1	3.8%
It happened just once	4	15.4%
It has never happened	20	76.9%

I verbally and / or verbally offended one of my classmates [You have participated or suffered in any of the following acts or situations]



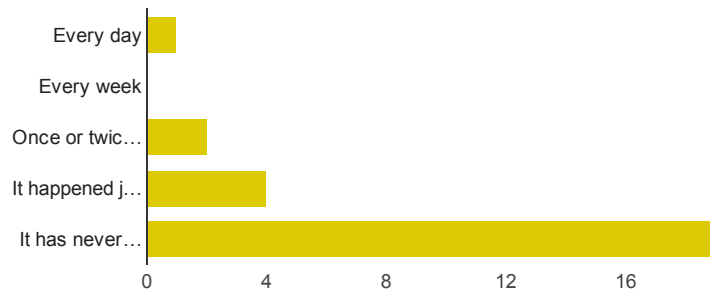
It has never happened **18** 69.2%

I was verbally and / or offended by one of the adults (school authority, teacher) [You have participated or suffered in any of the following acts or situations]



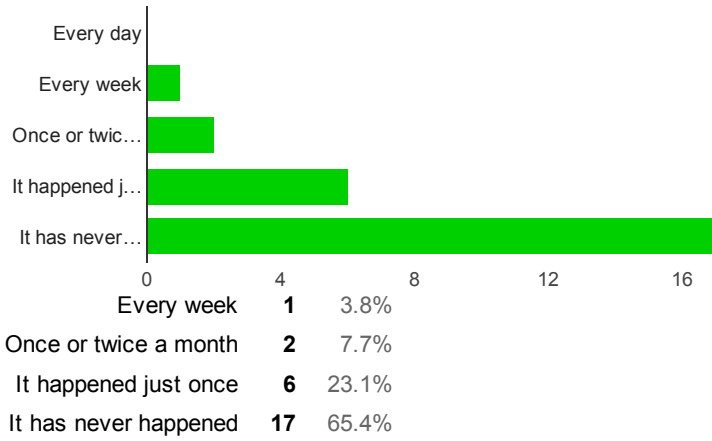
Every day **1** 3.8%
 Every week **1** 3.8%
 Once or twice a month **1** 3.8%
 It happened just once **2** 7.7%
 It has never happened **21** 80.8%

I was verbally and / or gently offended by one of my classmates [You have participated or suffered in any of the following acts or situations]

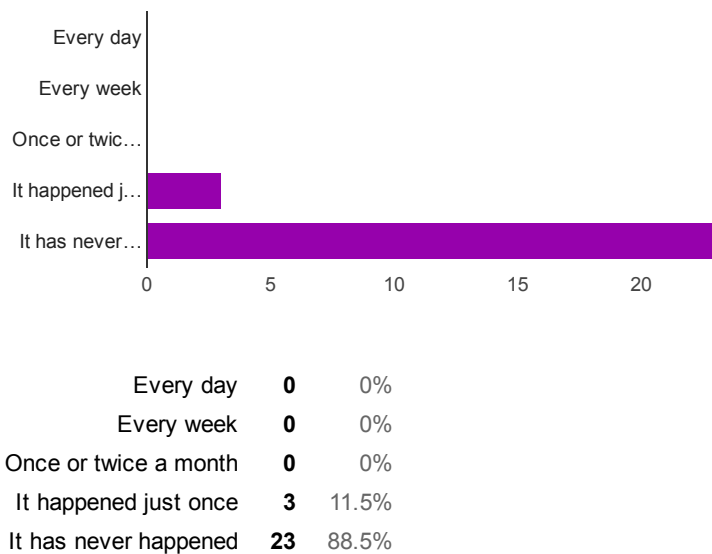


Every day **1** 3.8%
 Every week **0** 0%
 Once or twice a month **2** 7.7%
 It happened just once **4** 15.4%
 It has never happened **19** 73.1%

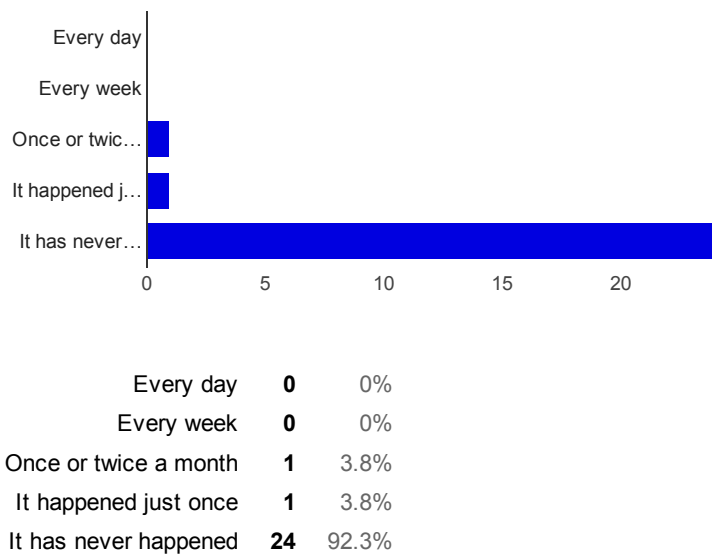
Someone tried to kiss me or kissed me by force. [You have participated or suffered in any of the following acts or situations]



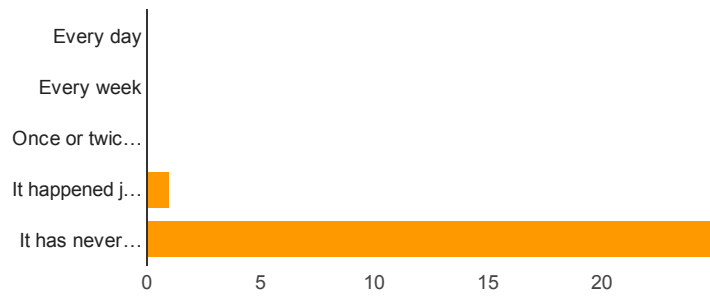
I tried to kiss or I kissed by force another schoolmate [You have participated or suffered in any of the following acts or situations]



They touched me or tried to touch me (sexually) by force. [You have participated or suffered in any of the following acts or situations]

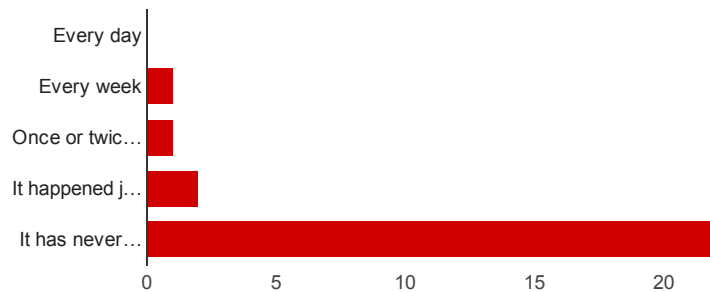


I tried to touch or I touched a schoolmate by force [You have participated or suffered in any of the following acts or situations]



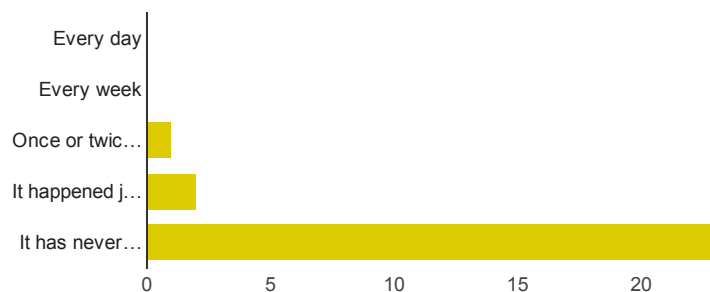
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	1	3.8%
It has never happened	25	96.2%

Someone removed or tried to remove my clothes by force. [You have participated or suffered in any of the following acts or situations]



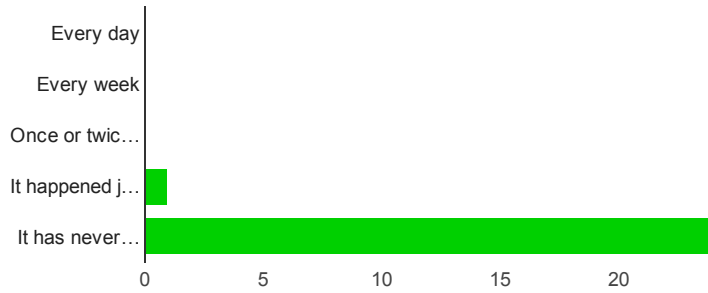
Every day	0	0%
Every week	1	3.8%
Once or twice a month	1	3.8%
It happened just once	2	7.7%
It has never happened	22	84.6%

I removed or I tried to remove the clothes of a schoolmate by force. [You have participated or suffered in any of the following acts or situations]



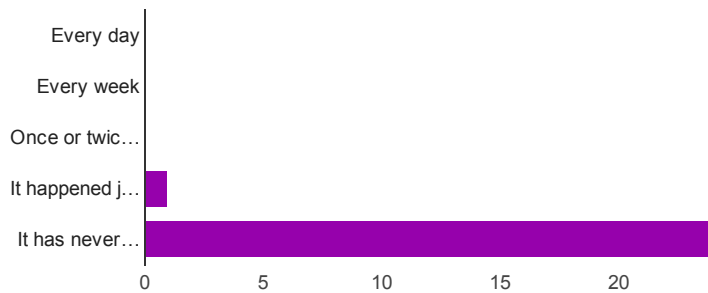
Every day	0	0%
Every week	0	0%
Once or twice a month	1	3.8%
It happened just once	2	7.7%
It has never happened	23	88.5%

Someone tried or forced me to have sexual relationships [You have participated or suffered in any of the following acts or situations]



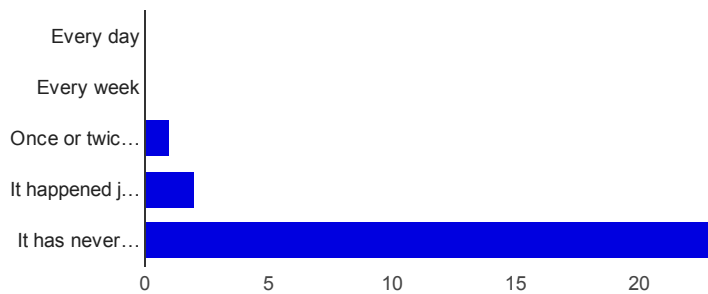
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	1	4%
It has never happened	24	96%

I tried or I forced a schoolmate to have sexual relationships with me [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	1	4%
It has never happened	24	96%

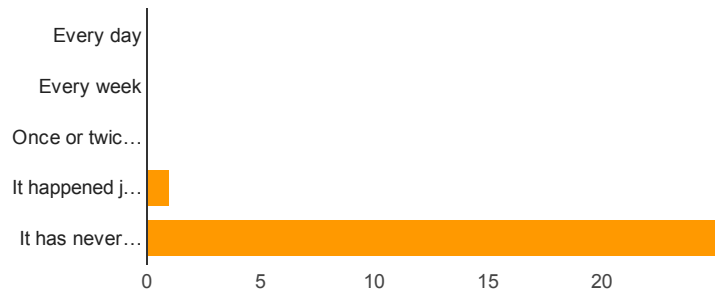
I had sexual relationships with a schoolmate inside the school premises [You have participated or suffered in any of the following acts or situations]



Every day	0	0%
Every week	0	0%
Once or twice a month	1	3.8%

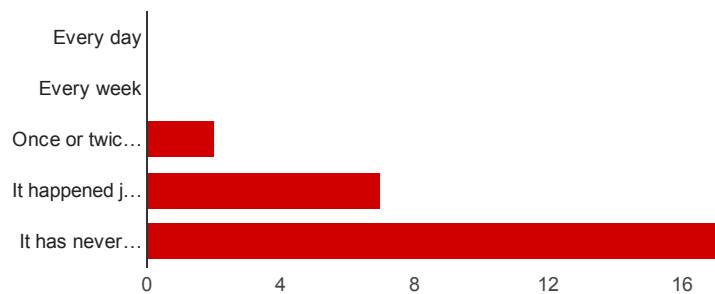
It happened just once	2	7.7%
It has never happened	23	88.5%

I had sexual relationships with a teacher inside the school [You have participated or suffered in any of the following acts or situations]



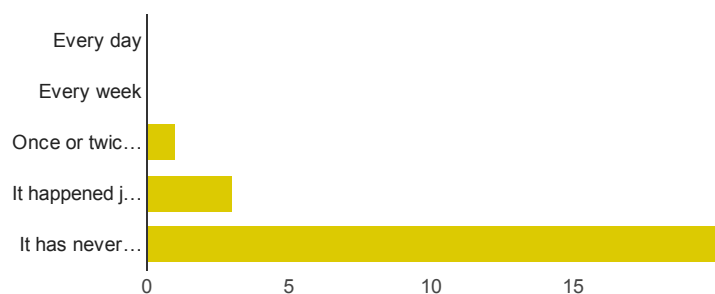
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	1	3.8%
It has never happened	25	96.2%

Someone stole my personal objects (backpack, supplies) or money inside the school premises [You have participated or suffered in any of the following acts or situations]



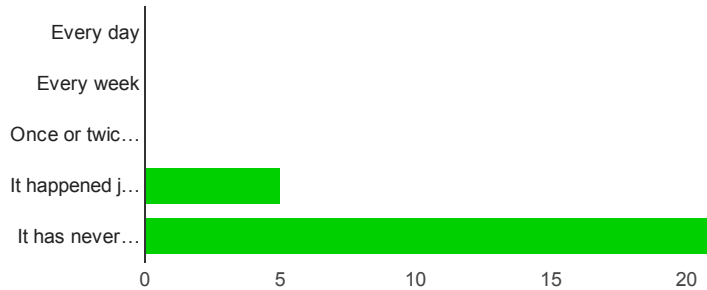
Every day	0	0%
Every week	0	0%
Once or twice a month	2	7.7%
It happened just once	7	26.9%
It has never happened	17	65.4%

I stole personal objects (backpack, supplies) or money inside the school premises [You have participated or suffered in any of the following acts or situations]



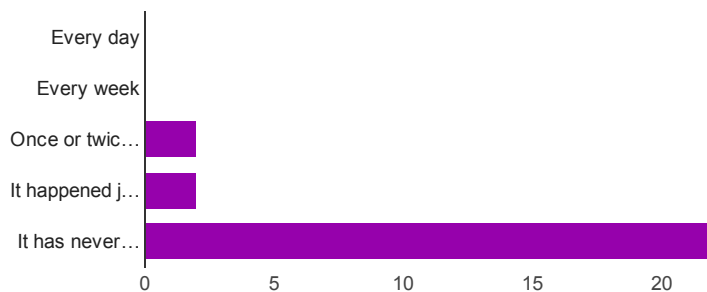
Every day	0	0%
Every week	0	0%
Once or twice a month	1	4.2%
It happened just once	3	12.5%
It has never happened	20	83.3%

I participate in the in the calumnies that involve my schoolmates [You have participated or suffered in any of the following acts or situations]



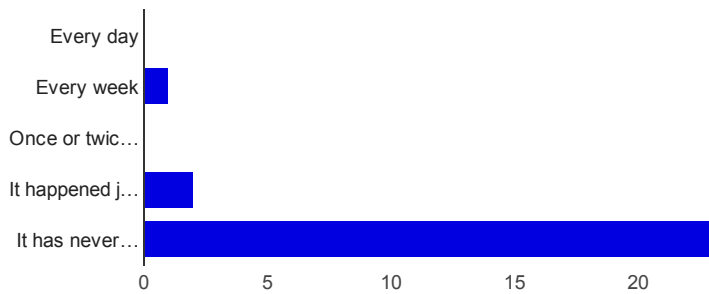
Every day	0	0%
Every week	0	0%
Once or twice a month	0	0%
It happened just once	5	19.2%
It has never happened	21	80.8%

I suffered from slander or gossip by some adult (school authority, teacher) [You have participated or suffered in any of the following acts or situations]

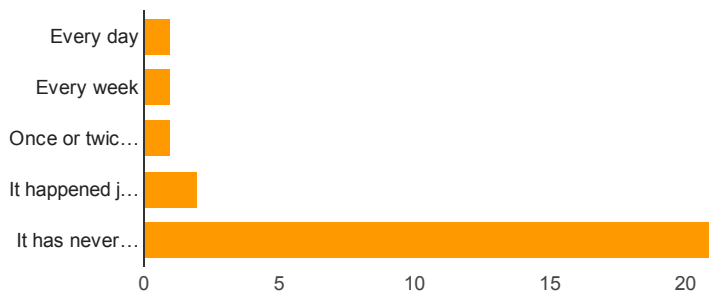


Every day	0	0%
Every week	0	0%
Once or twice a month	2	7.7%
It happened just once	2	7.7%
It has never happened	22	84.6%

I slandered or said gossip about an adult (school authority, teacher) [You have participated or suffered in any of the following acts or situations]

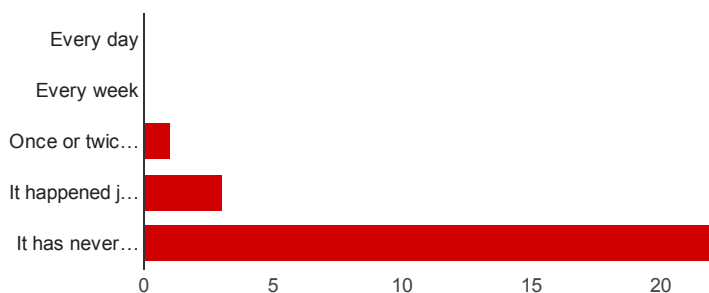


I introduced and / or sold addictive substances (alcohol, cigarettes, drugs) [You have participated or suffered in any of the following acts or situations]



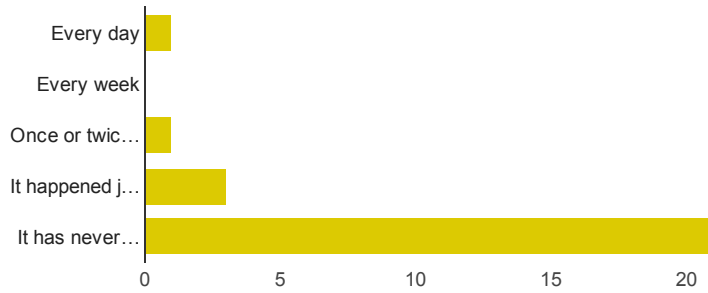
Every day	1	3.8%
Every week	1	3.8%
Once or twice a month	1	3.8%
It happened just once	2	7.7%
It has never happened	21	80.8%

I offended the family of some of my classmates [You have participated or suffered in any of the following acts or situations]



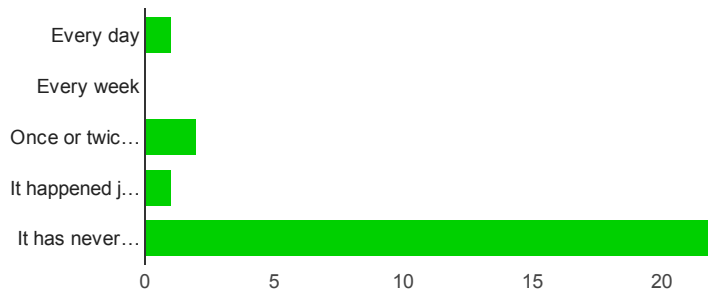
Every day	0	0%
Every week	0	0%
Once or twice a month	1	3.8%
It happened just once	3	11.5%
It has never happened	22	84.6%

They offended my family [You have participated or suffered in any of the following acts or situations]



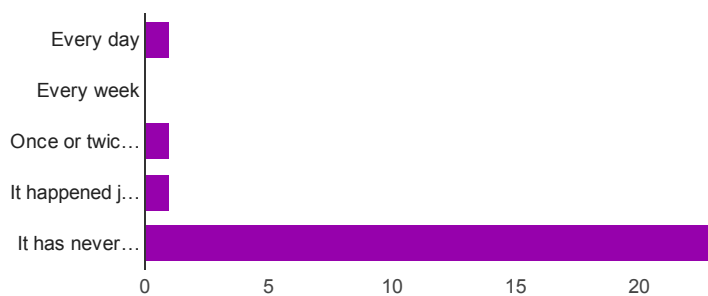
It happened just once **3** 11.5%
 It has never happened **21** 80.8%

I was threatened by a gang [You have participated or suffered in any of the following acts or situations]



Every day **1** 3.8%
 Every week **0** 0%
 Once or twice a month **2** 7.7%
 It happened just once **1** 3.8%
 It has never happened **22** 84.6%

I was threatened by organized crime [You have participated or suffered in any of the following acts or situations]



Every day **1** 3.8%
 Every week **0** 0%
 Once or twice a month **1** 3.8%
 It happened just once **1** 3.8%
 It has never happened **23** 88.5%

Briefly describe how you feel the climate of violence that you live or have witnessed in school.

Normal.

Pues me he sentido un poco insegura.

Mal porque en mi otra escuela no era así como en esta mucha violencia.

Ps mal porque me duele que le hagan algo "Vanessa".

Casi no me ha pasado (pero la vez que pasó mal y triste).

No me gusta.

Mal.

No me gusta hacerlo porque es muy violento y es muy asqueroso ver cómo los matan o los dejan tirados llenos de sangre.

Pues en mi casa ni en la escuela me he sentido mal, porque no siento violencia.

Pues hasta ahorita no he sufrido de violencia pero siento feo por quien la sufre.

Yo siento y creo que no hay violencia en la secundaria.

No me hace sentir nada.

Pues hoy en día nada de lo que había vivido en otra escuela me ha pasado y me siento seguro.

No siento nada.

Pues mal.

Ps, no sé cómo me sentí.

Regular.

Luego si me hace bien porque me gusta ver cómo se pelean.

Mal por e frío.

Pues me siento incómoda.

Un poco mal porque me siento inseguro.

Me hace sentir mal porque no se respetan entre ellos mismos.

Pues algo de miedo, porque luego puede pasar algo malo.

Mal porque las personas se sienten mal con esa situación.

A veces me llovo mal con mis compañeros, me dicen de cosas y nos agredimos.

In addition to the school's disciplinary measures, what would you do to make your school a safer place, free of violence and conducive to study? Write three actions that you would propose:

Vigilen los pasillos. Cámaras. Carteles.

Que corrieran o sacaran a las personas malas. Hablen más con ellas. Que dejen de jugar en los recesos.

Nada. En esta escuela no se puede cambiar.

Haber vigilancias. Hablar con ellos. Tener comunicación con los alumnos

Hacer o citar juntas con los papás de los que van mal. Los que se peleen suspenderlos. Poner trabajos extras solo a los que van mal.

No violencia. No bullying. No discriminación.

Pues poner muchas reglas. Poner mucha seguridad. Estar más al pendiente de todos los alumnos.

Revisar la mochila. Que haya patrullas a la salida de la escuela. Menos gritos.

Que se resuelvan bien los problemas entre compañeros. Que se respeten. Que se ayuden entre ellos.

Platicar con ellos. Más vigilancia.

Que se organicen pláticas con los padres. Que haya más vigilancia. De ser necesario expulsar a las personas violentas.

Policías adentro. Prefectos viendo todo. Maestros en las esquinas.

Pues haciendo más amigos. Expulsando a un agresor. Tratándonos con respeto.

No pelearme. Poner atención, Aprobar todas las materias.

Cuiden los baños. Cuiden los salones. Tengan vigilado el patio.

No vender sustancias ilegales. Seguir reglas. Y no participar en actos violentos.

No tirar basura. No correr. No ofender.

Policías. Revisiones de mochila. Campañas.

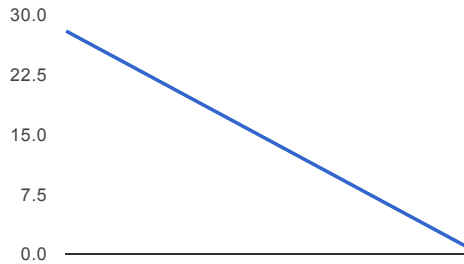
Que nos cuiden más en el receso. Nos pongan atención. Que nos escuchen a todos.

Si se puede pues que a veces podamos platicar con los orientadores o de usaer.

Hablar con l gente. Ya hacer las cosas correctas. No participar en acto de violencia.

Hablar bien antes que te castiguen.

Number of daily responses



12 responses

[View all responses](#) [Publish analytics](#)

Summary

Full name

Osvaldo Joel Hernández Z.
José Antonio Rojas Piñón
Vanessa Méndez López
Marcela Arely Pérez Flores
Denisse Domínguez Puente
Juan José Pineda Selva
Paola Escobar Tovar
Brenda Carolina Chávez González
Miranda Díaz María de Jesús
Paola García REyes
Samuel Azrael Ramírez Almaraz
Saúl Picazo Carmona

Provide a personal email (if you want to know the overall results of the research, we will send them by email).

osval_318@hotmail.com
jose_25_77_2000@hotmail.com
vanessa05021999@gmail.com
marely0027@hotmail.com
chiquibaby_BFFN@hotmail.com
juanin_10_1@hotmail.com
adicolor_concha@hotmail.com
breen-166@outlook.com
paogar1217@hotmail.com
sami_sosa98@hotmail.com
saulgurumino@hotmail.com

1. About the work done

Title or topic of the story you did:

Mi experiencia

Pelea

Los días felices en mi escuela preescolar, primaria y secundaria

Yo soy...

Mi historia

Basketbol

No a la violencia

Mi secundaria

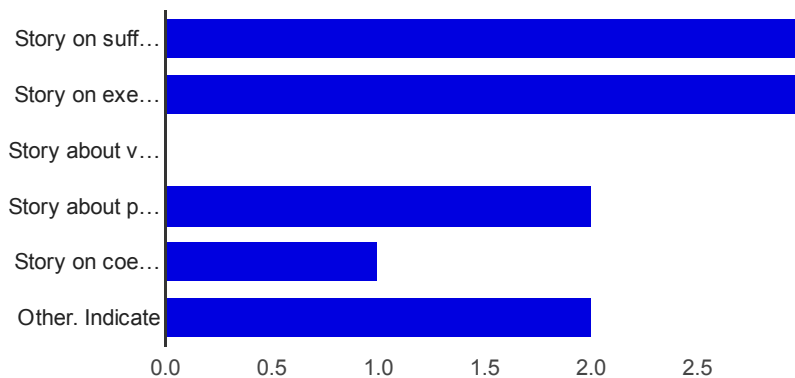
Lo que viví en la primaria

Mi película

Mi historia personal

Esta es mi historia

Classify your work according to the following typology:



Story on suffering school violence	3	27.3%
Story on exercising school violence	3	27.3%
Story about violence in the community	0	0%
Story about personal problems	2	18.2%
Story on coexistence	1	9.1%
Other. Indicate	2	18.2%

If you chose "Other", indicate.

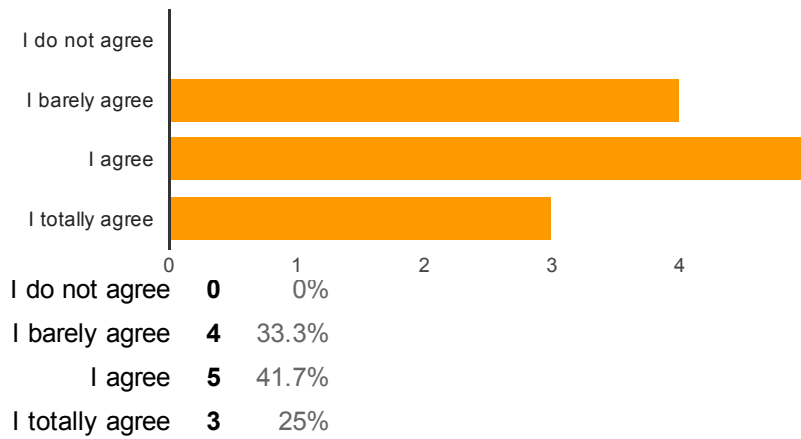
Infancia feliz.

Relato sobre el deporte

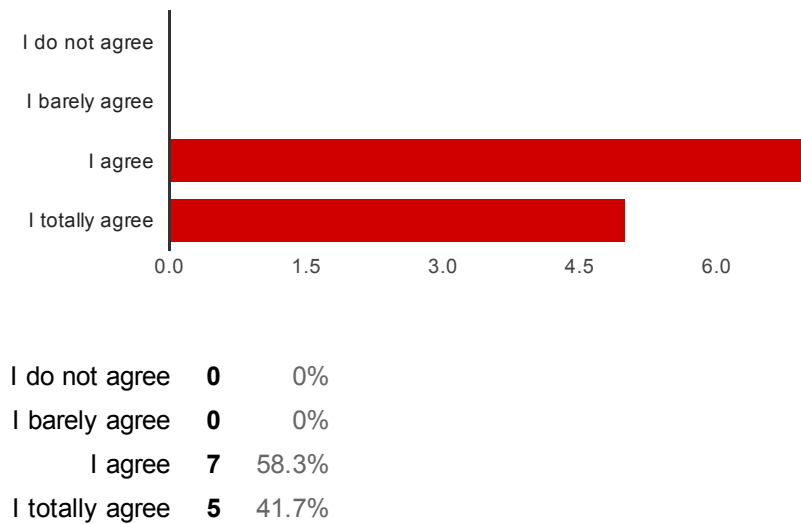
Yo entrando a un entrenamiento militar

2. About motivation

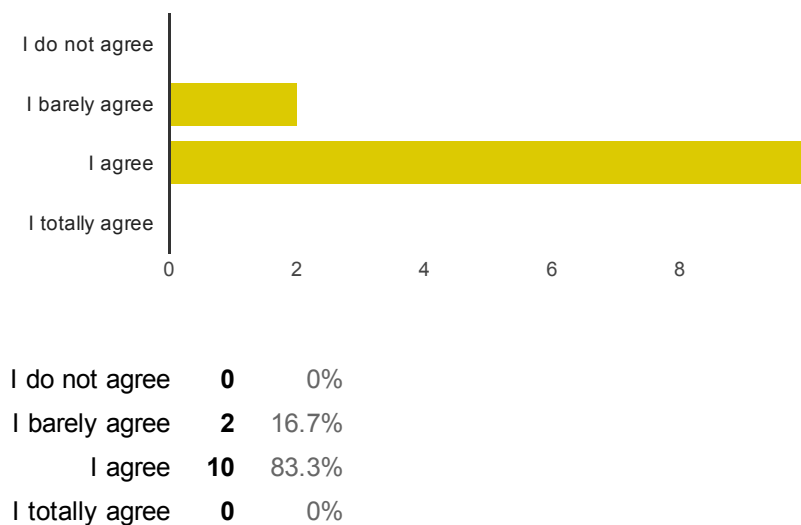
Making a video motivated me to do the work. [Check the box that you consider most appropriate for each statement:]



Doing this job motivated me to know more about making videos and managing computer programs better. [Check the box that you consider most appropriate for each statement:]

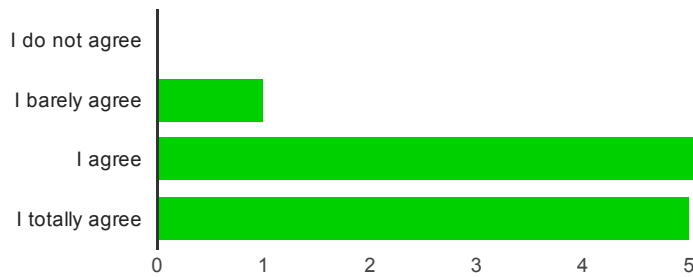


After doing this work, I would like to learn more about these types of digital stories. [Check the box that you consider most appropriate for each statement:]



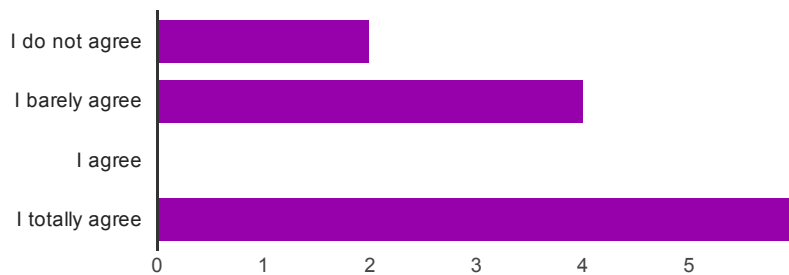
The fact of telling a story or real experience, about something I have lived or about my vision about something or someone, served me to do the work. [Check the box

that you consider most appropriate for each statement:]



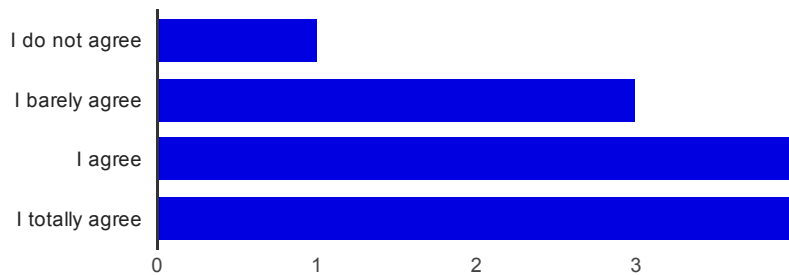
I do not agree	0	0%
I barely agree	1	8.3%
I agree	6	50%
I totally agree	5	41.7%

It would have been better and easier to make a video about a fictional or other people's story than one based on my own experiences. [Check the box that you consider most appropriate for each statement:]



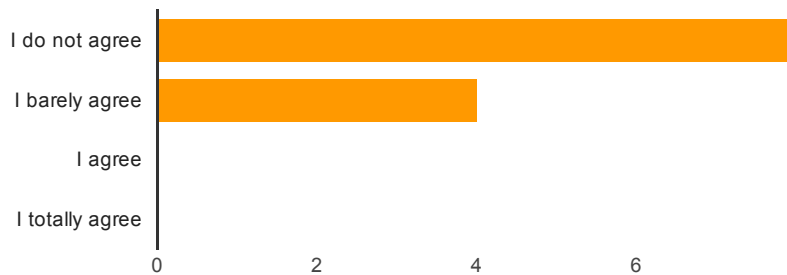
I do not agree	2	16.7%
I barely agree	4	33.3%
I agree	0	0%
I totally agree	6	50%

I would like to make other videos of the Digital Story type in other classes. [Check the box that you consider most appropriate for each statement:]



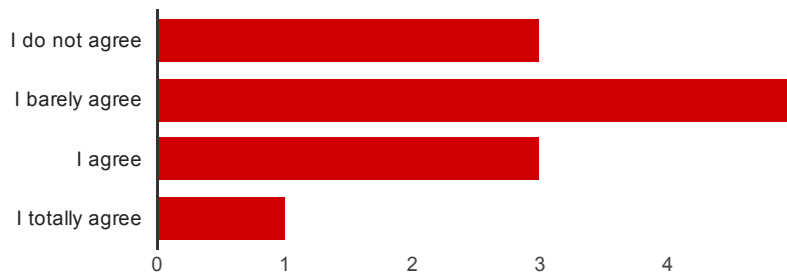
I do not agree	1	8.3%
I barely agree	3	25%
I agree	4	33.3%
I totally agree	4	33.3%

I would have liked to have the opportunity to share my story with the classmates. [Check the box that you consider most appropriate for each statement:]



I do not agree	8	66.7%
I barely agree	4	33.3%
I agree	0	0%
I totally agree	0	0%

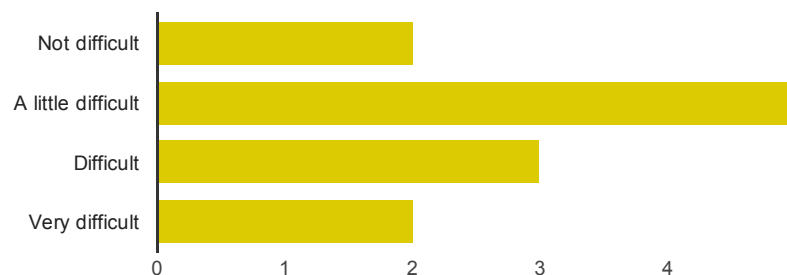
Knowing that my story would be published on the Internet would have encouraged me to do a better job. [Check the box that you consider most appropriate for each statement:]



I do not agree	3	25%
I barely agree	5	41.7%
I agree	3	25%
I totally agree	1	8.3%

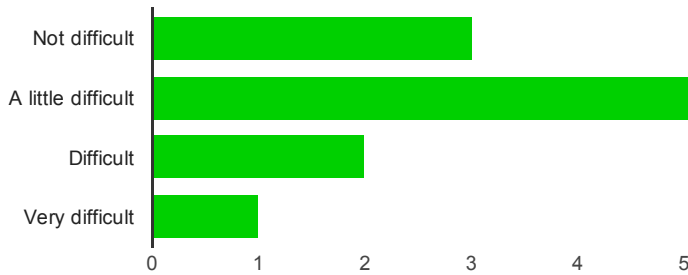
3. About the production process

Define the story you want to tell (type, subject) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



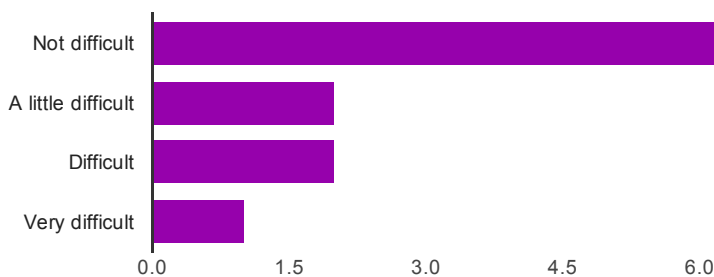
Not difficult	2	16.7%
A little difficult	5	41.7%
Difficult	3	25%
Very difficult	2	16.7%

Perform the previous research and look for the materials (pictures, drawings, photographs, letters, etc.) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



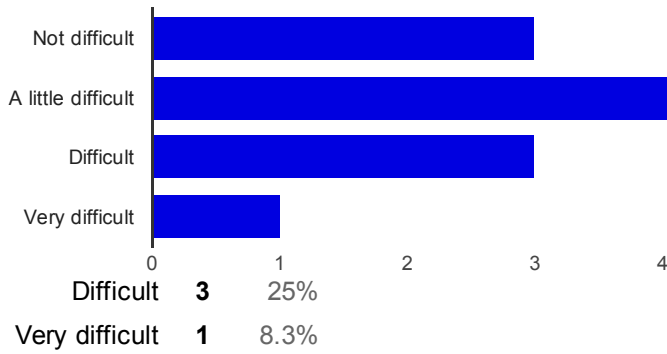
Not difficult	3	25%
A little difficult	6	50%
Difficult	2	16.7%
Very difficult	1	8.3%

The attempt to locate audiovisual resources such as music, speeches, interviews and sound effects. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]

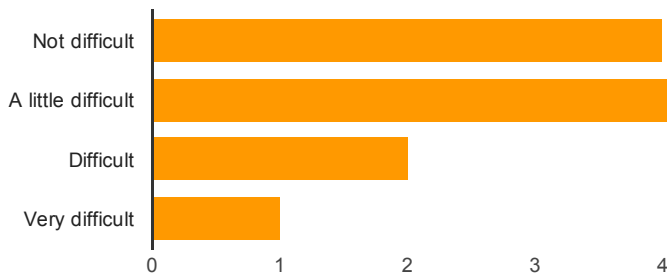


Not difficult	7	58.3%
A little difficult	2	16.7%
Difficult	2	16.7%
Very difficult	1	8.3%

Find the information to make the literary script and informational content. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]

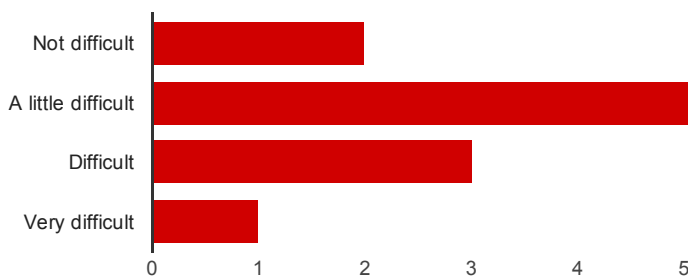


Decide the purpose and point of view of digital history. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



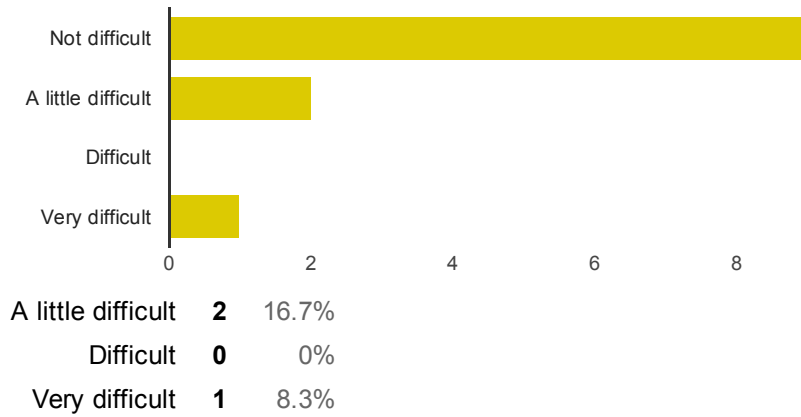
Not difficult	4	33.3%
A little difficult	5	41.7%
Difficult	2	16.7%
Very difficult	1	8.3%

Make the literary script. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]

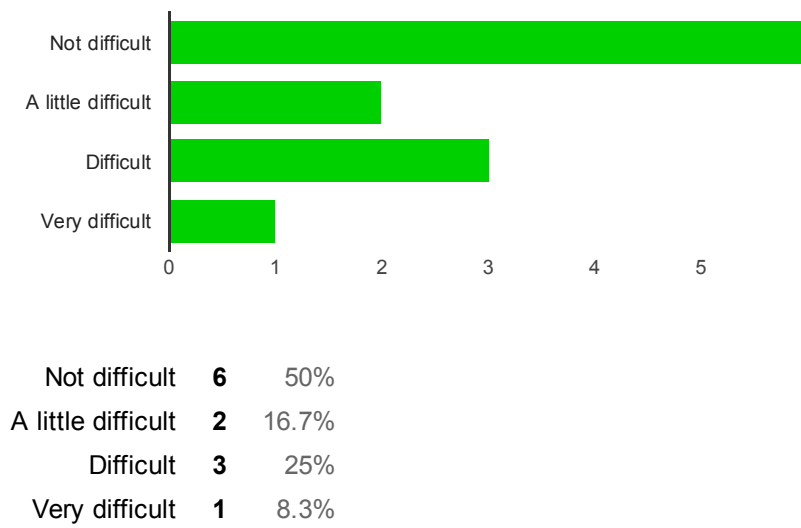


Not difficult	2	16.7%
A little difficult	6	50%
Difficult	3	25%
Very difficult	1	8.3%

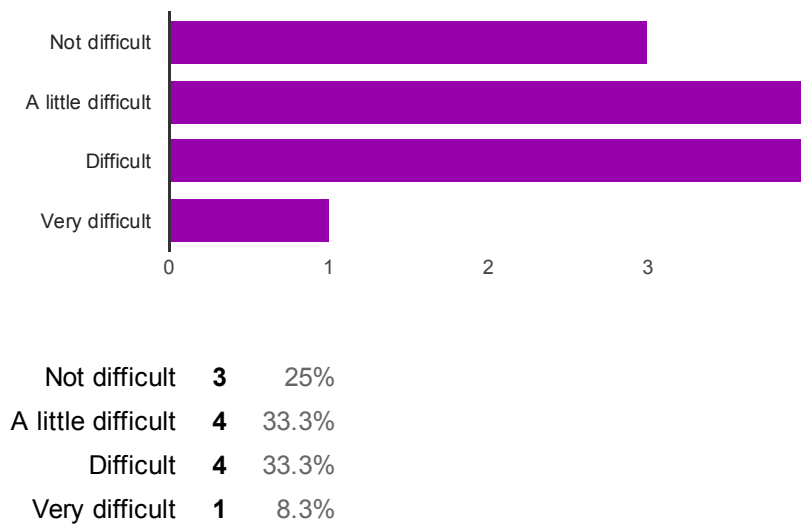
Create the storyboard. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



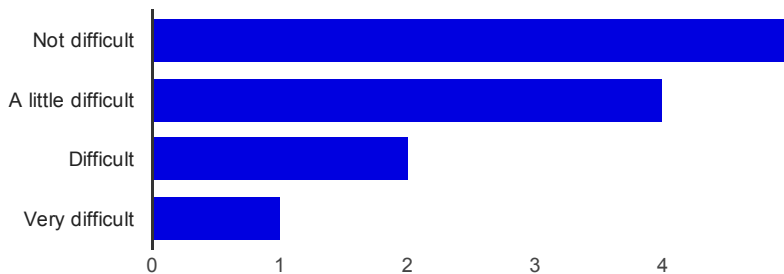
Select and import materials (images, audios, texts, etc.) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



Convert analog to digital media (scanning) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]

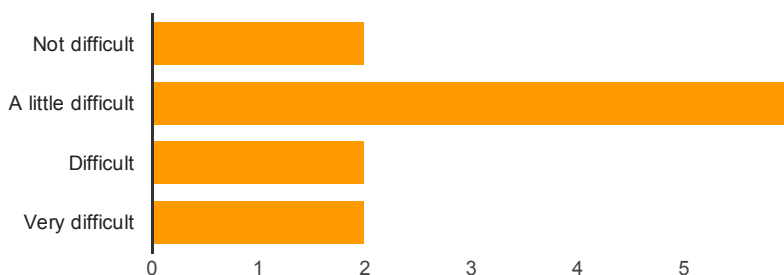


Obtain the necessary technical resources (computer, scanner, microphone, etc.) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



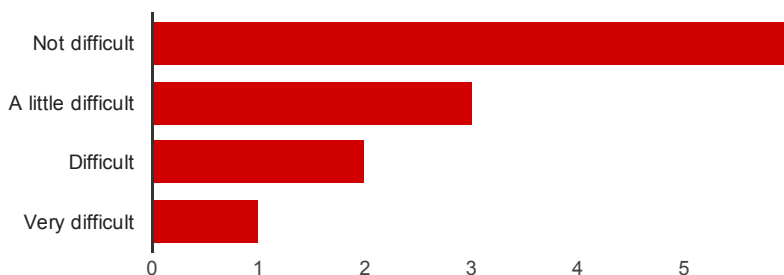
Not difficult	5	41.7%
A little difficult	4	33.3%
Difficult	2	16.7%
Very difficult	1	8.3%

To get the necessary software. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



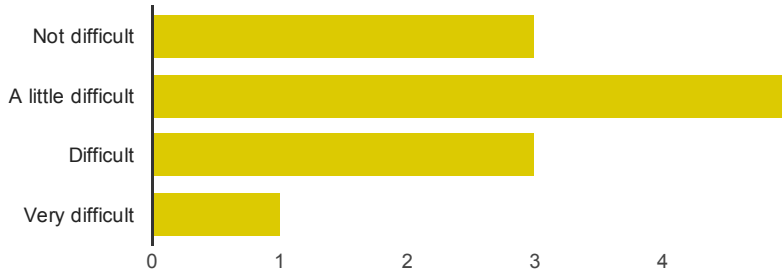
Not difficult	2	16.7%
A little difficult	6	50%
Difficult	2	16.7%
Very difficult	2	16.7%

To manage the software. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



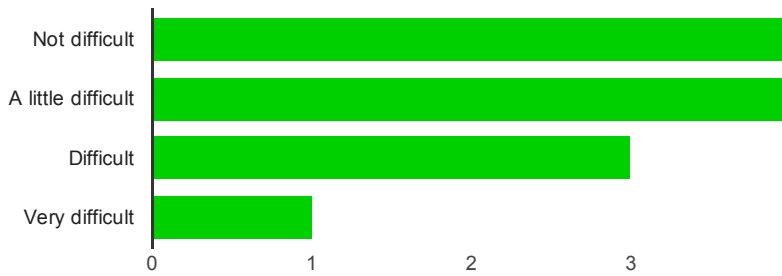
Not difficult	6	50%
A little difficult	3	25%
Difficult	2	16.7%
Very difficult	1	8.3%

Create new audio-visual materials (images, audios, texts) [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



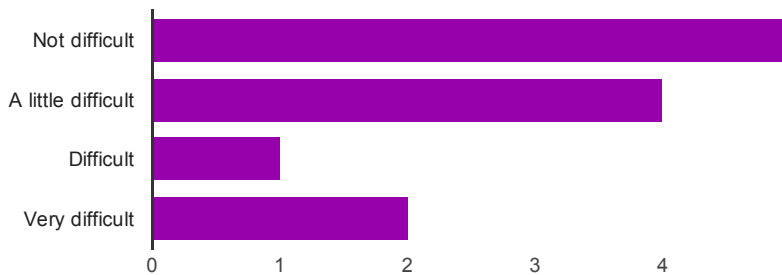
Not difficult	3	25%
A little difficult	5	41.7%
Difficult	3	25%
Very difficult	1	8.3%

To edit the video [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



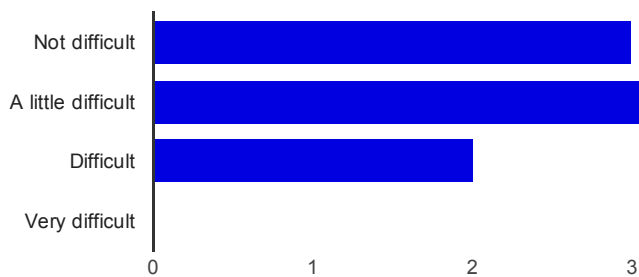
Not difficult	4	33.3%
A little difficult	4	33.3%
Difficult	3	25%
Very difficult	1	8.3%

To make the necessary corrections. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



Not difficult	5	41.7%
A little difficult	4	33.3%
Difficult	1	8.3%
Very difficult	2	16.7%

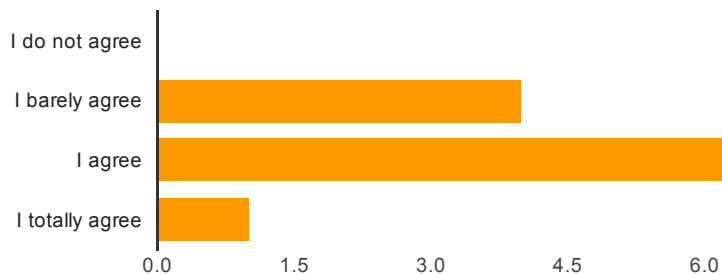
Create the final version of the digital video. [Please mark with an X your opinion about the difficulty of each of the stages of production of the story.]



Not difficult	3	33.3%
A little difficult	4	44.4%
Difficult	2	22.2%
Very difficult	0	0%

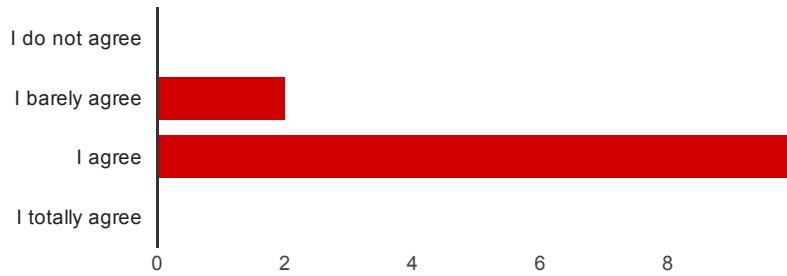
4. About the elements of personal digital stories

Reflecting on my story, my experiences and thoughts, was what interested me, even more than the production of the video. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]

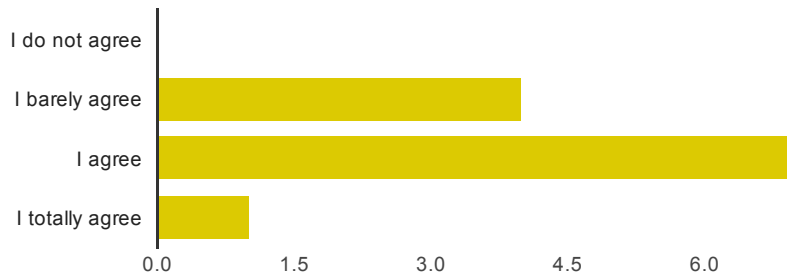


I do not agree	0	0%
I barely agree	4	33.3%
I agree	7	58.3%
I totally agree	1	8.3%

The final product that I present, really reflects my thinking, my experiences and my opinion. That is why I am satisfied. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]

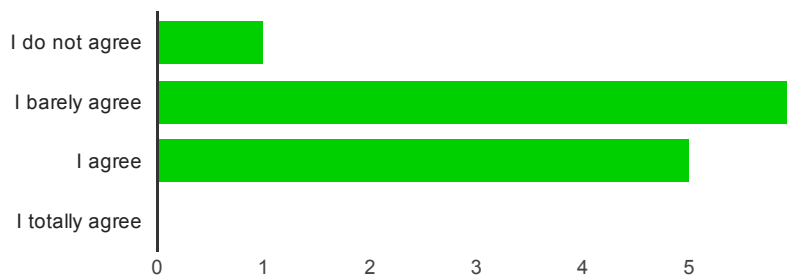


While doing the script, I thought about how it would be the best way to make known my experience and how to help people understand me and put themselves in my place. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]



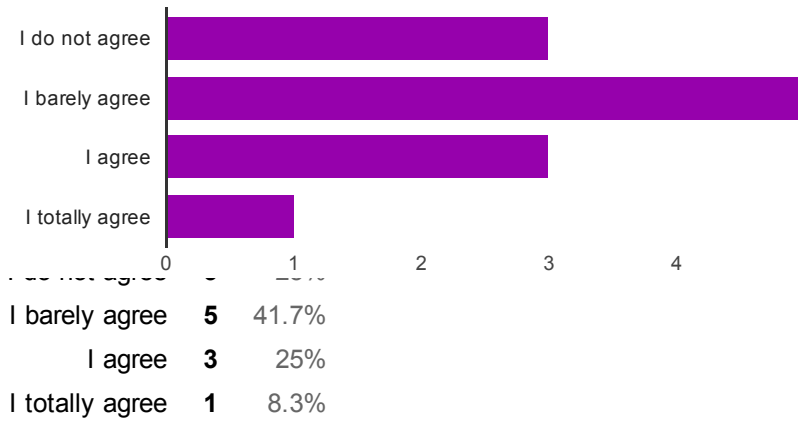
I do not agree	0	0%
I barely agree	4	33.3%
I agree	7	58.3%
I totally agree	1	8.3%

I think my story is highly emotional: it reflects my feelings and excites the viewer. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]

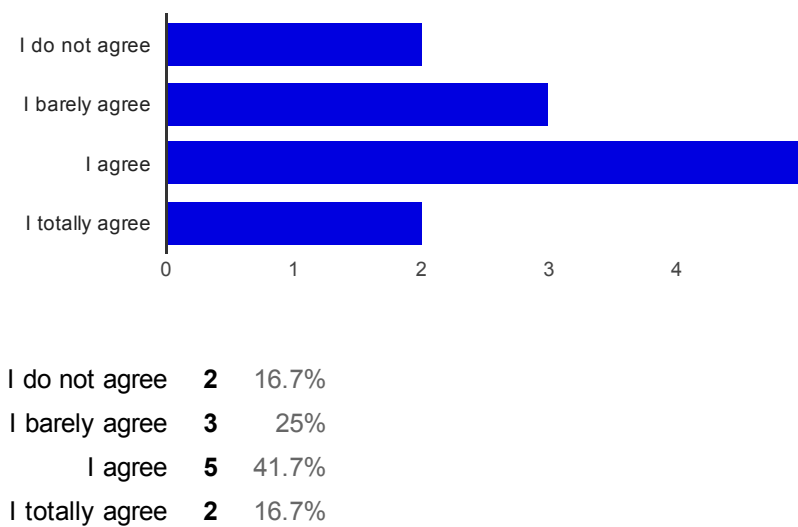


I do not agree	1	8.3%
I barely agree	6	50%
I agree	5	41.7%
I totally agree	0	0%

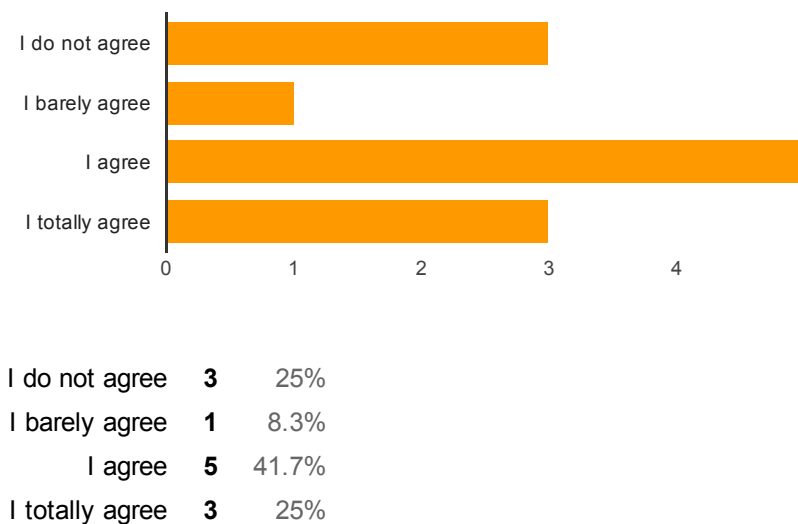
My voice was indispensable to tell this story and gave it more emotion and realism. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]



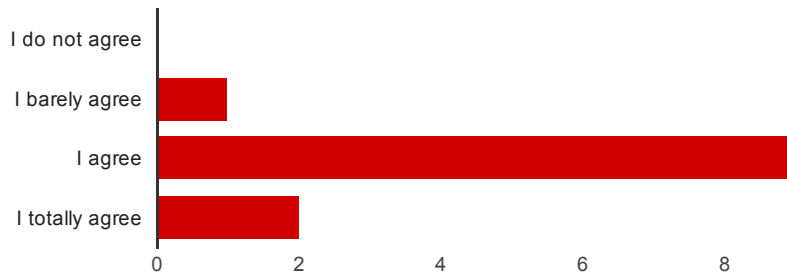
I took care of the language I used and my way of speaking, for not making mistakes. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]



I used music that is very meaningful to me, and this gave more emphasis to the emotions and situations I wanted to show. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]

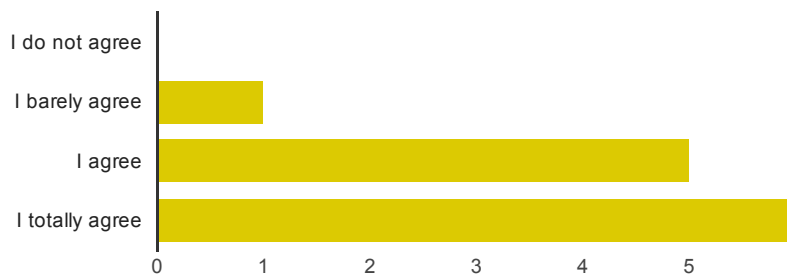


I think this kind of video exercises can serve other young people like me to express themselves and make others understand us better. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]



I do not agree	0	0%
I barely agree	1	8.3%
I agree	9	75%
I totally agree	2	16.7%

I believe that personal digital stories can be a useful tool to address the problems of violence and coexistence in schools. [Mark with an X your opinion about the difficulty of each of the stages of producing your story.]



I do not agree	0	0%
I barely agree	1	8.3%
I agree	5	41.7%
I totally agree	6	50%

5. Other aspects

What aspects do you think facilitated the performance of your work? (Internal or your own - like your ability to manage the technology, your interest in telling your story, or external to you - support from peers or relatives, etc.)

Ya contaba con el conocimiento de como hacer el video en el programa indicado. Además tenía todos los materiales.

Externo a mí el apoyo de mi novia.

Internos propios.

Ps los dos, por la razón de que se me facilita el manejar la tecnología y el apoyo de familiares.

El celular y las aplicaciones.

La ayuda de familiares.

No.

Facilidad para manejar la tecnología, interés de contar mi historia.

La aplicación para poder hacer el video.

Todo o la gran mayoría me facilitó el trabajo.

Los programas, la explicación de la maestra, etc.

What were the biggest obstacles or problems presented to you during this work?

Las imágenes.

Yo diría que mi principal obstáculo fue el tiempo.

La aplicación.

Todo.

El hacer los dibujos.

El no poder obtener las imágenes y no poder convertir el audio.

Convertir el audio y pasarlo a movie maker.

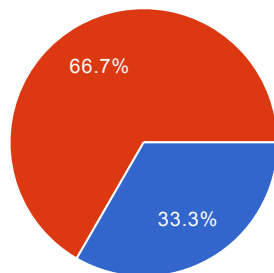
Ninguno. No tuve problemas al realizarlo sólo escoger la historia.

Que no me quedaban bien y no duraban los 5 minutos.

La voz. Pasarla a mp3

Nada.

Did these obstacles or problems make you lose the initial interest in making this type of product and participate in this kind of educational activity?



Yes 4 33.3%

No 8 66.7%

Why?

Es una responsabilidad que debía cumplir, y me tuve que organizar de otra forma.

Porque lo tenía que terminar.

Me da pena que mis compañeros me vean porque me molestarían y se burlarían de mí

No me daba tiempo de poder hacerlos ni como hacerlos o acomodarlos.

Yo quería que supieran mi historia.

Solo era informarte donde era para subirlas.

Porque no.

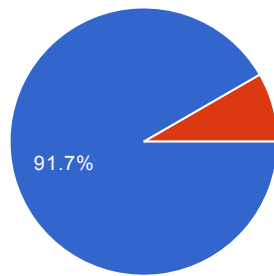
No lo sé.

Porque yo quería hacerlo.

Porque fue interesante.

Porque me desahogué lo que tenía porque a nadie le había dicho.

Was the information you received in class enough to do your job?

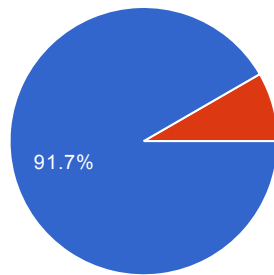


Yes	11	91.7%
No	1	8.3%

If your answer was "no", please indicate why:

Porque todo lo que viví no lo pude expresar.

Do you think it is necessary or important to have other alternatives (videos, digital stories, online games) to give you information and help young people like you to better understand problems such as school violence, sexuality, addictions, human rights?



Yes	11	91.7%
No	1	8.3%

Why?

No es lo mismo leer una experiencia que te la cuente la persona que la vivió.

Porque nos ayudarían.

Porque como aprendemos de esos medios sería una buena idea.

Porque así se dan cuenta de lo que en realidad se siente y pasa.

Porque si no se puede con uno ya tienes otro medio.

Porque les das a saber lo malo.

Es una forma divertida y diferente de aprender.

Porque esa les ayuda a pensar que qué fue a lo que tienen que hacer.

Para que se puedan desahogar.

Porque más adelante tal vez lo podemos usar.

What aspects do you think can be improved or incorporated for the realization of Personal Digital Stories in the school as a method of learning?

No se me ocurre nada para mejorar.

Que nos dejen tarea así como el de música.

No entiendo esta pregunta.

Que tengan el interés de hacerlo de otras maneras.

Las aplicaciones con lo que lo vas a realizar.

Que nos enseñen más.

Es más entretenido y es mejor.

De que nos podemos expresar lo que queremos y necesitamos.

Hacer una parte en la escuela para que todos cumplieran.

No sé.

El tiempo.

What did you learn in these weeks during the Music / Digital Stories class?

Muchas veces resolvemos las situaciones de la peor manera, y hay que respetar a los demás, además de no afectarlos.

Como hacer un video.

En conocerme a mí misma.

El poder relatar y editar videos.

Que todos tienen una historia que contar pero que no todos la quieren expresar.

El funcionamiento o como hacer un video en Movie Maker.

A hacer un relato digital.

Me gustó porque no fue aburrido y a usar Movie Maker.

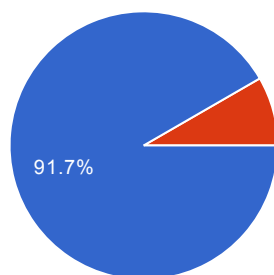
Que la forma de dar es la de recibir.

A hacer videos, conocer otras historias que me hicieron reflexionar en mi vida.

Confiar en personas.

Que es padre hacer videos porque aprendes.

Did your video make you feel / see in a different way about the problems experienced / suffered of violence in school or coexistence?



Yes	11	91.7%
No	1	8.3%

Why?

Porque me desahogué.

Te hace reflexionar sobre lo que haces a otras personas y te das cuenta de que hiciste las cosas mal.

Porque los pude arreglar.

Cada quién conoce sus problemas.

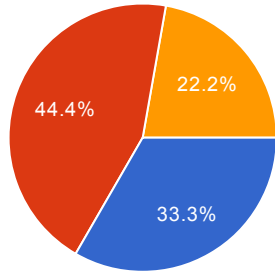
Porque no se lo había contado a nadie y eso me hizo sentir mejor.

Porque hablé sobre un deporte.

Bueno, pues compartir lo que es para mi la secundaria lo cual lo hizo especial.

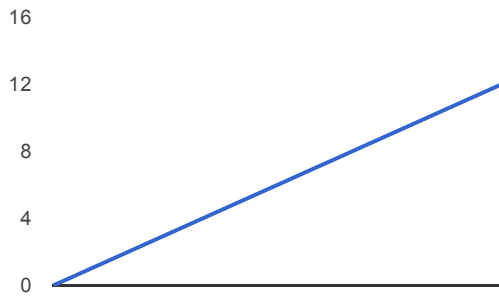
Porque se que expresarse me puede hacer sentir mejor.

What would be the overall rating you would give to your own video as a way to evaluate your performance during Stories' classes?



	I think I did very well	3	27.3%
	I think I did well	4	36.4%
I think I did well but, I'd like do things better and in time.		2	18.2%
I did it, but I think it is not very good.		0	0%
Not very well. I did it just for the grade.		0	0%

Number of daily responses



Encuesta inicial. UB I2

Estimado alumno/a:

Con esta encuesta queremos conocerte un poco más, lo cual nos permitirá ayudarte a hacer tu historia. Por eso te pedimos que respondas a las siguientes preguntas.

Ten en consideración que las respuestas serán tratadas con confidencialidad y que la información que nos proporciones será utilizada únicamente con fines académicos.

Agradecemos mucho tu participación y apoyo.

* Required

Nombre completo: *

Edad: *

Sexo *

- Mujer
 Hombre

Lugar de nacimiento (Ciudad/Provincia/País): *

Además del castellano y el catalán, ¿qué otros idiomas hablas/manejas? *

(Inglés, francés, italiano, etc.)

¿Con qué frecuencia realizas las siguientes actividades? *

	Nunca	Casi nunca	A menudo	Siempre
Ver televisión	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir al cine o al teatro	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a museo/exposición de arte	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a conciertos de música	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a plazas comerciales/compras	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estar en la calle con amigos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nunca	Casi nunca	A menudo	Siempre
Leer libros	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leer revistas/periódicos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leer cómics (tebeos)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usar la computadora para navegar en internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practicar deportes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estudiar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tocar algún instrumento musical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer cursos extra (idiomas, informática, artes, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participar de actividades religiosas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer voluntariado	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

¿Cuál crees que es tu grado de manejo del ordenador? *

(Sistema operativo; manejo de programas de ofimática como Word, Excel, Power Point; programas de diseño y edición; etc.)

- Avanzado
- Intermedio
- Básico

¿Para qué utilizas internet? *

- Comunicarme con mis amigos
- Hacer investigaciones de la escuela
- Usar redes sociales digitales (Facebook, Twitter, Tuenti)
- Para bajar música o películas de internet
- Buscar cosas que me interesan personalmente
- Jugar
- Subir cosas que hago a internet (posts de blogs, vídeos, arte, etc.)

Otro(s). ¿Cuál(es)?

¿Cuál crees que sea tu manejo de internet y sus diferentes canales y/o servicios?

(Desde búsquedas avanzadas en navegadores, configuración de cuentas de correo, creación de blogs y canales de difusión, gestión de archivos en la nube, netiqueta, seguridad a únicamente saber utilizar correo electrónico y Facebook)

- Avanzado
- Intermedio
- Básico

¿Desde dónde entras o utilizas internet? *

Señala las dos opciones más frecuentes.

- Mi casa (con un ordenador exclusivo para mi uso)

- Mi casa (con un ordenador compartido)
- En los ordenadores de la escuela
- Desde ordenadores públicos (biblioteca, locutorio)
- Tableta
- Desde el móvil

De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente. *

	Sí, muchas veces	Sí, pocas veces	Sí, una vez	Nunca
Tomar fotos con cámaras digitales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tomar fotos con el celular	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grabar vídeos con cámara de vídeo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grabar vídeos con el móvil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usar el ordenador para hacer grabaciones de mi voz (música, podcasts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer presentaciones personales tipo Power Point	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Publicar en internet cosas que he hecho (posts, vídeos, arte)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

En caso de haber contestado afirmativamente las últimas tres preguntas ("usar el ordenador... hacer presentaciones... publicar en internet..."), responde qué programas has utilizado:

Si sí has publicado una presentación o vídeo hecho por ti en internet, ¿en dónde lo has hecho?

- En YouTube
- En Vimeo
- En Facebook.
- En otro sitio web.

Si ha sido en otro sitio web, ¿cuál?

¿Te gusta leer o ver historias? *

- Sí
- No

Si sí te gusta, ¿en dónde las ves o dónde las lees? *

- En libros
- En revistas
- En periódicos
- En internet (blogs, canales de videos, redes sociales digitales)
- En televisión
- En cine
- Otro

¿Te gusta contar historias? *

- Sí
- No

Si te gusta contar historias, ¿sobre qué te gusta contarlas? *

- Sobre hechos que han pasado realmente
- Sobre cosas que me invento
- Sobre lo que he leído, visto u otros me han platicado
- Sobre cosas que siento o que me interesan

¿Cómo cuentas esas historias? *

- Las cuento sólo por vía verbal
- Las escribo (para luego leerlas o darlas a conocer)
- Las dibujo
- Utilizo medios físicos (recursos teatrales como títeres o danza)
- Hago una presentación, video o podcast en el ordenador
- Hago un video con mi celular y lo subo a internet o lo mando por mensaje

¿Cuál fue/es tu motivación para estudiar "Educación social"? *

Submit

Never submit passwords through Google Forms.

100%: You made it.

Encuesta final. UB I2

Estimado alumno/a:

Esta encuesta tiene el propósito de conocer tu opinión sobre la creación del relato digital personal (o personal digital storytelling), sobre tu motivación académica y sobre otros factores importantes en el aprendizaje, y las dificultades o problemas que se pudieron presentar durante el proceso productivo.

Ten en consideración que las respuestas serán tratadas con confidencialidad y que la información que nos proporciones será utilizada únicamente con fines académicos.

Agradecemos mucho tu colaboración.

* Required

Nombre y apellidos *

¿Quieres seguir recibiendo información - por correo electrónico - sobre los RDP? *

- Sí
 No

1. SOBRE EL TRABAJO REALIZADO

Título o tema del relato que realizaste: *

Clasifica tu trabajo según la siguiente tipología. *

(Puedes señalar varias opciones)

- Historia de acontecimiento(s) en mi vida (reto/recuperación)
 Relato sobre violencia escolar (sufrida, ejercida, presenciada)
 Relato sobre violencia en la comunidad / social
 Relato sobre problemas personales
 Relato sobre convivencia
 Otro

Si elegiste "Otro", por favor escribe cuál:

2. SOBRE LA MOTIVACIÓN

A partir de esta sección utilizaremos acrónimos para referirnos a los siguientes términos:

Tecnologías de la Información y la Comunicación = TIC

Relatos Digitales Personales = RDP

Digital Storytelling = DS

Señala la casilla que consideres más adecuada para cada afirmación: *

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ralizar un producto multimedia (video), me motivó a hacer un buen trabajo para la asignatura.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer este trabajo aumentó mi interés por el tema general de esta asignatura. Es decir, por tener un conocimiento más amplio sobre los productos multimediales y la aplicación en la educación de las TIC	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tras hacer este trabajo, quiero aprender más sobre este tipo de producto (sobre qué son, cómo se hacen y cómo se aplican los RDP o DS.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
El hecho de contar una historia o experiencia real, sobre algo que he vivido o sobre mi visión o perspectiva acerca de algo o alguien, me estimuló para realizar esta actividad.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hubiera sido o fue mejor y más fácil realizar un vídeo sobre una historia ficticia o ajena, que basada en mis propias vivencias o experiencias.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Me gustaría realizar otros vídeos del tipo DS en otras asignaturas del grado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Me hubiera gustado tener la oportunidad de compartir mi historia con mis compañeros.*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Saber que la historia pudiera publicarse en internet, me incentivó a realizar un mejor trabajo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. SOBRE EL PROCESO DE REALIZACIÓN

Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato. *

	Nada difícil	Poco difícil	Difícil	Muy difícil
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Definir la historia que se quiere contar (tipo, tema, perspectiva, propósito)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Realizar la investigación previa y buscar los materiales (cuadros, dibujos, fotografías, videos, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Intentar localizar los recursos audiovisuales tales como música, entrevistas y efectos sonoros.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Encontrar la información para hacer el guión literario y el contenido comunicativo del mismo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decidir el propósito y el punto de vista del relato.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer el guión literario.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear el storyboard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear nuevos materiales audiovisuales (imágenes, audios, videos).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seleccionar e importar los materiales (imágenes, audios, textos, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Convertir los medios analógicos a digitales.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada difícil	Poco difícil	Difícil	Muy difícil
Conseguir los recursos técnicos necesarios (ordenador,escáner, micrófono, grabadora de voz, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conseguir el software necesario.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manejar el software.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Editar o integrar el vídeo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer las correcciones necesarias.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear la versión final del vídeo digital.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. SOBRE LOS COMPONENTES DEL RDP

Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS. *

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reflejar el propósito de la historia, de mis experiencias, pensamientos o puntos de vista fue lo que más me interesó, incluso más que la producción multimedial.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
El producto final que presento, realmente refleja mi pensamiento, mi punto de vista y/o mi opinión. Por eso quedo satisfecho/a.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Al hacer el guión pensé en cómo sería la mejor forma de plantear las preguntas básicas del arco narrativo, y cómo ayudar a la gente a hallar las respuestas.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Creo que mi historia es altamente emotiva: refleja parte de mis sentimientos, lo que creo y emociona al espectador.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creo que mi voz fue indispensable para contar esta historia y le dio más emoción y realismo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cuidé el lenguaje que utilicé y mi forma de hablar para no cometer errores.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Utilicé música que es muy significativa para mí, y ésta le dio mayor realce a las emociones y situaciones que quería presentar.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creo que esta herramienta (RDP) puede servirle a la gente, a expresarse y hacer que exista un clima de entendimiento y empatía.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero que los RDP pueden ser herramientas muy útiles para abordar temas de educación social, como violencia, equidad de género, noviolencia, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. OTROS ASPECTOS

Por último, por favor responde a las siguientes preguntas:

¿Qué aspectos crees que facilitaron la realización de tu trabajo? (Internos o propios, como tu facilidad para manejar la tecnología o el gusto por contar historias, o bien tu motivación personal; o externos a ti, como el apoyo de compañeros, familiares, etc.) *

¿Cuáles fueron los mayores obstáculos o problemas que se te presentaron durante la realización de este trabajo? *

¿Esos obstáculos o problemas te hicieron perder el interés inicial por realizar este tipo de producto y de participar en esta clase de actividad educativa? *

- Sí
 No

¿Por qué? *

¿Fue suficiente la información que recibiste en clase para realizar tu trabajo? *

- Sí
 No

Si tu respuesta fue negativa, por favor indica por qué.

¿Consideras que es necesario o importante tener otro tipo de alternativas como los RDP para dar información y ayudar a la gente a comprender mejor temáticas relacionadas a la educación social como la violencia escolar, violencia en la comunidad, equidad de género, adicciones, promoción de derechos humanos y de la noviolencia, etc.? *

- Sí
 No

¿Por qué? *

¿Qué aspectos crees que se pueden mejorar o incorporar para la realización de RDP como una herramienta de aprendizaje? *

¿Qué crees haber aprendido durante la realización de la actividad de DS? *

¿Tu vídeo te hizo sentir/ver de manera diferente respecto sobre al tema tratado en tu relato? *

- Sí
- No

¿Por qué? *

¿Cuál sería la calificación global que le darías a tu propio desempeño durante esta actividad? *

- Creo que lo hice muy bien.
- Creo que lo hice bien.
- Creo que lo hice bien pero me faltó hacer mejor las cosas y hacerlo con tiempo.
- Lo hice, pero creo que no me quedó muy bien.
- Lo hice por tener sólo la calificación.

Si tienes algún comentario final, por favor, escríbelo.

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36 responses

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Summary

Nombre completo:

Anna Jiménez García
Alba Vallès Martorell
Mireia Llop
Ana Coll Ramírez
Laia Ugaldebere Pinar
Andrea Esteller
Alba Díez Gutiérrez
Adriana Gil Yela
Marta Uroz López
Sergi López Lozano
Sara López Hidalgo
Mariona Pons de la Fuente
Ariadna Buchaca Buenaventura
Anna del Barrio Egea
Nicolás Ferrera Expósito
Alma Cruz Domínguez
Violeta Casadesús Cabral
Maeva Carrera Fernandez
Mariona Espar Maldonado
Elia Borbon Ferrer
BELÉN Ruso Pérez
berta berenguer sanz
Roger Rabal Pellicer
Helena Boixader Tomás
Isaac González
Xenia Puig Villanueva
Núria Martín Molina
Guillem Sans Jardí
Julia Bombí Garcia
Mireia Manyoses Clop
Raquel Martínez Martín
Roger Puig Lucas

Edad:

20

18

19

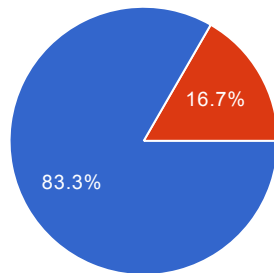
21

24

22

25

18 anys

Sexo

Mujer	30	83.3%
Hombre	6	16.7%

Lugar de nacimiento (Ciudad/Provincia/País):

Barcelona

Cornellà de Llobregat/ Barcelona/ Espanya

Barcelona, España

Barcelomna

barcelona

Oiartzun

Barcelona/Barcelona/España

Barcelona-Espanya

Mataró, Barcelona

Canet de Mar

Ciutadella de Menorca

Barcelona/Barcelona/Espaya

Barcelona, Catalunya

Saint Gaudens, Francia

Badalona

Lleida

Barcelona

Uruguay, Montevideo

Terrassa

Premià de mar

El Papiol (BCN)

Manresa/Barcelona/Espanya

Esparreguera, Barcelona, España

Además del castellano y el catalán, ¿qué otros idiomas hablas/manejas?

Inglés

Inglés medio

Inglés.

Francés

El inglés pero muy poco.

Inglés - Nivel medio Francés - Nivel bajo

Inglés b2, francés inicial

Cap

Inglés básico

Francès.

Ninguno

Ser una mica d'anglès però no el domino.

Inglés bajo

Inglés y francés básico

Inglés intermedio para atender a clientes en mi trabajo (camarera)

Puc entendre una mica el francès i defensar-me en converses bàsiques.

Inglés y algo de francés

Inglés, francés

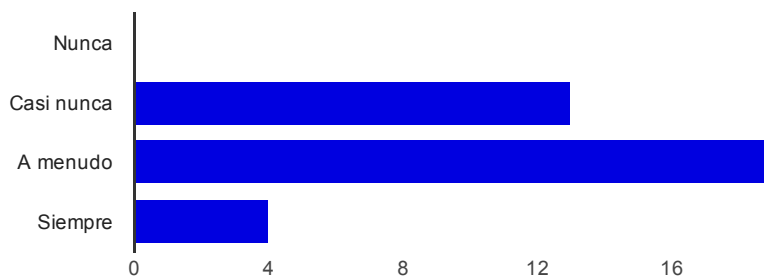
L'angles, nivell First certificate

Inglés muy poco.

Francés Inglés

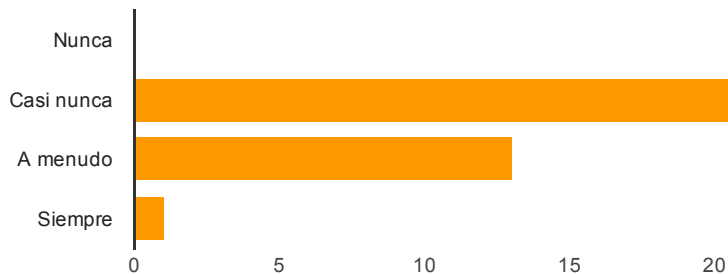
El inglés a nivel medio.

Ver televisión [¿Con qué frecuencia realizas las siguientes actividades?]



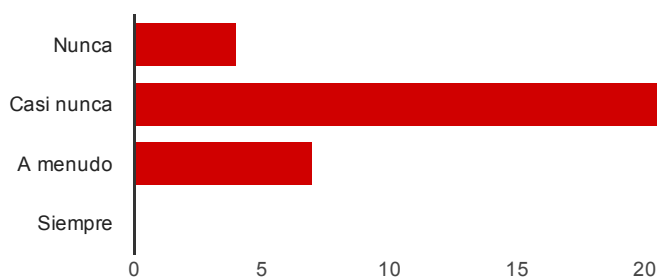
Nunca	0	0%
Casi nunca	13	36.1%
A menudo	19	52.8%
Siempre	4	11.1%

Ir al cine o al teatro [¿Con qué frecuencia realizas las siguientes actividades?]



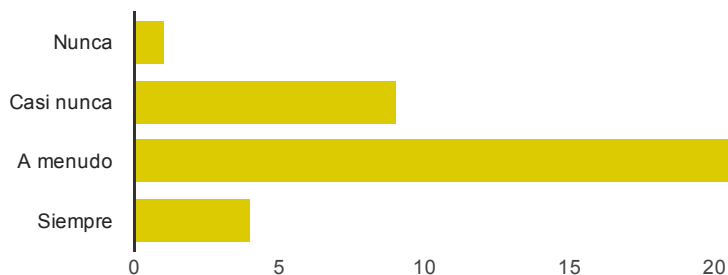
Nunca	0	0%
Casi nunca	22	61.1%
A menudo	13	36.1%
Siempre	1	2.8%

Ir a museo/exposición de arte [¿Con qué frecuencia realizas las siguientes actividades?]



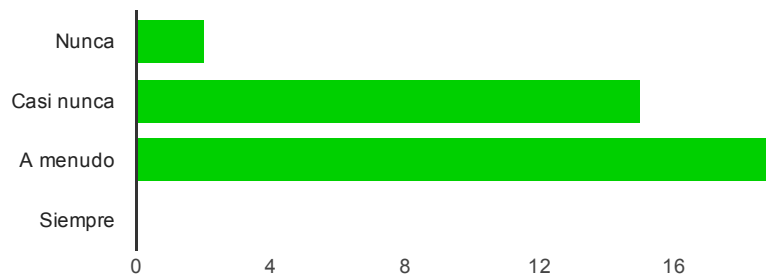
Nunca	4	11.1%
Casi nunca	25	69.4%
A menudo	7	19.4%
Siempre	0	0%

Ir a conciertos de música [¿Con qué frecuencia realizas las siguientes actividades?]



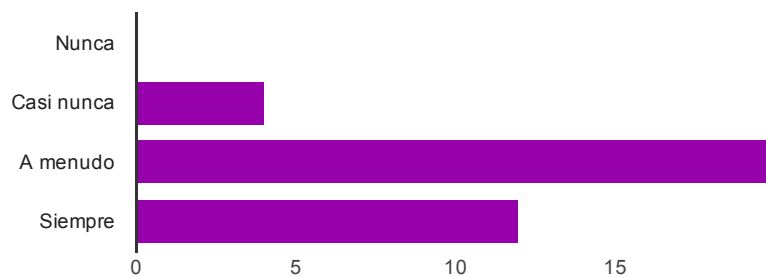
Nunca	1	2.8%
Casi nunca	9	25%
A menudo	22	61.1%
Siempre	4	11.1%

Ir a plazas comerciales/compras [¿Con qué frecuencia realizas las siguientes actividades?]



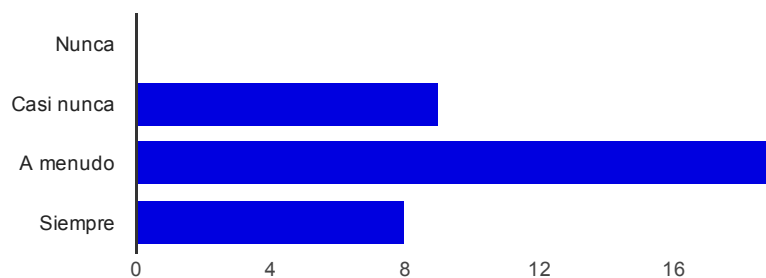
Nunca	2	5.6%
Casi nunca	15	41.7%
A menudo	19	52.8%
Siempre	0	0%

Estar en la calle con amigos [¿Con qué frecuencia realizas las siguientes actividades?]

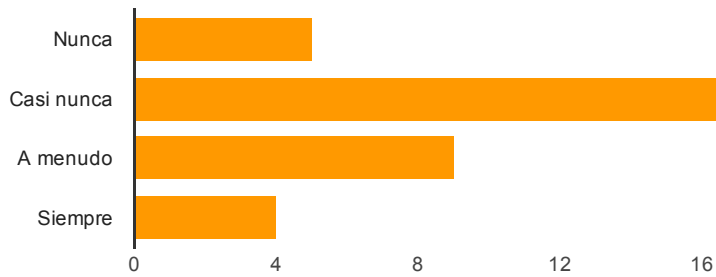


Nunca	0	0%
Casi nunca	4	11.1%
A menudo	20	55.6%
Siempre	12	33.3%

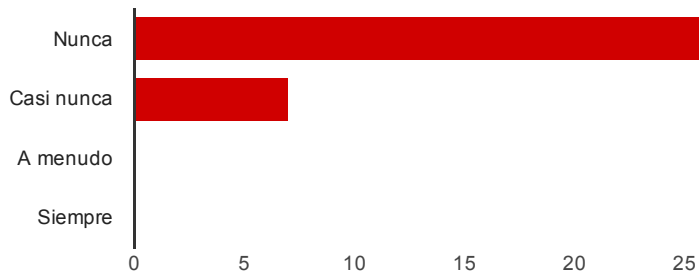
Leer libros [¿Con qué frecuencia realizas las siguientes actividades?]



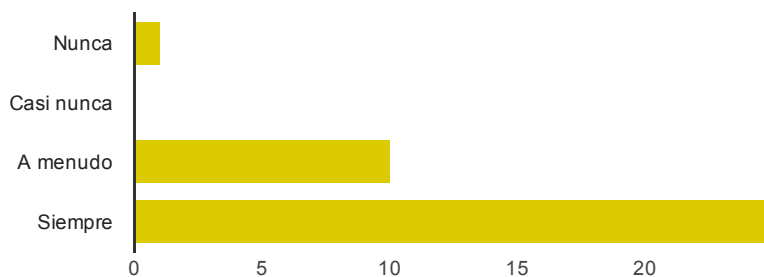
Nunca	0	0%
Casi nunca	9	25%
A menudo	19	52.8%
Siempre	8	22.2%

Leer revistas/periódicos [¿Con qué frecuencia realizas las siguientes actividades?]

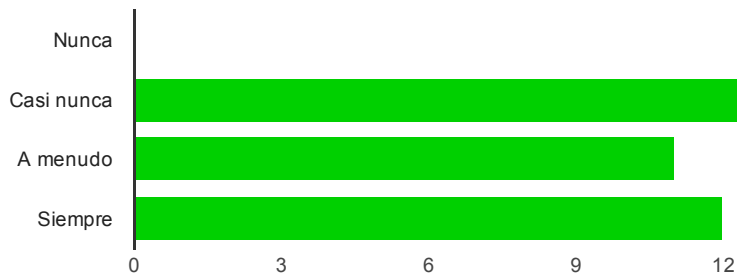
Nunca	5	13.9%
Casi nunca	18	50%
A menudo	9	25%
Siempre	4	11.1%

Leer cómics (tebeos) [¿Con qué frecuencia realizas las siguientes actividades?]

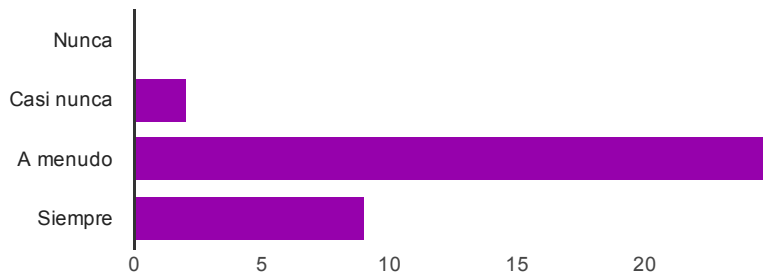
Nunca	29	80.6%
Casi nunca	7	19.4%
A menudo	0	0%
Siempre	0	0%

Usar la computadora para navegar en internet [¿Con qué frecuencia realizas las siguientes actividades?]

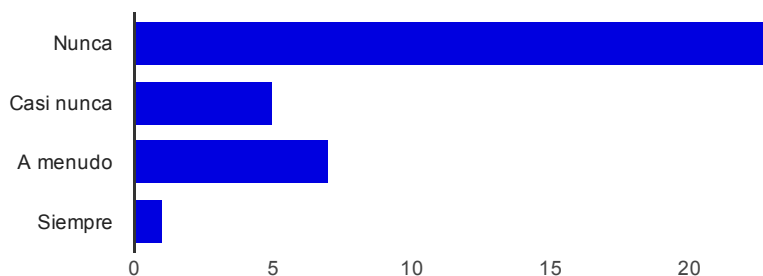
Nunca	1	2.8%
Casi nunca	0	0%
A menudo	10	27.8%
Siempre	25	69.4%

Practicar deportes [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	13	36.1%
A menudo	11	30.6%
Siempre	12	33.3%

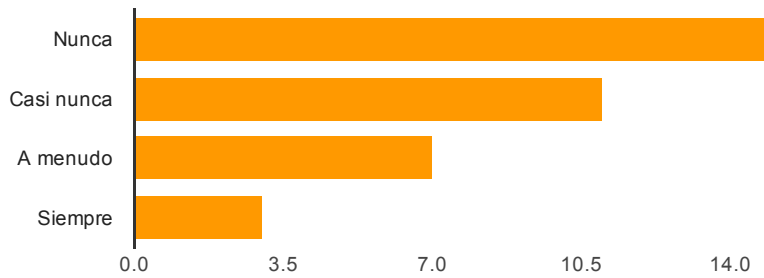
Estudiar [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	2	5.6%
A menudo	25	69.4%
Siempre	9	25%

Tocar algún instrumento musical [¿Con qué frecuencia realizas las siguientes actividades?]

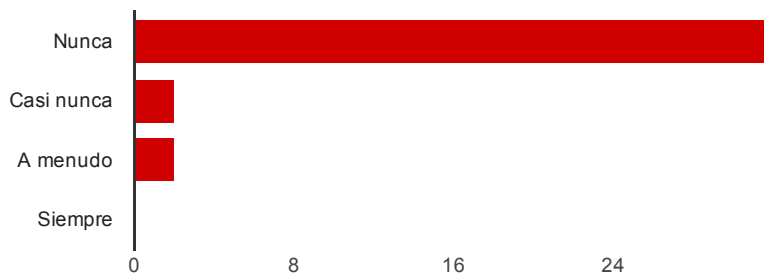
Nunca	23	63.9%
Casi nunca	5	13.9%
A menudo	7	19.4%
Siempre	1	2.8%

Hacer cursos extra (idiomas, informática, artes, etc.) [¿Con qué frecuencia realizas las siguientes actividades?]



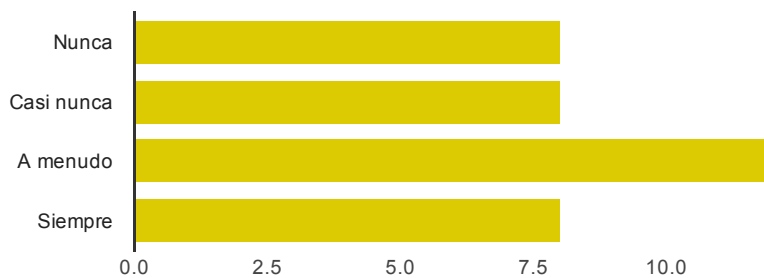
Nunca	15	41.7%
Casi nunca	11	30.6%
A menudo	7	19.4%
Siempre	3	8.3%

Participar de actividades religiosas [¿Con qué frecuencia realizas las siguientes actividades?]



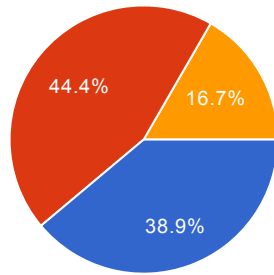
Nunca	32	88.9%
Casi nunca	2	5.6%
A menudo	2	5.6%
Siempre	0	0%

Hacer voluntariado [¿Con qué frecuencia realizas las siguientes actividades?]



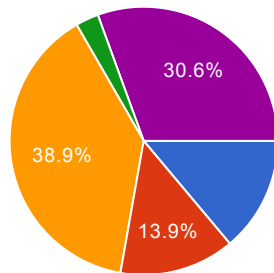
Nunca	8	22.2%
Casi nunca	8	22.2%
A menudo	12	33.3%
Siempre	8	22.2%

¿Cuál crees que es tu grado de manejo del ordenador?



Avanzado	14	38.9%
Intermedio	16	44.4%
Básico	6	16.7%

¿Para qué utilizas internet?



Comunicarme con mis amigos	5	13.9%
Hacer investigaciones de la escuela	5	13.9%
Usar redes sociales digitales (Facebook, Twitter, Tuenti)	14	38.9%
Para bajar música o películas de internet	1	2.8%
Buscar cosas que me interesan personalmente	11	30.6%
Jugar	0	0%
Subir cosas que hago a internet (posts de blogs, vídeos, arte, etc.)	0	0%

Otro(s). ¿Cuál(es)?

Usar redes sociales

L'utilitzo gairebé per totes les anteriors i llegir articles.

Uso internet para casi todas las opciones anteriores.

De les opcions que hi ha, també l'utilitzo per comunicar-me amb els amics, fer investigacions de l'escola, fer servir les xarxes socials i llegir diaris alternatius.

skype

Redes, películas

Escuchar musica

buscar informacio para hacer trabajos

Buscar información sobre X cosa, mirar películas, escuchar música, jugar... de todo.

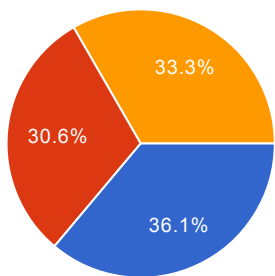
El estudio

2a,3a,4a,5a

Comunicarme, buscar información...

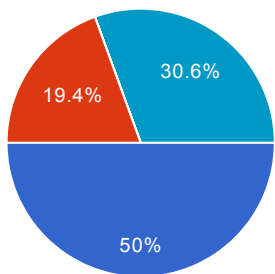
Estudiar, intereses...

¿Cuál crees que sea tu manejo de internet y sus diferentes canales y/o servicios?



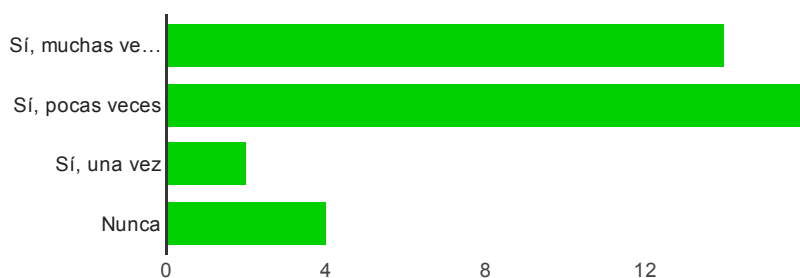
Avanzado	13	36.1%
Intermedio	11	30.6%
Básico	12	33.3%

¿Desde dónde entras o utilizas internet?



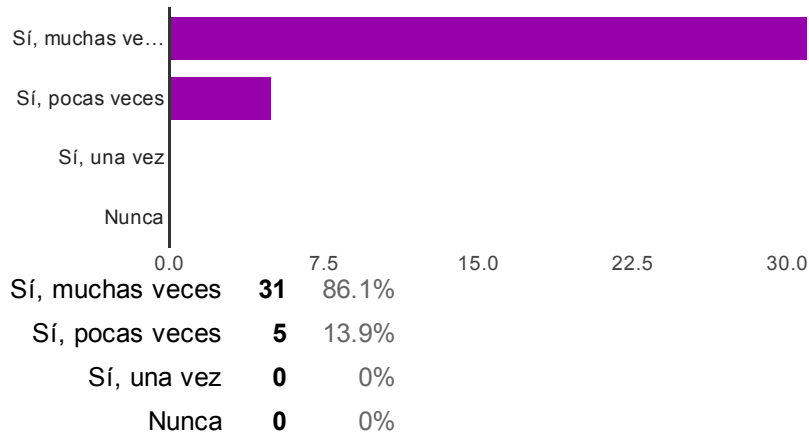
Mi casa (con un ordenador exclusivo para mi uso)	18	50%
Mi casa (con un ordenador compartido)	7	19.4%
En los ordenadores de la escuela	0	0%
Desde ordenadores públicos (biblioteca, locutorio)	0	0%
Tableta	0	0%
Desde el móvil	11	30.6%

Tomar fotos con cámaras digitales [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]

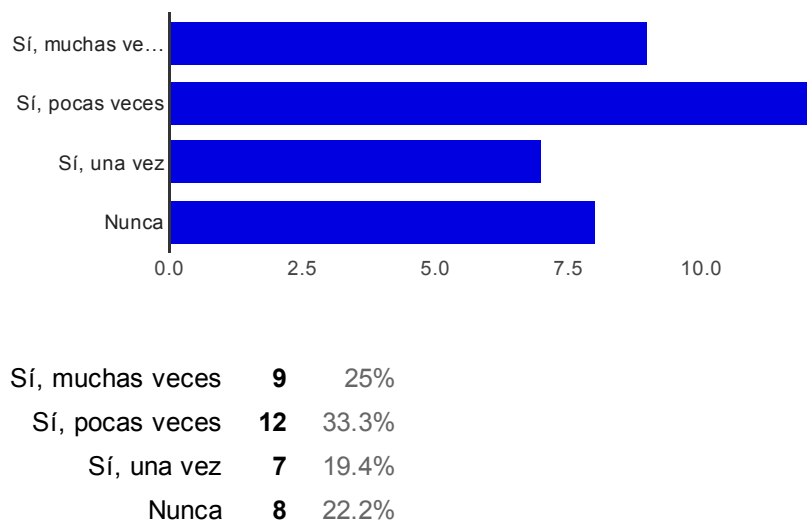


Sí, muchas veces	14	38.9%
Sí, pocas veces	16	44.4%
Sí, una vez	2	5.6%
Nunca	4	11.1%

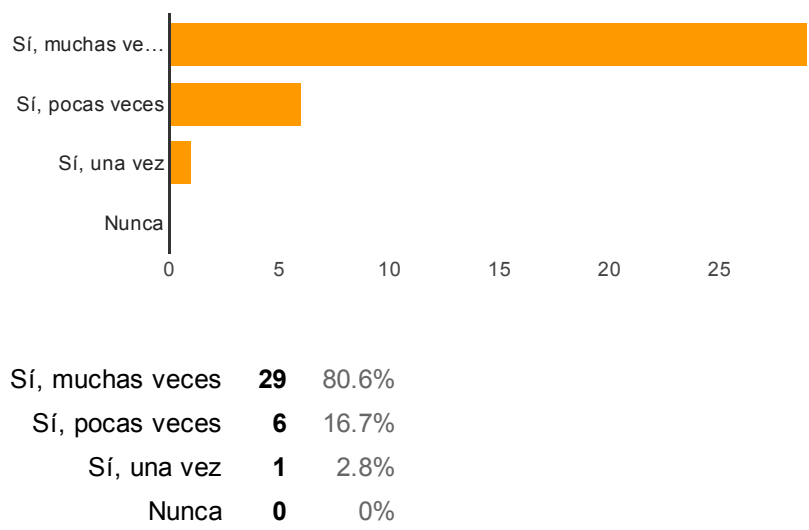
Tomar fotos con el celular [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



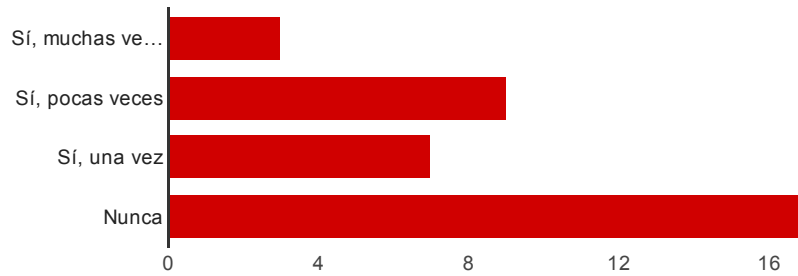
Grabar vídeos con cámara de vídeo [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



Grabar vídeos con el móvil [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]

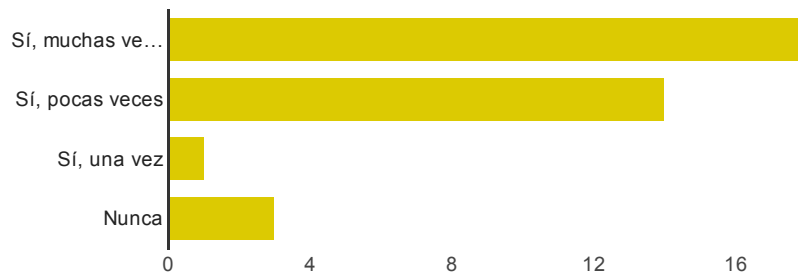


Usar el ordenador para hacer grabaciones de mi voz (música, podcasts) [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



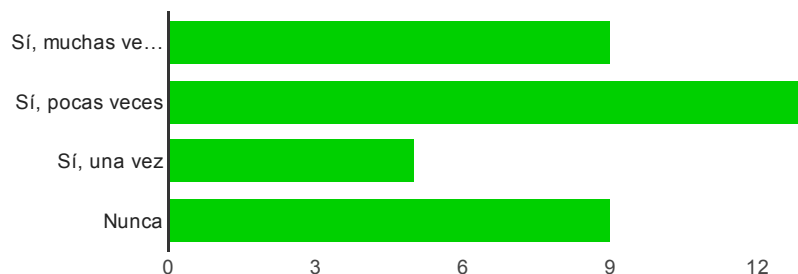
Sí, muchas veces	3	8.3%
Sí, pocas veces	9	25%
Sí, una vez	7	19.4%
Nunca	17	47.2%

Hacer presentaciones personales tipo Power Point [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



Sí, muchas veces	18	50%
Sí, pocas veces	14	38.9%
Sí, una vez	1	2.8%
Nunca	3	8.3%

Publicar en internet cosas que he hecho (posts, vídeos, arte) [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



Sí, muchas veces	9	25%
Sí, pocas veces	13	36.1%
Sí, una vez	5	13.9%
Nunca	9	25%

En caso de haber contestado afirmativamente las últimas tres preguntas ("usar el ordenador... hacer presentaciones... publicar en internet..."), responde qué programas has utilizado:

Webcam Youtube

- Usar el ordenador para hacer grabaciones...: grabé mi voz con la grabadora del ordenador y creé el vídeo (con imágenes) con el programa Movie Maker. - Hacer presentaciones: con Powerpoint y Prezi. - Publicar en internet cosas que he hecho: creé un blog de educación infantil (como trabajo del ciclo), donde tenía que subir diferentes actividades, vídeos, fotografías...

Para hacer presentaciones unicamente el power point aunque ahora conozco también el prezi.

Audacity, Movie maker, Power point, Prezi, Facebook, Tuenti, Twitter, Instagram
powerpoint, prezi, youtube...

Publicar música, noticias y textos propios en Facebook.

Prezi, Adobe Premiere, Photoshop, Windows Movie Maker...

Prezi y Power Point

Power Point, Youtube, Facebook, Instagram, Snapchat,...

Power Point, Prezi, Movie Maker, Programas para grabar la voz, Audacity...

Només he utilitzat el Power Point o el Prezi per fer exposicions de l'escola i la Universitat.
facebook, youtube, el mòbil, Google,

Windows Live Movie Maker, Prezi pero normalmente Power Point.

Power point. Facebook

Power point, prezi, Word, Excel, Dropbox,genoPRO, Drive, etc
power point, prezi, instagram, Facebook.

power point, prezzi, Facebook, instagram, twitter

Para hacer grabaciones para la mayoría de trabajos de Bachillerato he hecho servir el Audacity o la grabadora de sonidos. Para hacer presentaciones siempre he utilizado o el Power Point o una presentación del Drive, qué es casi lo mismo. Para publicar cosas en internet lo hago a través de Facebook, Instagram, Snapchat, alguna web, y rara vez a través de Twitter.

Power Point, Picasa, movie maker

Prezi, issu, facebook, twiter, instagram

Powerpoint, Prezi

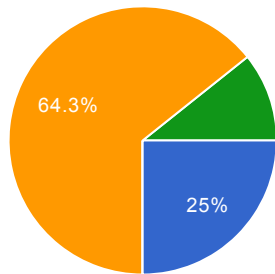
Movie Maker Facebook Twitter Instagram Photoshop

Power point, movie maker

Audacity, powerpoint, prezi, word, windows movie maker

Audacity, Movie maker, Pixlr, wordpress

Si sí has publicado una presentación o vídeo hecho por ti en internet, ¿en dónde lo has hecho?



En Facebook.	18	64.3%
En otro sitio web.	3	10.7%

Si ha sido en otro sitio web, ¿cuál?

Prezi

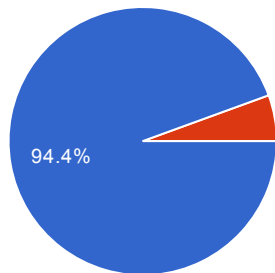
y en Vimeo, Facebook...

Facebook

instagram

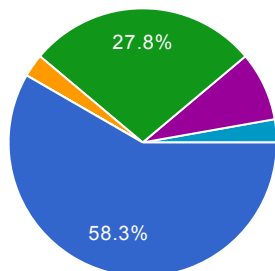
wordpress

¿Te gusta leer o ver historias?



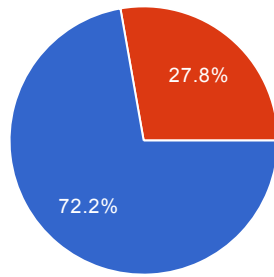
Sí	34	94.4%
No	2	5.6%

Si sí te gusta, ¿en dónde las ves o dónde las lees?



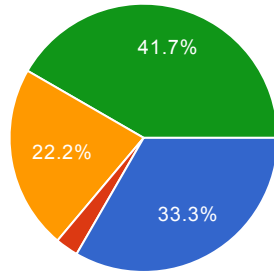
En libros	21	58.3%
En revistas	0	0%
En periódicos	1	2.8%
En internet (blogs, canales de videos, redes sociales digitales)	10	27.8%
En televisión	3	8.3%
En cine	1	2.8%
Otro	0	0%

¿Te gusta contar historias?



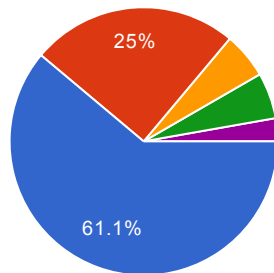
Sí	26	72.2%
No	10	27.8%

Si te gusta contar historias, ¿sobre qué te gusta contarlas?



Sobre hechos que han pasado realmente	12	33.3%
Sobre cosas que me invento	1	2.8%
Sobre lo que he leído, visto u otros me han platicado	8	22.2%
Sobre cosas que siento o que me interesan	15	41.7%

¿Cómo cuentas esas historias?



Las cuento sólo por vía verbal	22	61.1%
Las escribo (para luego leerlas o darlas a conocer)	9	25%
Las dibujo	2	5.6%
Utilizo medios físicos (recursos teatrales como títeres o danza)	2	5.6%
Hago una presentación, video o podcast en el ordenador	1	2.8%
Hago un video con mi celular y lo subo a internet o lo mando por mensaje	0	0%

¿Cuál fue/es tu motivación para estudiar "Educación social"?

Hice Integración y vi que me gustava el hecho de ayudar a los demás y dedicar-me a algo social

Al principio no tenía nada claro sobre que carrera escoger... Aunque educación social siempre me ha gustado mucho. El hecho de poder tratar con personas y poder hacer ese acompañamiento para afrontar diversos problemas, miedos, inquietudes... Para aportar mi granito de arena en el transcurso de vida de nuestra sociedad. Todavía hay muchos cambios sociales en los que profesionales como los educadores sociales (entre otros), debemos afrontar. Así que éste es también uno de los grandes retos que me propongo, una gran inspiración para realizar estos estudios. A parte, es una carrera en la que te puedes especificar en diversos sectores y tener la oportunidad de trabajar con personas de diferentes edades y en centros totalmente diferentes (CRAE, centros penitenciarios...). También me gusta porque es un trabajo dinámico, en el que creo que nunca me voy a cansar de él.

Venía del CFGS de Integración social y vi que este campo me gustaba. Además desde muy pequeña supe que mi vocación era ayudar a los demás y con educación social puedo realizar esta vocación. Creo que la educación tiene un papel fundamental para que puedan cambiar muchas cosas.

Sincerament, vaig acabar el batxillerat i no sabia que fer vaig decidir fer el cicle d'integració i em va encantar, a les pràctiques vaig veure que realment era algo de lo que em volia dedicar i per això actualment estic a la universitat.

Mi motivación para estudiar Educación social es sobretodo el mundo de la justicia, me gustaría dedicarme a prisiones. Aunque, me gustan otros temas, como CRAES, adolescentes, drogodependientes... entre otros. Me gustaría poder ayudar a todos aquellos que los necesitan y poder ofrecer el abanico de oportunidades que tienen y que ya ellos puedan escoger cual es su motivación y a qual se acogen.

Me gustaría aprender cuales son los mecanismos que ofrece la sociedad actual para hacer frente a la exclusión social, quiero saber como utilizar esos recursos para colaborar en mejorar la situación de aquellos que lo necesitan, pero principalmente querría poder aportar algo a la mejora y el cambio de estos procedimientos, crear proyectos que potencien el contacto y los vínculos entre las personas, ya que creo que la base del buen funcionamiento de la sociedad está en ser más humanos y menos maquinas. Me gustaría focalizar mi trabajo en el desarrollo de una sensibilidad que a mi parecer se está perdiendo por consecuencia de la frialdad y el individualismo que se derivan del sistema establecido.

Por vocación. El año pasado hice las prácticas de monitora en un centro obert que trabaja con infancia y adolescencia en riesgo de exclusión social y me despertó esa motivación.

Romper con la "realidad". No me siento identificada con todo lo que rodea la vida cotidiana y el campo social.

Para ayudar a la gente que no pueda hacerlo por ella misma. Hacer lo posible para que cumplan sus objetivos.

Dedicarme a ayudar a aquellos que lo necesitan

La motivació per estudiar Educació Social van ser les ganes d'ajudar a la gent que més ho necessita, per sentir-me a gust amb mi mateixa.

Per vocació. Sempre m'ha agradat ajudar a les persones. Crec que és una carrera molt enriquidora. També he triat aquest grau perquè una persona propara m'ho va recomanar.

Realment, no tengo una motivación en concreto. Des de pequeña que me ha gustado ayudar a las personas y pensé que esta podía ser una bonita y vocacional carrera. También me ayudó a decirme el hecho de que tube algunas experiències con la enfermedad del Alzheimer y es algo que me afecta y me remueve.

en un principio por lo típico, para ayudar a las personas, me hace sentir muy realizado conmigo mismo. Por otra parte, también he elegido estudiar Educación Social para encontrarme a mi mismo, creo que esta carrera me va a aportar muchos valores que poco a poco van a hacer que construya mi propia identidad.

Mi motivo principal es el de ayudar a aquellos que lo necesitan, a esos colectivos en riesgo de exclusión. Pero también quiero ir más allá, poder construirme un pensamiento crítico de todo lo que ocurre a mi alrededor, sin dejarme influenciar, y transmitir lo que aprendo a la gente que conozco.

Poder ser útil per la gent que ho necessiti. També estudiar coses més humanes i no tant fredes com en altres carreres.

Me ayudaron y me gustaría hacer lo mismo, ya que a mí me funcionó, en algunas experiencias que he vivido, de hecho sigo teniendo asistenta social. Me interesa la educación social, ya que veo que no mucha gente se fija en ella, por la complejidad, y ami sí me llamaba la atención. Las personas cada vez mas, necesitan un poco de acompañamiento, de orientación, de apoyo... según su situación, porquealhomejor no tienen herramientas para hacerlo solas. Yo tengo una gran sensibilidad para ello, ya que aveces en tu vida no tienes a nadie como referente, y ami me gustaría algún día poder ser esa referente. Este trabajo puede ser gratificante para ello, lo que lo interpreto como uno de los trabajos mas importantes para la transformación del mundo, después de la la educación y la sanidad.

Hice el CFGS de Integración Social, y me gusta ayudar a la gente para intentar quitar a la gente de la exclusión.

Creer en la posibilidad del cambio en todas las circunstancias

Devolver la ayuda que me han prestado a mi en momentos difíciles y poder guiar y acompañar a todas aquellas personas que de encuentran en situación de riesgo de exclusión social. Creo que tener a un referente o persona de esa forma es gratificante y de esta forma el camino hacia una mejora es mejor.

Pues conseguir ayudar a la gente, ya que de esta manera me siento yo realizada.

és una vaocació que hem de ve de familia, sempre he estat bastan sensibilitzada amb l'educació social . vaigg efer el modul d'integració sociaal i vaig confirmar la meva passió per la infància en risc d'exclusió social. tinc l'oportunitat d'estar treballant i necessito formr-me més.

En un futuro conseguir ayudar a la gente que lo necesita, ya que de esta manera yo me siento realizada

Aunque sea un comentario bastante típico, mi motivación para estudiar esta carrera es para ayudar a X gente que ha quedado excluida de la sociedad por X motivo, para cambiar un poco el mundo para mejor, para aportar mi granito de arena en esta sociedad y ayudarla a mejorarla

La necesidad de poder dar oportunidades a los que las necesitan y no las han tenido

Dedicarme a los demás y evolucionar como persona.

Por vocación, era una sensación que sentía dentro de mi, es aquello a lo que quiero dedicarme

Formo part del lleure i sempre m'ha interessat. A més, tinc una visió més crítica de la societat que mitjançant l'educació social es poden fer petites accions per millorar

Porque me gusta trabajar con personas y me interesa la gente que no lo ha tenido fácil.

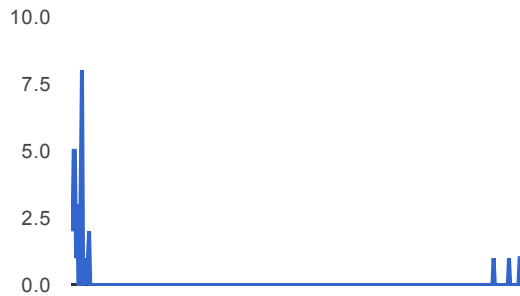
Para ayudar a personas con alguna problemática hacía una mejora de su vida y aportar mi granito de arena para cambiar cosas de esta sociedad en la que vivimos.

.

Mi principal motivación es que siempre he tenido devoción por las personas y por contribuir en sus vidas de una manera que pueda aportar un granito de arena para que estén mejor siempre. Al analizar esto, supe que no había mejor carrera para mi que Educación Social.

El saber, sobre como és el mundo.

Number of daily responses



29 responses

[View all responses](#) [Publish analytics](#)

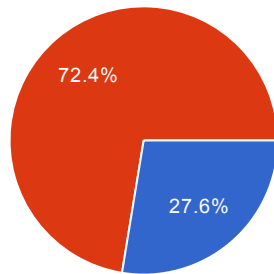
Summary

Nombre y apellidos

berta berenguer sanz
c
Mariona Espar Maldonado
Elia Borbon Ferrer
Marta Uroz López
Sergi López Lozano
Alba Vallès Martorell
Anna Jiménez García
Violeta Casadesús Cabral
Mariona Pons de la Fuente
Andrea Esteller Arillo
nuria martin molina
Ana Coll Ramírez
Adriana Gil Yela
Mireia Llop
Ariadna Buchaca Buenaventura
Alma Cruz Domínguez
Isaac González Ribas
Laia Ugaldebere Pinar
Nicolás Ferrera Expósito
Xenia Puig Villanueva
BELEN RUSO PEREZ
Sara López Hidalgo
Guillem Sans Jardí
Anna del Barrio Egea
Alba Diez Gutierrez
Roger Rabal Pellicer
Maeva Carrera Fernandez

¿Quieres seguir recibiendo información - por correo electrónico - sobre los RDP?

Sí	8	27.6%
No	21	72.4%

**Título o tema del relato que realizaste:**

Pau

c

Amor?

VIOBIO

Los diez mandamientos del neoliberalismo.

El silenci

"Una mirada al passat" - Bullying

Acoso en redes sociales

Allò que la guerra s'endugué

Cega per un amor equivocat

Conflicto amoroso

la vida al mon del lleurre

Trío amoroso con desenlace judicial

violencia escolar- Esperanza

bullying escolar

Una forma diferent d'expressar-se.

Un caso de acoso escolar

Soledad y cambio de vida

Esplai Xangó

"Amigos"

Problemática familiar

La ayuda económica y moral de una tutora

Linda

Ciudadanía bajo sospecha

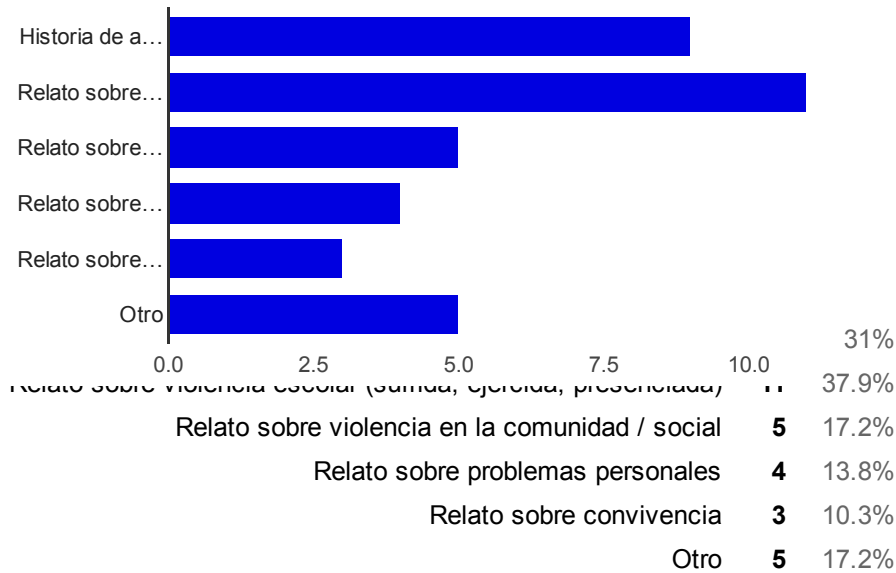
Una infancia compartida

"I si plou, no passa res"

El Bullying a l'escola

Camino de decisiones

Clasifica tu trabajo según la siguiente tipología.

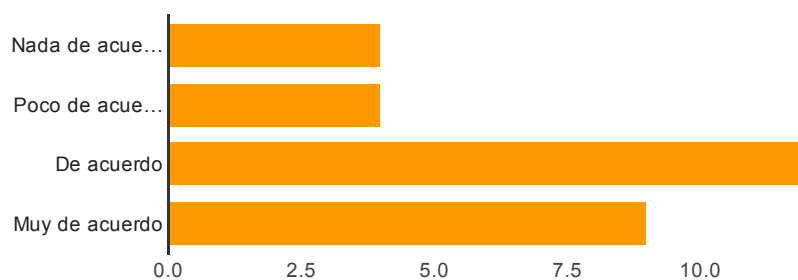


Si elegiste "Otro", por favor escribe cuál:

- Historia de acontecimientos de una amiga
- Violència mediambiental
- Història d'aconteixaments a la vida de la meva família.
- Violencia machista, bulling, acoso
- la historia de mis hermanos junto a mi

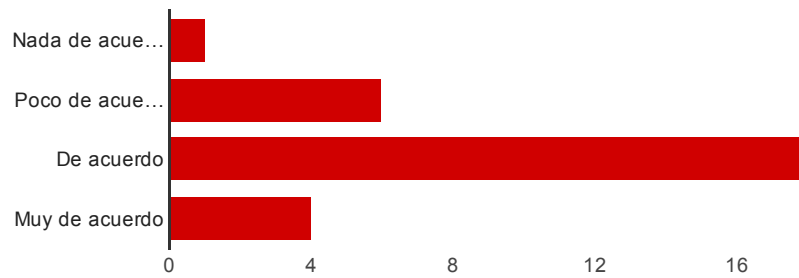
2. SOBRE LA MOTIVACIÓN

Afirmación [Señala la casilla que consideres más adecuada para cada afirmación:]



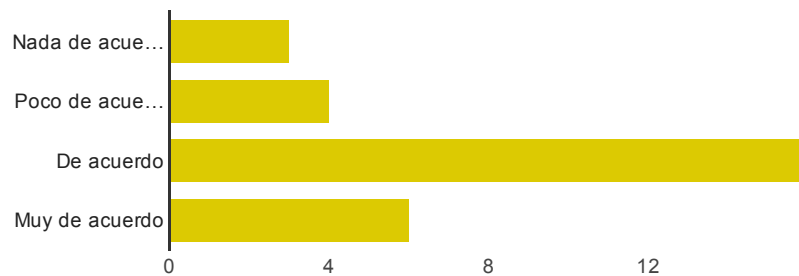
Nada de acuerdo	4	13.8%
Poco de acuerdo	4	13.8%
De acuerdo	12	41.4%
Muy de acuerdo	9	31%

Ralizar un producto multimedia (video), me motivó a hacer un buen trabajo para la asignatura. [Señala la casilla que consideres más adecuada para cada afirmación:]



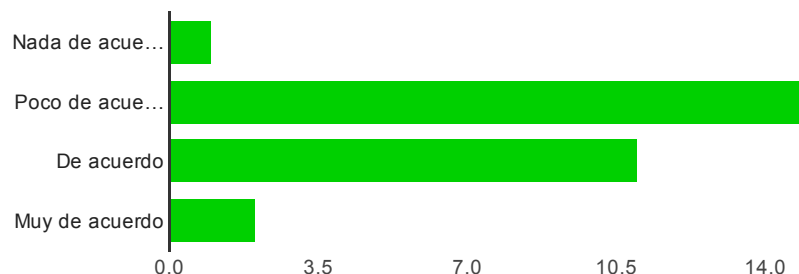
Poco de acuerdo	6	20.7%
De acuerdo	18	62.1%
Muy de acuerdo	4	13.8%

Hacer este trabajo aumentó mi interés por el tema general de esta asignatura. Es decir, por tener un conocimiento más amplio sobre los productos multimediales y la aplicación en la educación de las TIC [Señala la casilla que consideres más adecuada para cada afirmación:]



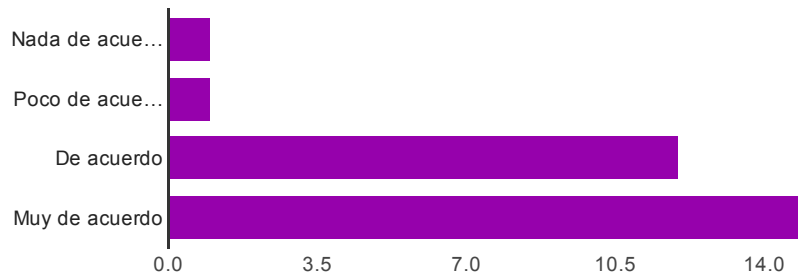
Nada de acuerdo	3	10.3%
Poco de acuerdo	4	13.8%
De acuerdo	16	55.2%
Muy de acuerdo	6	20.7%

Tras hacer este trabajo, quiero aprender más sobre este tipo de producto (sobre qué son, cómo se hacen y cómo se aplican los RDP o DS. [Señala la casilla que consideres más adecuada para cada afirmación:]



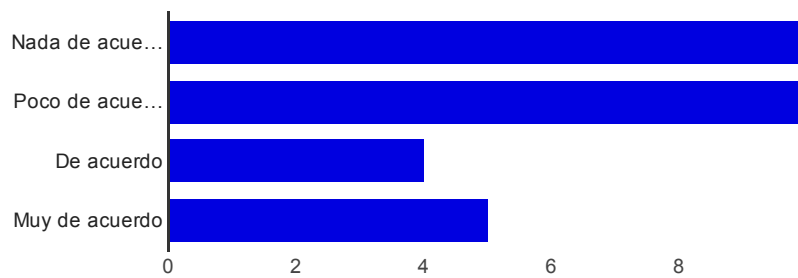
Nada de acuerdo	1	3.4%
Poco de acuerdo	15	51.7%
De acuerdo	11	37.9%
Muy de acuerdo	2	6.9%

El hecho de contar una historia o experiencia real, sobre algo que he vivido o sobre mi visión o perspectiva acerca de algo o alguien, me estimuló para realizar esta actividad. [Señala la casilla que consideres más adecuada para cada afirmación:]



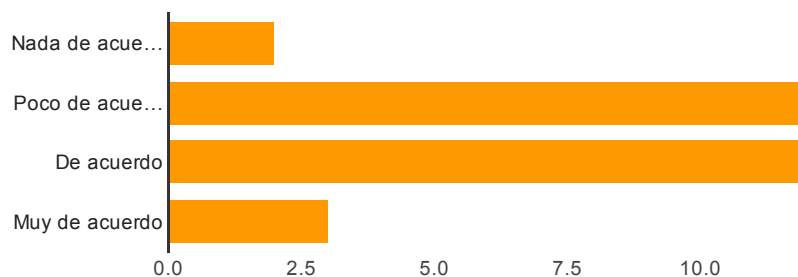
Nada de acuerdo	1	3.4%
Poco de acuerdo	1	3.4%
De acuerdo	12	41.4%
Muy de acuerdo	15	51.7%

Hubiera sido o fue mejor y más fácil realizar un vídeo sobre una historia ficticia o ajena, que basada en mis propias vivencias o experiencias. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	10	34.5%
Poco de acuerdo	10	34.5%
De acuerdo	4	13.8%
Muy de acuerdo	5	17.2%

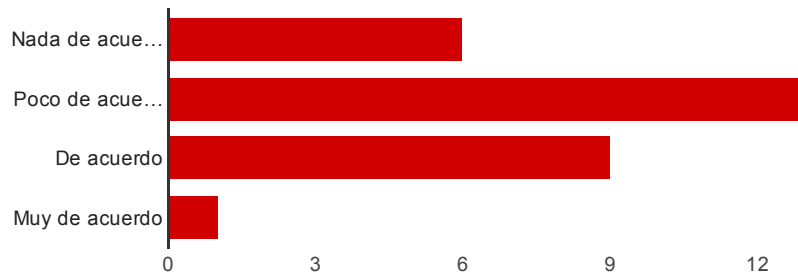
Me gustaría realizar otros vídeos del tipo DS en otras asignaturas del grado. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	2	6.9%
Poco de acuerdo	12	41.4%
De acuerdo	12	41.4%

Muy de acuerdo **3** 10.3%

Me hubiera gustado tener la oportunidad de compartir mi historia con mis compañeros.* [Señala la casilla que consideres más adecuada para cada afirmación:]



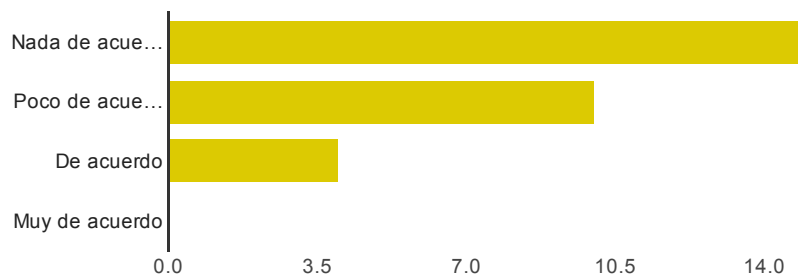
Nada de acuerdo **6** 20.7%

Poco de acuerdo **13** 44.8%

De acuerdo **9** 31%

Muy de acuerdo **1** 3.4%

Saber que la historia pudiera publicarse en internet, me incentivó a realizar un mejor trabajo. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo **15** 51.7%

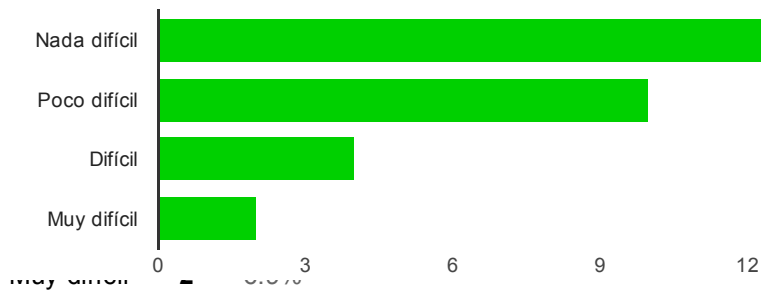
Poco de acuerdo **10** 34.5%

De acuerdo **4** 13.8%

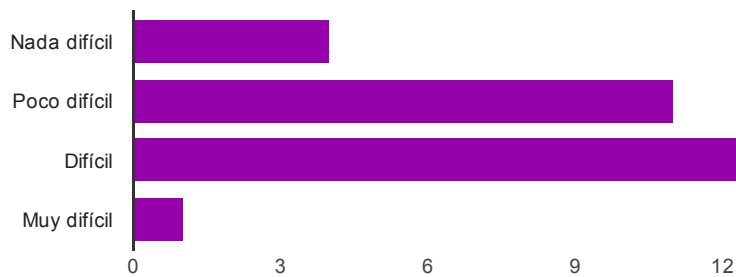
Muy de acuerdo **0** 0%

3. SOBRE EL PROCESO DE REALIZACIÓN

Afirmación [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

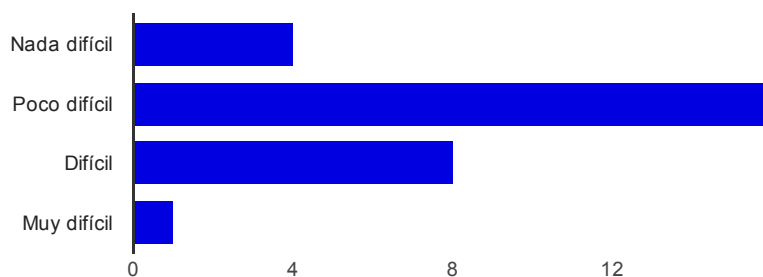


Definir la historia que se quiere contar (tipo, tema, perspectiva, propósito) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



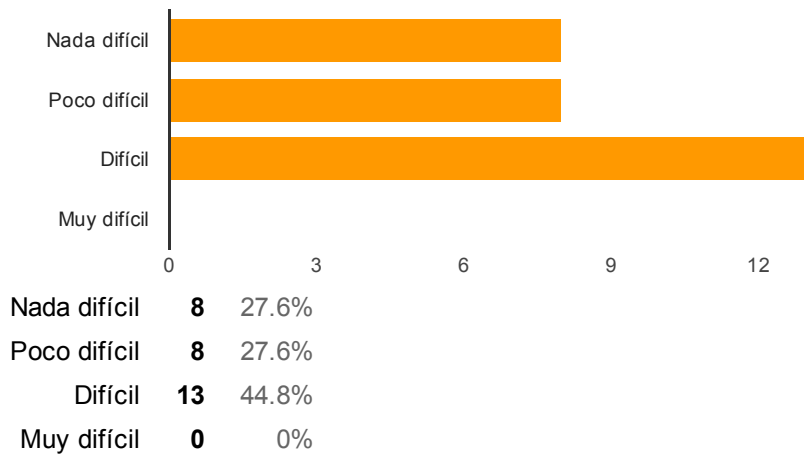
Nada difícil	4	13.8%
Poco difícil	11	37.9%
Difícil	13	44.8%
Muy difícil	1	3.4%

Realizar la investigación previa y buscar los materiales (cuadros, dibujos, fotografías, videos, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

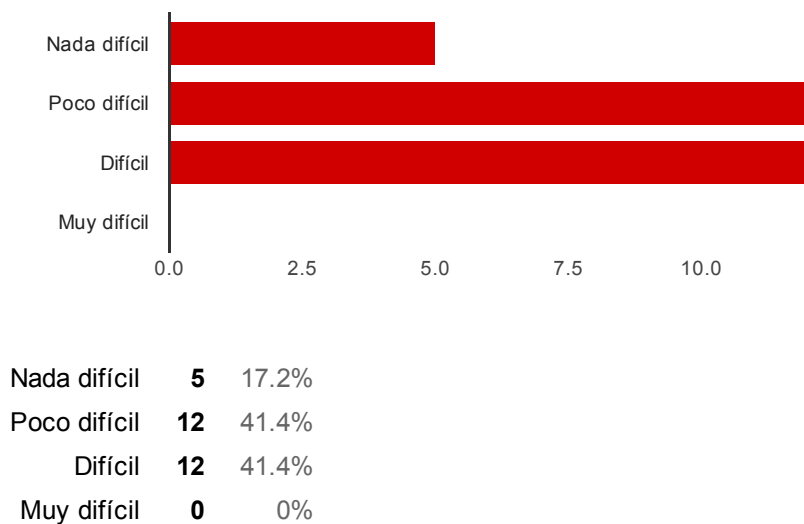


Nada difícil	4	13.8%
Poco difícil	16	55.2%
Difícil	8	27.6%
Muy difícil	1	3.4%

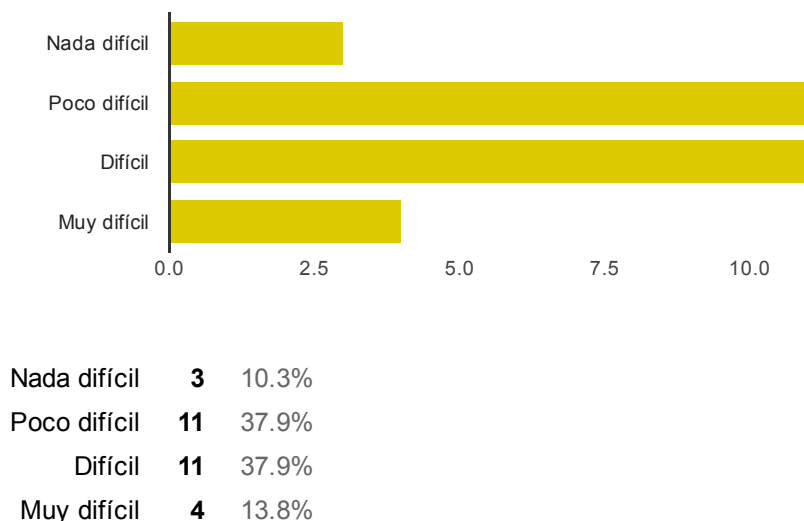
Intentar localizar los recursos audiovisuales tales como música, entrevistas y efectos sonoros. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



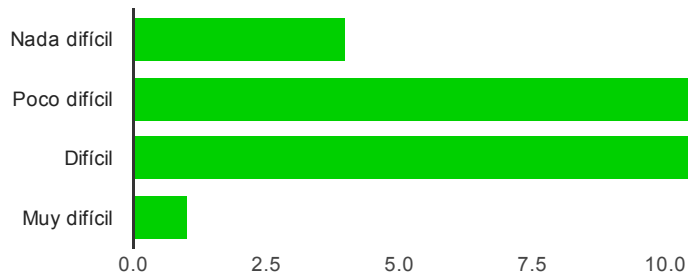
Encontrar la información para hacer el guión literario y el contenido comunicativo del mismo. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Decidir el propósito y el punto de vista del relato. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

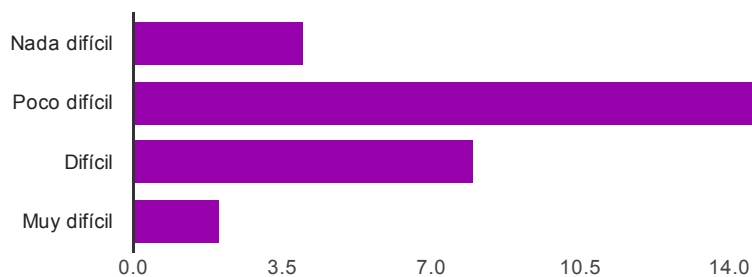


Hacer el guión literario. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



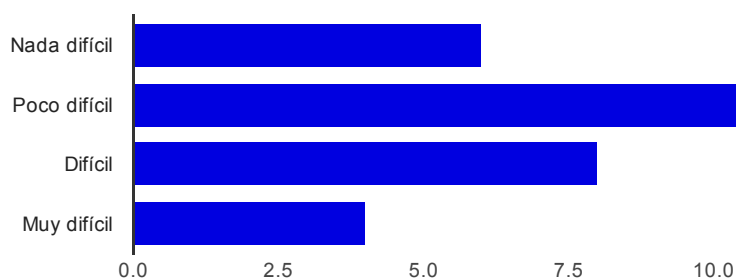
Nada difícil	4	13.8%
Poco difícil	12	41.4%
Difícil	12	41.4%
Muy difícil	1	3.4%

Crear el storyboard. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	4	13.8%
Poco difícil	15	51.7%
Difícil	8	27.6%
Muy difícil	2	6.9%

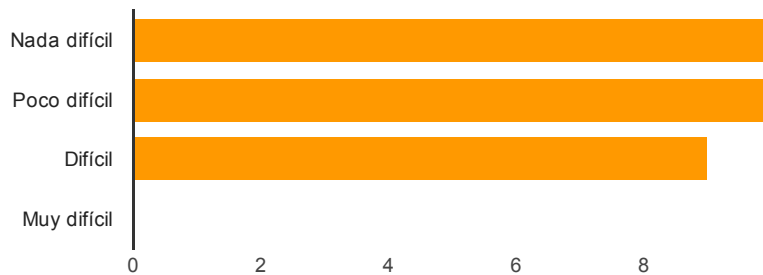
Crear nuevos materiales audiovisuales (imágenes, audios, videos). [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	6	20.7%
Poco difícil	11	37.9%
Difícil	8	27.6%

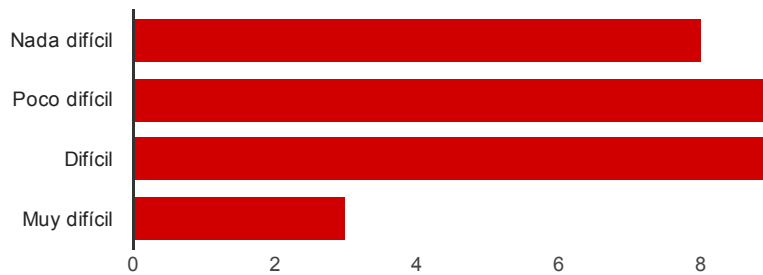
Muy difícil 4 13.8%

Seleccionar e importar los materiales (imágenes, audios, textos, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



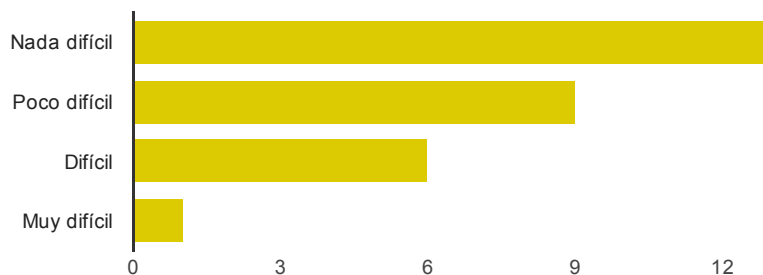
Nada difícil 10 34.5%
 Poco difícil 10 34.5%
 Difícil 9 31%
 Muy difícil 0 0%

Convertir los medios analógicos a digitales. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



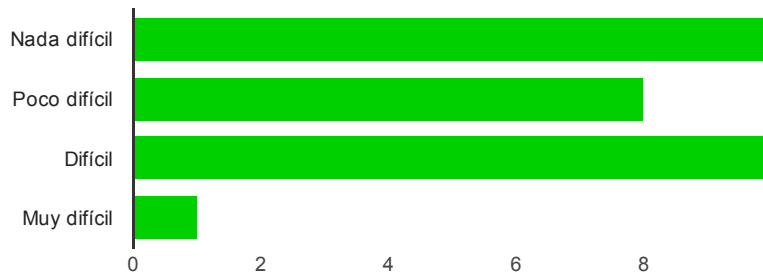
Nada difícil 8 27.6%
 Poco difícil 9 31%
 Difícil 9 31%
 Muy difícil 3 10.3%

Conseguir los recursos técnicos necesarios (ordenador, escáner, micrófono, grabadora de voz, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



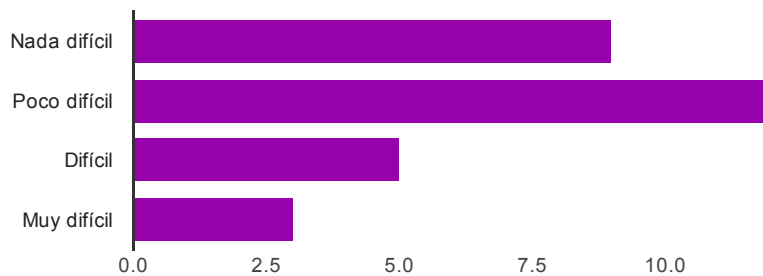
Nada difícil	13	44.8%
Poco difícil	9	31%
Difícil	6	20.7%
Muy difícil	1	3.4%

Conseguir el software necesario. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



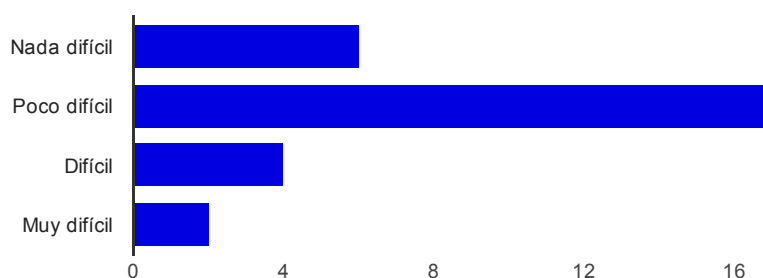
Nada difícil	10	34.5%
Poco difícil	8	27.6%
Difícil	10	34.5%
Muy difícil	1	3.4%

Manejar el software. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



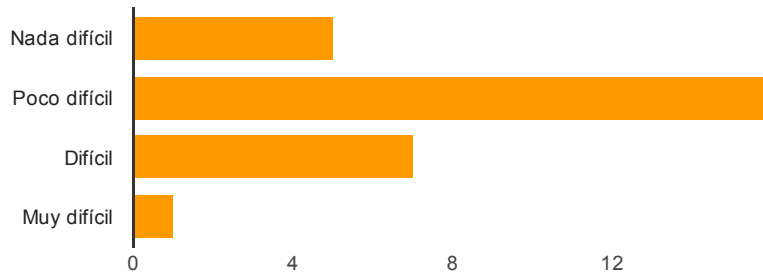
Nada difícil	9	31%
Poco difícil	12	41.4%
Difícil	5	17.2%
Muy difícil	3	10.3%

Editar o integrar el vídeo. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



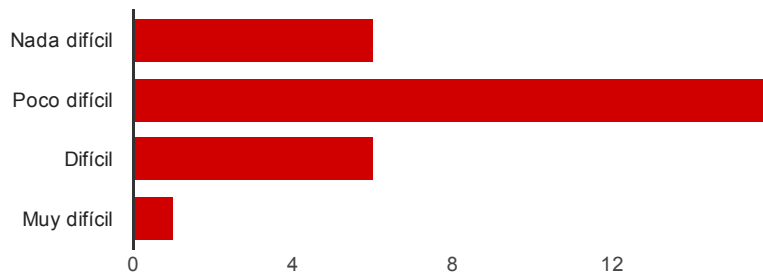
Nada difícil	6	20.7%
Poco difícil	17	58.6%
Difícil	4	13.8%
Muy difícil	2	6.9%

Hacer las correcciones necesarias. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	5	17.2%
Poco difícil	16	55.2%
Difícil	7	24.1%
Muy difícil	1	3.4%

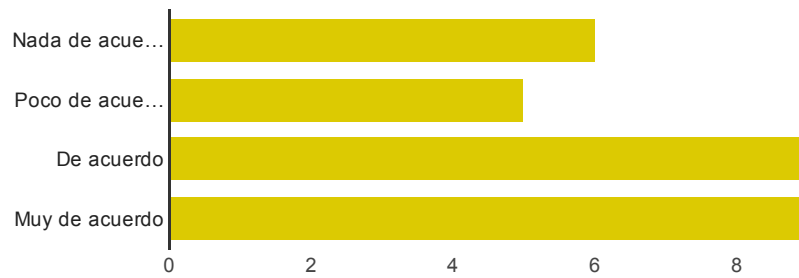
Crear la versión final del vídeo digital. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	6	20.7%
Poco difícil	16	55.2%
Difícil	6	20.7%
Muy difícil	1	3.4%

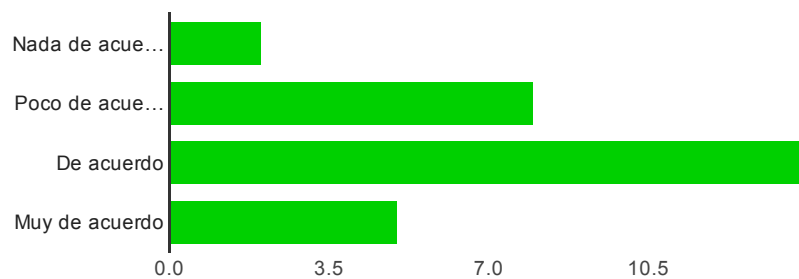
4. SOBRE LOS COMPONENTES DEL RDP

Afirmación [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



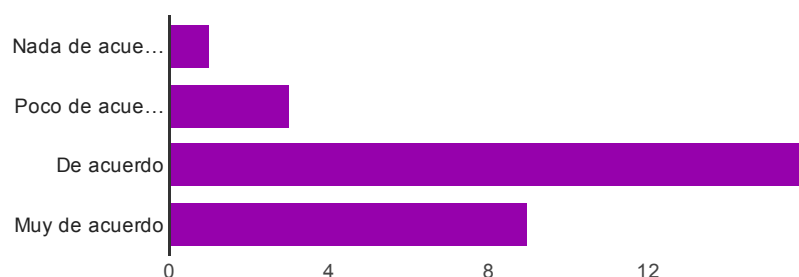
Poco de acuerdo	5	17.2%
De acuerdo	9	31%
Muy de acuerdo	9	31%

Reflejar el propósito de la historia, de mis experiencias, pensamientos o puntos de vista fue lo que más me interesó, incluso más que la producción multimedial. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



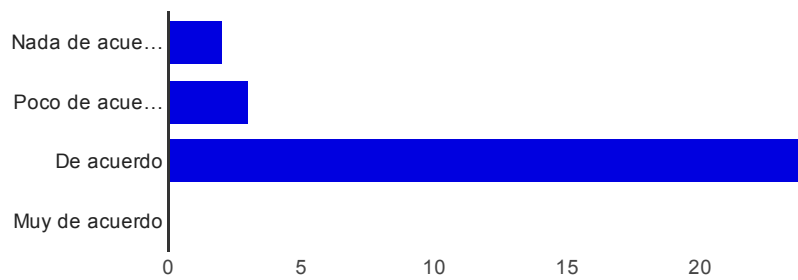
Nada de acuerdo	2	6.9%
Poco de acuerdo	8	27.6%
De acuerdo	14	48.3%
Muy de acuerdo	5	17.2%

El producto final que presento, realmente refleja mi pensamiento, mi punto de vista y/o mi opinión. Por eso quedo satisfecho/a. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



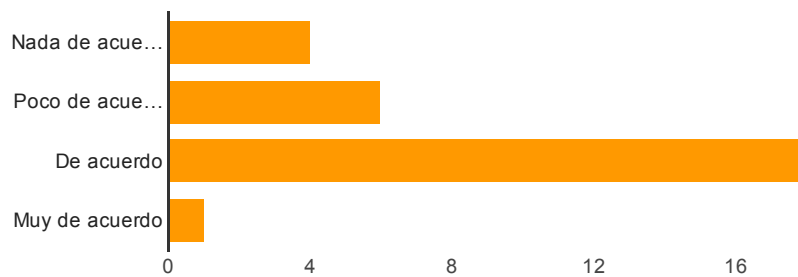
Nada de acuerdo	1	3.4%
Poco de acuerdo	3	10.3%
De acuerdo	16	55.2%
Muy de acuerdo	9	31%

Al hacer el guión pensé en cómo sería la mejor forma de plantear las preguntas básicas del arco narrativo, y cómo ayudar a la gente a hallar las respuestas. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



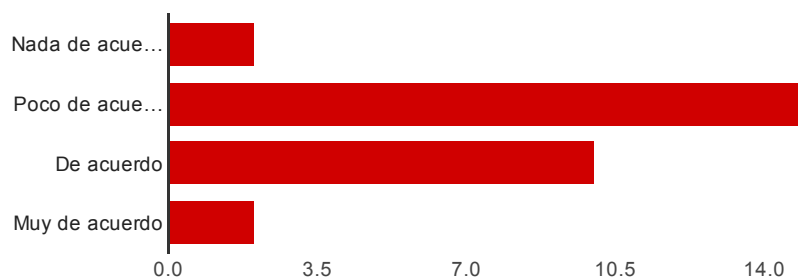
Nada de acuerdo	2	6.9%
Poco de acuerdo	3	10.3%
De acuerdo	24	82.8%
Muy de acuerdo	0	0%

Creo que mi historia es altamente emotiva: refleja parte de mis sentimientos, lo que creo y emociona al espectador. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	4	13.8%
Poco de acuerdo	6	20.7%
De acuerdo	18	62.1%
Muy de acuerdo	1	3.4%

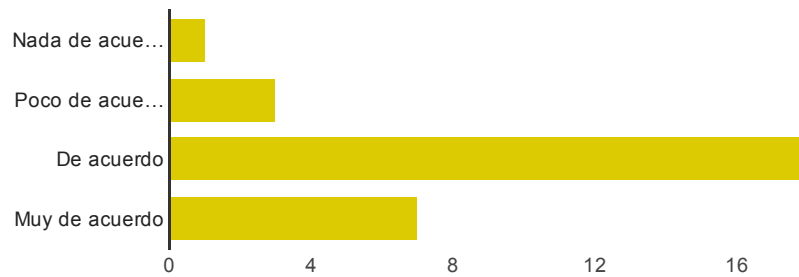
Creo que mi voz fue indispensable para contar esta historia y le dio más emoción y realismo. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	2	6.9%
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Poco de acuerdo	15	51.7%
De acuerdo	10	34.5%
Muy de acuerdo	2	6.9%

Cuidé el lenguaje que utilicé y mi forma de hablar para no cometer errores. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



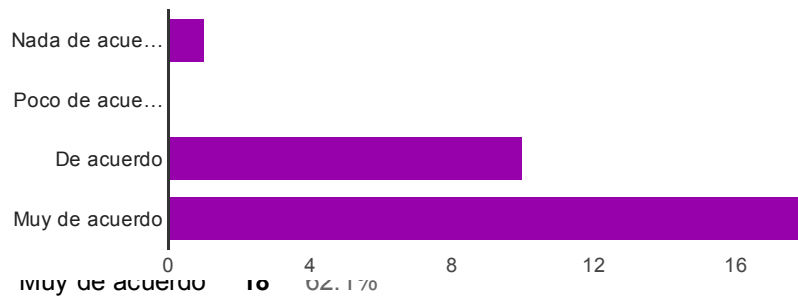
Nada de acuerdo	1	3.4%
Poco de acuerdo	3	10.3%
De acuerdo	18	62.1%
Muy de acuerdo	7	24.1%

Utilicé música que es muy significativa para mí, y ésta le dio mayor realce a las emociones y situaciones que quería presentar. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]

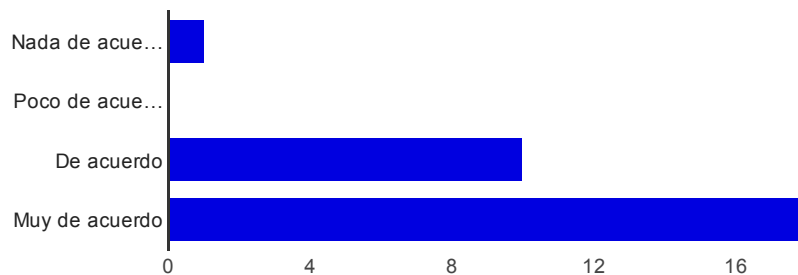


Nada de acuerdo	10	34.5%
Poco de acuerdo	5	17.2%
De acuerdo	8	27.6%
Muy de acuerdo	6	20.7%

Creo que esta herramienta (RDP) puede servirle a la gente, a expresarse y hacer que exista un clima de entendimiento y empatía. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Considero que los RDP pueden ser herramientas muy útiles para abordar temas de educación social, como violencia, equidad de género, no violencia, etc. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	1	3.4%
Poco de acuerdo	0	0%
De acuerdo	10	34.5%
Muy de acuerdo	18	62.1%

5. OTROS ASPECTOS

¿Qué aspectos crees que facilitaron la realización de tu trabajo? (Internos o propios, como tu facilidad para manejar la tecnología o el gusto por contar historias, o bien tu motivación personal; o externos a ti, como el apoyo de compañeros, familiares, etc.)

la investigacion por internet de como podia resolver mis problemas.

c

Sabía manejar el windows movie maker porque siempre hago vídeos con fotos para cumpleaños, a parte que esta historia es de una de mis mejores amigas y me fue facil el diálogo.

Las aportaciones que recogí a través de los entrevistas a Biel y a Jan.

Tenía muchas ganas de realizar un vídeo de estas características o algún trabajo similar.

Por expresar libremente y para que otros vean el lado crítico.

La facilidad para manejar la tecnología.

La experiencia con el programa "Movie Maker". Supongo que habrá resultado más difícil para las personas que nunca habían hecho uso de esta herramienta.

La utilización de las tecnologías se me da bien y estoy acostumbrada a hacer videos

El primer que em va ajudar a realitzar el treball va ser el vostra punt de vista ja que em vaig bloquejar una mica al principi per escriure la història. Però un cop em vau donar idees em va ser fàcil ja que no em costa passar-me a escriure. També em va anar molt bé el fet que fa poc vaig haver de realitzar un altre vídeo per una altra assignatura amb grup i conseqüentment vaig començar a veure com funcionava el programa i quant em vaig posar a fer el meu no vaig tenir cap tipus de problema. Finalment he tingut molta sort de que un meu amic em pogués fer la música ja que era un tema que m'inquiava i m'agrada molt el tipus de música que toca.

Mi motivación personal

El apoyo de los compañeros y profesoras y a su vez mi facilidad para manejar la tecnología. el gusto por contar historias, porque es diferente

Las profesoras, que en todo momento le dedicaron el tiempo necesario a explicar paso por paso lo que teníamos que hacer además de ofrecer su ayuda en el proceso, ayudándonos en las dificultades que íbamos encontrando, incluso ofreciendo sus propias herramientas para que lo pudieramos hacer. Además fueron pacientes y en todo momento motivaban, y eso también ayudó mucho, al menos en mi caso.

El hecho de que el año pasado cursara primer año de comunicación audiovisual unido a la costumbre con la que trabajo con herramientas como el imovie supongo que han agilizado el proceso técnico en este sentido. Además me gusta mucho escribir y idear historias. Conté también con el apoyo de familiares y amigos para ir perfilando la historia narrativa y las imágenes.

Creo que un aspecto que me ha facilitado la realización de este trabajo es la gran facilidad que tengo al usar la tecnología y también la temática del trabajo, ya que creo que es un tema muy importante e interesante de tratar.

Primerament el que va facilitar la realització del meu treball va ser l'experiència en crear vídeos amb el programa Movie Maker, ja que n'he creat bastants alternant so i fotografies. La meva motivació personal també ha facilitat la realització del relat.

El uso previo con movie maker, la facilidad para manejar la tecnología y el haber presenciado en un momento un caso de acoso escolar que se resolvió rápidamente.

Los aspectos que facilitaron fue mi motivación personal.

El fet de que just la setmana abans vaig haver de fer un altre video per una assignatura on vaig haver d'aprendre a utilitzar el Movie Maker i que m'ha facilitat fer aquest relat.

Mi facilidad para manejar la tecnología y el apoyo de las profesoras

Creo que fue mi propio carácter, al no querer hacer un relato sentimental y darle humor a aquello triste.

Primeramente mi facilidad para tecnología aunque en algunos aspectos si tuve complicaciones y por otro lado la ayuda de mi mejor amiga a grabar y hacer fotos

Me ayudó el hecho de haber hecho videos con movie maker anteriormente, y las explicaciones de Carolina sobre los programas. Y la ayuda final de Cristina para convertir el audio, que tube problemas.

Mi motivación personal de explicar sucesos como el que yo relato, que pasan a menudo y que la gente desconoce.

Creo que me facilitó el hecho de que la historia fuera mía, hablar con mis hermanos y sobretodo con mi madre, me ha facilitado mucho el como hacer el relato digital sobre mis hermanos y yo.

Realitzar el meu relat m'ha estat més fàcil gràcies a que em motiva molt la fotografia i el dibuix i aquestes eines m'han ajudat a explicar la meva història i a transmetre el que tenia ganes de dir.

Mi experiencia personal ya sirvió como estimulante para hacer el RelatoDigital

La principal motivación era explicar lo que ocurre hoy en día con muchos adolescentes, para una posible reflexión o solución.

¿Cuáles fueron los mayores obstáculos o problemas que se te presentaron durante la realización de este trabajo?

grabar i añadir la voz

c

El recordar esta historia, porque lo pasamos muy mal mi amiga y yo.

Me resultó un poco frustrante sentir que la temática de mi trabajo estaba muy al margen del planteamiento inicial. Creo que la actividad, iba encaminada a una violencia muy concreta, y resultó un obstáculo pensar que tal vez no desarrollaba la cuestión como se pretendía.

Lo único, que me hubiera gustado que todo el material visual fuera mío y que deberíamos haber tenido horas en clase, no en casa.

El tema, pensar el guió, no saber como plasmarlo visualmente...

Al principio tuve motivación para realizar el vídeo y se me ocurrieron muchas ideas (sobretudo de cómo grabarlo). Pero una vez tuve todo preparado (la historia, la voz grabada, los dibujos hechos...), no sabía como plasmarlo, no me gustaba nada. Así que fue una decepción para mi, tuve que cambiar métodos de como realizar el vídeo y no quedó como esperaba.

La idea del video, el tema que tractar ya que no sabia que explicar de mi vida

Que tenia pocas fotos i algun troç es feia pesat o no sabia com organitzar-les.

A la hora de cuadrar la voz con los vidios

Poner mi voz y saber que historia queria contar, no quiero que se vea delante de mis compañeros.

manejar la tecnologías

Mi manejo de las tecnologías, que no es demasiado bueno. Y quizás también mi timidez, que hizo que me costara un poco grabar mi voz, y repetí muchas veces la grabación de audio por no quedar satisfecha, o equivocarme en palabras, ya que me temblaba un poco la voz.

El mayor reto fue idear las imágenes, materializar visualmente aquello que quería narrar, y escoger unas pocas que englobaran, sintetizaran y concretaran mejor la historia.

El mayor obstáculo ha sido la utilización del powtoon, ya que en muchas ocasiones el programa no realizaba bien mis indicaciones y en algunas ocasiones lo tenía que volver a hacer. Otro obstáculo ha sido, introducir mi voz en el video.

No he tingut cap problema amb realitzar el relat. El que he trobat difícil i que vaig haver de preguntar va ser fer els crèdits, però a l'hora de montar el vídeo no vaig tenir cap dificultat.

Hacer el storyboard, el pensar cómo hacer el relato, si quería usar imágenes, vídeos, etc., el hecho de utilizar audacity, la realización de los créditos e intentar no sobrepasar lo que debe ocupar el vídeo ya acabado.

Mi poco conocimiento sobre este recurso digital lo complicó un poco.

Escollir el tema i com plasmar-ho.

El grabarme, tanto el hablar en público como grabarme es algo que me cuesta mucho.

Encontrar las imágenes adecuadas y editar.

La incorporación del audio narrativo al.movie maker ya que en.la parte final se cortaba mi voz

La conversión del formato del audio.

Al no ser mi historia, tenía que ir con mucho cuidado y respeto.

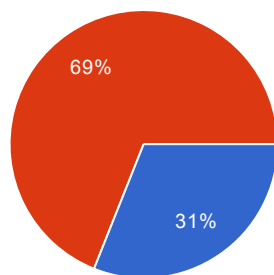
En verdad, se me ha hecho bastante facil, pero lo que más que no lo he conseguido del todo es el hecho de enregistrar la voz y que a la vez cuadrara con las imagenes. Y también añadir el tema de la no-violencia puesto que no he podido contar todo lo demás que creia interesante por falta de tiempo.

Els problemes principals que se m'han plantejat tenen el seu origen en que no dispo de ordinador personal ni portàtil que em permeti una major autonomia a l'hora de treballar.

Tiempo

A la hora de crear el video, los inconvenientes que surgen técnicos, como no saber utilizar algún programa, o no saber cual bajar según la necesidad que tengas...

¿Esos obstáculos o problemas te hicieron perder el interés inicial por realizar este tipo de producto y de participar en esta clase de actividad educativa?



Sí 9 31%

No 20 69%

¿Por qué?

no me gustan mucho las nuevas tecnologías y no me gusta trabajar con ellas porque no las manejo y me desmotiva.

c

Porqué siempre me ha gustado explicar, leer y ver historias basadas en hechos reales.

Porque más allá de lo que puedan hacer los compañeros o la aparente intención de la temática, creo que la finalidad real era emplear las TIC y conocer los objetivos y los fines de los Storytelling. De este modo, habiendo tratado la cuestión de la violencia mediambiental, me he familiarizado con este recurso y su desarrollo.

Busque otras alternativas. Seguía con la idea para realizarlo.

La falta de ideas me hizo decantar por un tema que no me acababa de gustar, me costó decidir sobre que hablar.

Por lo que he contado anteriormente, tenía una perspectiva en mi mente de como podía quedar mi trabajo, que finalmente no fue así. Uno de los problemas fue por la poca calidad a la hora de grabar (cámara, iluminación), necesitaba varias personas que me ayudaran a grabarlo... Así que decidí cambiar el método.

Por que me hizo pensar más y esforzarme

Perquè ja estava muntant el vídeo i tenia ganes de veure'l acabat i millorar-lo.

Porqué me gustaba el tema

Porque no queria que fuera visto por el resto de mis compañeros, ya que, son cosas personales y no me gustaría que ellos lo supieran.

perque no ho saps manejar lo be que voldries

Porque como he dicho, en todo momento me sentía respaldada por las profesoras y eso facilitó muchísimo el trabajo. Podía haber dificultades pero siempre te las iban resolviendo así que todo fluyó bien.

Escogí el dibujo como medio visual en el que apoyar mi voz porque pensé que me daba más margen y libertad para materializar como quisiera la historia aprovechando que es uno de mis hobbies. Más que un obstáculo fue un incentivo para emplearme con más ganas.

Porque aunque haya tenido alguna dificultad me ha seguido interesando el proyecto y me ha seguido gustando su creación.

Com que no vaig tenir cap problema, no vaig perdre l'interès per participar en aquesta activitat.

No me hicieron perder el interés, al contrario.

Porque me gusta abordar los problemas e intentar superarlos,

Perquè no sabia que volia fer i pensava que no m'acabaria sortint res.

Porque es una forma de superar mis miedos e inseguridades.

Es normal que haya obstáculos, no nscenos enseñados, pero es importante aprender.

Porque que haya obstáculos no es para nada una forma de perder el interés y rendirse en un trabajo. Todo lo contrario, y pese a que el resultado no es del todo el deseado he aprendido mucho

Por que los profesores me ayudaron a solucionar el problema rapidamente.

Porque he seguido teniendo interés en contarlo, pero con las condiciones lógicas impuestas por el protagonista de mi relato.

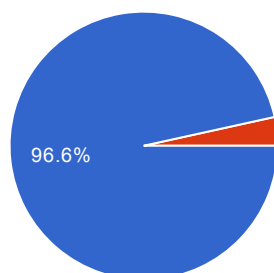
Porque finalmente lo he conseguido de alguna manera.

Perquè no és el primer cop que em trobo amb aquest obstacle i aquesta sempre ha estat la meva manera de treballar, tot i tenir la oportunitat de comprar-me un ordinador personal no ho faria.

Porqué tampoco me he visto con ganas de hacer el trabajo debido a problemas que tengo fuera de la universidad

Pero tube problemas y no los pude solucionar.

¿Fue suficiente la información que recibiste en clase para realizar tu trabajo?



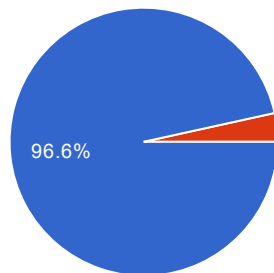
Sí	28	96.6%
No	1	3.4%

Si tu respuesta fue negativa, por favor indica por qué.

c

Creo que fue demasiada, que perdimos cierto tiempo. Deberíamos experimentar con el programa y luego surgirán las dudas. Dedicar más tiempo en clase para el relato.

¿Consideras que es necesario o importante tener otro tipo de alternativas como los RDP para dar información y ayudar a la gente a comprender mejor temáticas relacionadas a la educación social como la violencia escolar, violencia en la comunidad, equidad de género, adicciones, promoción de derechos humanos y de la no violencia, etc.?



Sí 28 96.6%

No 1 3.4%

¿Por qué?

pienso que es una herramienta útil para poder sacar lo que lleva a gent dentro y entenderlo mejor. siempre y cuando a esas personas les motiven las nuevas tecnologías porque por ejemplo para mi n o sería una buena herramienta para trabajar conmigo

c

Porqué considero que es una manera para poder expresarse y muy visual.

Simplemente porque la imagen a menudo va más allá del cuerpo teórico. La voz vinculada a una imagen o vídeo, tiene más fuerza y posibilidad de propagación. Es un recurso activo, dinámico y creo que motivador para el estudiante.

Supongo que por el sentimiento y todo lo que se llega a expresar con las imágenes, la música y la voz. Llega más el mensaje.

El mundo audiovisual llega mucho más que un discurso, una imagen estática. La música en un RDP hace más de lo que piensan muchos.

Pienso que es una técnica muy útil para esas personas que quieran transmitir sus vivencias a través de RDP. Y de la misma forma será con otros programas similares.

Para tener alternativas y diferentes maneras de trabajar

Des del meu punt de vista, els relats digitals personals són una eina molt factible per entendre com es sent o què li està passant a una altra persona. Penso, que amb aquest tipus de treballs fets amb primera persona es podria fer una gran feina de conscienciació (entre d'altres de les que esmenteu a la pregunta) d'una manera indirecte i molt eficaç en tots els col·lectius però sobretot en joves els quals les conferències o xerrades sobre aquestes coses no els hi són productives en canvi amb coses com aquesta tindria molta més repercussió sobre ells.

Es bueno innovar

Es una manera mas dinamica de obtener conocimientos sobre un tema porque es una manera molt mes visual d'expressar la informacio

Creo que es una buena forma de transmitir la información, visual y emocional por lo que el mensaje llega directo y ayuda a empatizar. Además el factor personal lo es todo, una historia real y en primera persona, y creo que eso motiva que todavía llegue más.

Las nuevas tecnologías de la información y la comunicación representan nuevas posibilidades a integrar en el ámbito de la educación y oportunidades a tener en cuenta como métodos para trabajar este tipo de temáticas. Pienso que las nuevas generaciones son muy receptivas a todo este tipo de ejercicios audiovisuales y por eso se debe aprovechar ese interés y motivación para poder canalizarlo hacia este tipo de proyectos que pueden ayudar a comprender mejor y gestionar estas temáticas.

Porque creo que utilizar otro tipo de alternativas puede ayudar a que la gente muestre más interés y atención.

Crec que el RDP es útil per qualsevol activitat d'educació i també per donar informació sobre aquest tema ja que pots crear el teu pròpi vídeo i, amb la teva imaginació, pots donar la informació necessària sobre qualsevol tema d'educació i sensibilitzar a les persones.

Pienso que los RDP pueden ser una alternativa muy útil para conocer historias de otra gente, conocer experiencias y aprender cosas nuevas, que quizás puedan servir para la propia vida.

Porque con este recurso puedes llegar de maneras que con otros recursos no llegas de igual manera.

Crec que es una manera més directe i que te més capacitat de sensibilitzar a la gent sobre temes tant importants com aquets.

Porque con ellos se puede llegar a profundizar emocionalmente mucho más que con otros medios.

Porque cuantas mas opciones tengas, será más fácil acertar con la mejor opción para transmitir según el caso.

Es una vía diferente y útil para expresarse mejor

Es una forma más de expresión con imágenes, musica, etc que ayuda a crear empatia entre otros rasgos importantes para la educación social.

Es una herramienta que te consigue ver la evolución y la realidad de circunstancias sufridas, que desconocías.

Porque te da a conocer de una manera mas influyente las experiencias de los demás

Considero que són una eina important així com l'ús de les tecnologies per arribar a les persones és un mitjà efectiu degut a la gran vinculació de la societat amb aquestes. Però també cal dir que crec que la millor manera de moure i reforçar a les persones és el tracte humà, la paraula escrita lluny de les pantalles d'ordinador que personalment considero massa fredes. Estic aprenent a veure els avantatges de les TIC en el camp de l'educació social i en qualsevol altre, però tampoc podem oblidar els riscos que suposen i que moltes vegades, tot i ser un mitjà per comunicar-nos, ens acaben separant i ens indueixen al aïllament.

Porqué no puedes basarte solo en los relatos digitales, hay otros formatos/maneras para hacer este propósito

Ya que són relatos reales y eso hace que sea mas emotivo, para que se pueda crear conciencia y muchos se sientan identificados, y les hagan reflexionar de una manera directa y diferente.

¿Qué aspectos crees que se pueden mejorar o incorporar para la realización de RDP como una herramienta de aprendizaje?

no lo se

c

Ver más RDP de temas relacionados con la educación social.

El soporte informático para cada alumno, creo que es una de las cuestiones más difíciles de abordar para posibilitar que el RDP se emplee como una herramienta de aprendizaje.

.

-

No se me ocurre nada.

La idea del video y como enfocar temas complicados

Poder es podria donar més llibertat a l'hora d'escollir les temàtiques i ensenyar totes les opcions/aplicacions que es poden introduir al relat digital perquè la gent tingui més marge d'actuació i improvització.

No limitar las temáticas

No se me ocurre nada

que els programes siguin ems senzills i es facils

No sé muy bien qué contestar. Si lo interpreto como al propio RDP quizás podrían hacerse siempre con herramientas más actuales que el movie maker aunque entiendo que nadie quiere pagar un programa mejor, y me incluyo. Si lo entiendo como que se puede mejorar usando un RDP son muchas cosas. La empatía, la sensibilización de la gente, te permite difundir un mensaje de forma muy personal

Creo que es una muy buena herramienta para incorporarla en la escuela, para trabajar en todo tipo de asignaturas diferentes temáticas introduciendo las TIC. No sabría como mejorar en sí la herramienta puesto que ya la encuentro muy completa y útil.

No creo que se deba incorporar nada, creo que es suficiente y un buen método como una herramienta de aprendizaje.

Crec que aquesta activitat de realització de RDP s'hauria de fer servir a tots els cursos del grau augmentant-ne la dificultat o la durada.

Creo que la realización de los RDP puede llegar a ser sencilla, depende de lo que uno quiera hacer, así que creo los RDP ya son una buena herramienta de aprendizaje.

Más formación para gente que le cueste utilizar estas herramientas.

No ho se.

Si un profesor utiliza de manera dinámica esta herramienta, puede hacer que los alumnos se interesen más por el tema y al mismo tiempo aprendan más.

Creo que hay que empezar con la puesta en marcha de forma paralela a las explicaciones, así los problemas surgen antes y la solución es más fácil.

Su difusión

No se me ocurre nada, creo que está bastante bien.

Controlar mucho más (almenos en mi caso) la herramienta a través de la cual vas a contar tu historia.

Que todo el mundo haga de lo que la persona quiera ya que después se plasma algo mucho más real.

Opino que seria interessant donar l'opció de realitzar relats digitals sense necessitat de fer servir la veu per a explicar la historia. Crec que, de vegades, són suficients les imatges o la musica si és aquesta la manera en què nosaltres ens sentim més còmodes expressant-nos, no només les paraules són capaços de parlar per nosaltres, és més, si es pogués fer un relat de la forma que jo proposo, es donaria la oportunitat d'interpretar lliurement l'història a cadascuna de les persones que el veiessin.

Nada

Realizarlo en classe por si hay algún posible error.

¿Qué crees haber aprendido durante la realización de la actividad de DS?

me gusto su realizacion y ver las distintas maneras con las que se puede hacer

c

La manera de explicar una historia sentimental.

Los procesos de creación de este: el guión digital y el storyboard.

Estructurar las ideas que quería expresar y con ello expresar los sentimientos. Tener paciencia y aprender con la experiencia de ir investigando por cuenta propia. Darme cuenta que se pueden hacer grandes trabajos con una pequeña herramienta.

A plasmar audiovisualmente una idea en concreto.

He aprendido muchas técnicas nuevas para la creación de relatos. También me lo apunto por si alguna vez lo tengo que aplicar como profesional. Es decir, según con que individuos trabaje y cuáles sean sus intereses e inquietudes, se podría incorporar la creación de relatos digitales como actividad individual o grupal.

A realizar videos de una mejor manera

Sí ja que mai havia realitzat cap activitat com aquesta.

Aspectos de sonido y efectos visuales

A exponer mis vivencias de otra manera que no es la típica.

a expressae de otra forma

Todo la verdad, porque nunca había tenido que realizar uno. Desde cómo debe ser el guión, hasta cómo es mejor explicarlo, marcando en todo momento el transcurso de la historia.

También aprendí como usar el power point para fijar seis imágenes en una hoja, es una forma de imprimir, diferentes herramientas que te orientaban a como hacerlo... Como ya he dicho las tecnologías no son para nada mi fuerte, y por eso muchas cosas me resultaban novedosas y considero haber aprendido mucho.

He aprendido que los relatos digitales pueden resultar una muy buena herramienta para trabajar todo tipo de procesos y experiencias. Como una forma más para concienciar, empatizar, reflexionar, gestionar emociones y vivencias. Creo que es muy positivo en el sentido que plasmar una historia personal, como ha pasado en mi caso, ayuda a poder verlo desde otra perspectiva diferente y replantear ciertos aspectos de la vivencia.

Pues utilizar experiencias sobre la violencia escolar como método educativo a través de las TIC.

Crec que durant la realització d'aquest treball he après a editar correctament un vídeo, a posar-hi els crèdits adequats i ordenats... també he après que les TIC són una eina molt útil per treballar en l'àmbit de l'educació social, ja que la realització d'un RDP pot fer expressar

els sentiments a les persones sense necessitat de parlar cara a cara, simplement amb imatges i una veu en off.

He aprendido una nueva alternativa para trabajar aspectos del aprendizaje, aspectos como las habilidades sociales, la comunicación, etc. Creo que es una herramienta que puede ser bastante útil y se puede enfocar a muchas actividades.

Pues a crear materiales digitales muy útiles para la educación.

Saber fer funcionar algunes aplicacions destinades a fer videos.

Un forma muy efectiva de traspasar los sentimientos o sensaciones a los demás.

Su función y como llevarlos a cabo

A manejar con más paciencia programas desconocidos

A utilizar las tecnologías para recursos de la educación social, y aprender otra forma de expresión.

El manejo muy simple de la herramienta.

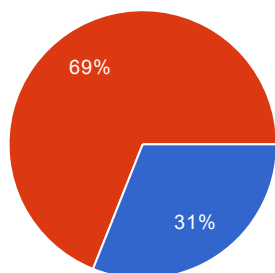
utilizar el movie maker, sobretodo.

A part del funcionament de les eines necessàries, he après coses de mi mateixa i sobre el meu entorn, així com també m'ha fet tenir present la meva història i la meva evolució cosa que sempre és convenient per seguir endavant.

Nada, porque en el instituto hacíamos relatos digitales a menudo

He aprendido varios programas que desconocia, también como utilizarlas como herramienta, les T.I.C, para la educación social, ya que he descubierto que es de gran utilidad. Para mi ha sido muy interesante, ya que la considero productiva a la vez que dinàmica.

¿Tu vídeo te hizo sentir/ver de manera diferente respecto sobre al tema tratado en tu relato?



Sí	9	31%
No	20	69%

¿Por qué?

como es una situacionn que conozco de cera no me aporto ninguna otra vision
c

Porqué lo viví como testigo y lo he explicado como recuerdo.

Trataba de expresar mi visión sobre una situación real y realmente indignante. No creo que me haya hecho cambiar mi perspectiva, tal vez, me haya reafirmado aún más en mi posición.

Siguió la idea con más fuerza.

Porque és un tema que va dentro de mi des de siempre.

Porque he tratado un tema que viví con 14 años. Y aunque muchas cosas más personales no he querido añadir en el vídeo, las he recordado y me ha hecho pensar. Este tema para mi

era un poco tabú, siempre intentándolo evitar o no recordarlo. Entonces, nunca me había parado a pensar con tanta profundidad sobre cómo me sentía yo, como me ayudaron las personas que estaban a mi lado (familia, amigos, profesores)... Y ahora, con 20 años he reflexionado sobre lo ocurrido. Y por ejemplo, me he dado cuenta que esa historia influyó en mi al largo de mi vida, sobretodo con las relaciones que he tenido durante estos años (de parejas y de amistades).

Porque lo hice basandome en la idea que tenia

Perquè ja estava molt conscienciada sobre aquest fenomen.

Porqué el vídeo me representaba a mi

Porque es un tema que en su momento me hizo daño pero a la vez fuerte y mientras lo contava me he ido dando cuenta de que ya no tiene importancia para mim

vaig retractar una experiencia realista

En mi caso esta historia sucedió hace siete años. Nunca me había parado a replantearme tan a fondo lo que ocurrió, porque lo viví en primera persona por ocurrirle a una amiga y hacer este relato me ha permitido verlo todo desde otra perspectiva, que siempre va bien, y analizarlo más a fondo.

De echo me costó encontrar la temática para trabajar en el video en relación a la propuesta de violencia escolar, puesto que no pensé que la violencia que ejercía mi profesora de matemáticas sobre mi pudiera llegarse a considerarse com tal. Así que fue todo un proceso de tomar conciencia de las múltiples formas en que se podía ejercer la violencia. Plasmar la historia, pensarla, escribirla y proyectarla siempre me ha ayudado a entender mejor sobre aquello que escribo, a gestionarlo, a verlo con perspectiva.

Porque en muchas ocasiones no somos conscientes de lo que puede sufrir un niño que ha sufrido violencia escolar y de lo que son capaces de hacer los causantes de esta violencia.

Perquè ja fa molt de temps que penso que no s'ha de discriminar a algú per la seva vocació. Tothom, sigui del sexe femení o masculí, té dret a expressar-se com vulgui. Per tant aquest relat ha estat una manera d'expressar també els meus sentiments sobre aquest tema.

Mi vídeo y el hecho de que haya pasado ya un tiempo des de lo que ocurrió me han hecho ver el tema tratado con una visión de sorpresa, de incredulidad. Es asombroso como des de pequeños ya puede haber acoso escolar por cosas que no deberían suponer eso.

Porque al ser personal, ya es algo que tenía asumido.

Perquè es un tema del que tinc molt clara la meva opinió.

Porque yo era uno de los amigos que tenía aquella chica, y con el paso de los años y con este relato me ha hecho sentirme mal por no haber hecho algo más en ese momento para evitar que ella pasara por todo eso.

Porque es algo personal interiorizado durante hace tiempo.

No entiendo bien la pregunta

Lo veo de la misma manera.

Porque es un tema que yo tengo una perspectiva y una posición muy definida de los hechos.

No, ya veía mi infancia de esa manera pero me he dado más cuenta.

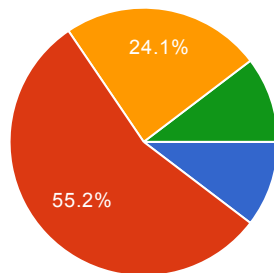
A l'hora d'anar construint el meu relat i d'anar fent memòria per plasmar allò que vam viure i allò que penso, he pogut anar cercant en mi coses que amb el temps s'havien fet evidents i que havia deixat de valorar. El relat és només un petit fragment de tot el que m'ha vingut al

cap en mirar enrere i en veurem ara en perspectiva. Agraixo haver pogut fer servir aquest temps per reflexionar sobre mi i sobre els meus, de vegades amb les presses ens oblidem de fer-ho i no hi ha res més important.

No, perquè es una experiencia personal que no puedo cambiarla ni verla desde otro punto de vista, al menos ahora

Ya que te hace verlo desde otra perspectiva, te hace trabajarlo y crearlo según tus sentimientos, aparte de tu creatividad.

¿Cuál sería la calificación global que le darías a tu propio desempeño durante esta actividad?



	Creo que lo hice muy bien.	3	10.3%
	Creo que lo hice bien.	16	55.2%
Creo que lo hice bien pero me faltó hacer mejor las cosas y hacerlo con tiempo.		7	24.1%
	Lo hice, pero creo que no me quedó muy bien.	3	10.3%
	Lo hice por tener sólo la calificación.	0	0%

Si tienes algún comentario final, por favor, escríbelo.

c

Muy buena la coordinación de las dos profesoras

La creatividad es un término que a menudo se desemplea durante los recorridos académicos. En ocasiones se confunde con el desinterés u otra cosa, pero cabe recalcar, que en mi caso, ha sido una cuestión de motivación y afinidad temática.

Es una gran herramienta para utilizar en cualquier campo de la educación. He podido ver la esencia de cada persona con estos tipos de trabajos visuales.

Es difícil que yo me valore positivamente, así que mi opinión no se si os será útil.

Si hagués tingut més experiència sobre aquests programes poder no diria que ho he fet molt bé però per ser el primer cop que ho faig i haver-ho fet sola (a excepció de la música que m'ha ajudat el meu amic ja que ell ha realitzat la composició expressament per aquest treball) estic molt contenta del resultat.

Creo que el relato digital es una herramienta que facilita mucho el aprendizaje del contenido o el mensaje que se quiere transmitir, pero siempre y cuando el contenido es algo con lo que te sientes representado, sino fuera así costaría muchísimo transmitir lo que se quiere.

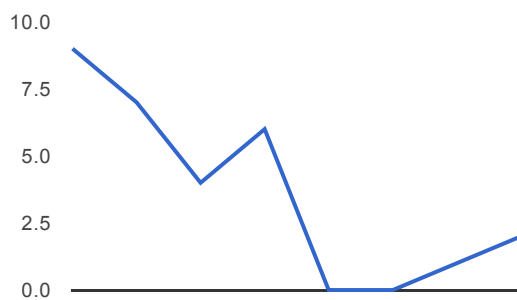
Me hubiese gustado poder haberme visto con mi ex tutora para grabar el momento pero no pudo ser posible por circunstancias personales de ella. Aun así me gusta el resultado del video

Ha sido un vídeo donde tenía mejores ideas de como se ha visto en el producto final. Sobre todo por falta de manejo y habilidad en la construcción de vídeos. Pienso que ha salido un producto decente al comparar con mi manejo, que era nulo en la construcción de vídeos.

M'ha agradat fer aquest projecte, crec que és una bona via d'introspecció i d'expressió, per això crec que, potser, aquest tipus de treball s'hauria de fer de forma individual per a un mateix. Considero difícil qualificar aquest tipus de treball més enllà de l'ús del programa i crec que la feina realitzada té més a veure amb el que provem de dir que amb l'ús d'un simple programa. Tot i així agraeixo haver pogut fer aquest relat.

Todas las imagenes y videos son mias, menos la música. He trabajado mucho y la he disfrutado, pero finalmente no conseguí acabarlo, por problemas técnicos.

Number of daily responses



Encuesta inicial. UB I3

Estimado alumno/a:

Con esta encuesta queremos conocerte un poco más, lo cual nos permitirá ayudarte a hacer tu historia. Por eso te pedimos que respondas a las siguientes preguntas.

Ten en consideración que las respuestas serán tratadas con confidencialidad y que la información que nos proporciones será utilizada únicamente con fines académicos.

Agradecemos mucho tu participación y apoyo.

* Required

Nombre completo: *

Edad: *

Sexo *

- Mujer
 Hombre

Lugar de nacimiento (Ciudad/Provincia/País): *

Además del castellano y el catalán, ¿qué otros idiomas hablas/manejas? *

(Inglés, francés, italiano, etc.)

¿Con qué frecuencia realizas las siguientes actividades? *

	Nunca	Casi nunca	A menudo	Siempre
Ver televisión	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir al cine o al teatro	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a museo/exposición de arte	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a conciertos de música	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ir a plazas comerciales/compras	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estar en la calle con amigos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nunca	Casi nunca	A menudo	Siempre
Leer libros	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leer revistas/periódicos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leer cómics (tebeos)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usar la computadora para navegar en internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practicar deportes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estudiar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tocar algún instrumento musical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer cursos extra (idiomas, informática, artes, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participar de actividades religiosas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer voluntariado	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

¿Cuál crees que es tu grado de manejo del ordenador? *

(Sistema operativo; manejo de programas de ofimática como Word, Excel, Power Point; programas de diseño y edición; etc.)

- Avanzado
- Intermedio
- Básico

¿Para qué utilizas internet? *

- Comunicarme con mis amigos
- Hacer investigaciones de la escuela
- Usar redes sociales digitales (Facebook, Twitter, Tuenti)
- Para bajar música o películas de internet
- Buscar cosas que me interesan personalmente
- Jugar
- Subir cosas que hago a internet (posts de blogs, vídeos, arte, etc.)

Otro(s). ¿Cuál(es)?

¿Cuál crees que sea tu manejo de internet y sus diferentes canales y/o servicios? *

(Desde búsquedas avanzadas en navegadores, configuración de cuentas de correo, creación de blogs y canales de difusión, gestión de archivos en la nube, netiqueta, seguridad a únicamente saber utilizar correo electrónico y Facebook)

- Avanzado
- Intermedio
- Básico

¿Desde dónde entras o utilizas internet? *

Señala las dos opciones más frecuentes.

- Mi casa (con un ordenador exclusivo para mi uso)

- Mi casa (con un ordenador compartido)
- En los ordenadores de la escuela
- Desde ordenadores públicos (biblioteca, locutorio)
- Tableta
- Desde el móvil

De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente. *

	Sí, muchas veces	Sí, pocas veces	Sí, una vez	Nunca
Tomar fotos con cámaras digitales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tomar fotos con el celular	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grabar vídeos con cámara de vídeo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grabar vídeos con el móvil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usar el ordenador para hacer grabaciones de mi voz (música, podcasts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer presentaciones personales tipo Power Point	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Publicar en internet cosas que he hecho (posts, vídeos, arte)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

En caso de haber contestado afirmativamente las últimas tres preguntas ("usar el ordenador... hacer presentaciones... publicar en internet..."), responde qué programas has utilizado:

Si sí has publicado una presentación o vídeo hecho por ti en internet, ¿en dónde lo has hecho?

- En YouTube
- En Vimeo
- En Facebook.
- En otro sitio web.

Si ha sido en otro sitio web, ¿cuál?

¿Te gusta leer o ver historias? *

- Sí
- No

Si sí te gusta, ¿en dónde las ves o dónde las lees? *

- En libros
- En revistas
- En periódicos
- En internet (blogs, canales de videos, redes sociales digitales)
- En televisión
- En cine
- Otro

¿Te gusta contar historias? *

- Sí
- No

Si te gusta contar historias, ¿sobre qué te gusta contarlas? *

- Sobre hechos que han pasado realmente
- Sobre cosas que me invento
- Sobre lo que he leído, visto u otros me han platicado
- Sobre cosas que siento o que me interesan

¿Cómo cuentas esas historias? *

- Las cuento sólo por vía verbal
- Las escribo (para luego leerlas o darlas a conocer)
- Las dibujo
- Utilizo medios físicos (recursos teatrales como títeres o danza)
- Hago una presentación, video o podcast en el ordenador
- Hago un video con mi celular y lo subo a internet o lo mando por mensaje

¿Cuál fue/es tu motivación para estudiar el máster "Intervenciones Sociales y Educativas"? *

Submit

Never submit passwords through Google Forms.

100%: You made it.

Encuesta final. UB I3

Estimado alumno/a:

Esta encuesta tiene el propósito de conocer tu opinión sobre la creación del relato digital personal (o personal digital storytelling), sobre tu motivación académica y sobre otros factores importantes en el aprendizaje, y las dificultades o problemas que se pudieron presentar durante el proceso productivo.

Ten en consideración que las respuestas serán tratadas con confidencialidad y que la información que nos proporciones será utilizada únicamente con fines académicos.

Agradecemos mucho tu colaboración.

* Required

Nombre y apellidos *

¿Quieres seguir recibiendo información - por correo electrónico - sobre los RDP? *

- Sí
 No

1. SOBRE EL TRABAJO REALIZADO

Título o tema del relato que realizaste: *

Clasifica tu trabajo según la siguiente tipología. *

(Puedes señalar varias opciones)

- Historia de acontecimiento(s) en mi vida (reto/recuperación)
 Relato sobre violencia escolar (sufrida, ejercida, presenciada)
 Relato sobre violencia en la comunidad / social
 Relato sobre problemas personales
 Relato sobre convivencia
 Otro

Si elegiste "Otro", por favor escribe cuál:

2. SOBRE LA MOTIVACIÓN

A partir de esta sección utilizaremos acrónimos para referirnos a los siguientes términos:

Tecnologías de la Información y la Comunicación = TIC

Relatos Digitales Personales = RDP

Digital Storytelling = DS

Señala la casilla que consideres más adecuada para cada afirmación: *

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ralizar un producto multimedia (video), me motivó a hacer un buen trabajo para la asignatura.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer este trabajo aumentó mi interés por el tema general de esta asignatura. Es decir, por tener un conocimiento más amplio sobre los productos multimediales y la aplicación en la educación de las TIC	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tras hacer este trabajo, quiero aprender más sobre este tipo de producto (sobre qué son, cómo se hacen y cómo se aplican los RDP o DS.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
El hecho de contar una historia o experiencia real, sobre algo que he vivido o sobre mi visión o perspectiva acerca de algo o alguien, me estimuló para realizar esta actividad.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hubiera sido o fue mejor y más fácil realizar un vídeo sobre una historia ficticia o ajena, que basada en mis propias vivencias o experiencias.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Me gustaría realizar otros vídeos del tipo DS en otras asignaturas del grado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Me hubiera gustado tener la oportunidad de compartir mi historia con mis compañeros.*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Saber que la historia pudiera publicarse en internet, me incentivó a realizar un mejor trabajo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. SOBRE EL PROCESO DE REALIZACIÓN

Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato. *

	Nada difícil	Poco difícil	Difícil	Muy difícil
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Definir la historia que se quiere contar (tipo, tema, perspectiva, propósito)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Realizar la investigación previa y buscar los materiales (cuadros, dibujos, fotografías, videos, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Intentar localizar los recursos audiovisuales tales como música, entrevistas y efectos sonoros.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Encontrar la información para hacer el guión literario y el contenido comunicativo del mismo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decidir el propósito y el punto de vista del relato.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer el guión literario.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear el storyboard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear nuevos materiales audiovisuales (imágenes, audios, videos).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seleccionar e importar los materiales (imágenes, audios, textos, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Convertir los medios analógicos a digitales.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada difícil	Poco difícil	Difícil	Muy difícil
Conseguir los recursos técnicos necesarios (ordenador,escáner, micrófono, grabadora de voz, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conseguir el software necesario.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manejar el software.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Editar o integrar el vídeo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer las correcciones necesarias.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crear la versión final del vídeo digital.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. SOBRE LOS COMPONENTES DEL RDP

Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS. *

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Afirmación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reflejar el propósito de la historia, de mis experiencias, pensamientos o puntos de vista fue lo que más me interesó, incluso más que la producción multimedial.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
El producto final que presento, realmente refleja mi pensamiento, mi punto de vista y/o mi opinión. Por eso quedo satisfecho/a.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Al hacer el guión pensé en cómo sería la mejor forma de plantear las preguntas básicas del arco narrativo, y cómo ayudar a la gente a hallar las respuestas.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Nada de acuerdo	Poco de acuerdo	De acuerdo	Muy de acuerdo
Creo que mi historia es altamente emotiva: refleja parte de mis sentimientos, lo que creo y emociona al espectador.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creo que mi voz fue indispensable para contar esta historia y le dio más emoción y realismo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cuidé el lenguaje que utilicé y mi forma de hablar para no cometer errores.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Utilicé música que es muy significativa para mí, y ésta le dio mayor realce a las emociones y situaciones que quería presentar.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creo que esta herramienta (RDP) puede servirle a la gente, a expresarse y hacer que exista un clima de entendimiento y empatía.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero que los RDP pueden ser herramientas muy útiles para abordar temas de educación social, como violencia, equidad de género, noviolencia, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. OTROS ASPECTOS

Por último, por favor responde a las siguientes preguntas:

¿Qué aspectos crees que facilitaron la realización de tu trabajo? (Internos o propios, como tu facilidad para manejar la tecnología o el gusto por contar historias, o bien tu motivación personal; o externos a ti, como el apoyo de compañeros, familiares, etc.) *

¿Cuáles fueron los mayores obstáculos o problemas que se te presentaron durante la realización de este trabajo? *

¿Esos obstáculos o problemas te hicieron perder el interés inicial por realizar este tipo de producto y de participar en esta clase de actividad educativa? *

- Sí
 No

¿Por qué? *

¿Fue suficiente la información que recibiste en clase para realizar tu trabajo? *

- Sí
 No

Si tu respuesta fue negativa, por favor indica por qué.

¿Consideras que es necesario o importante tener otro tipo de alternativas como los RDP para dar información y ayudar a la gente a comprender mejor temáticas relacionadas a la educación social como la violencia escolar, violencia en la comunidad, equidad de género, adicciones, promoción de derechos humanos y de la noviolencia, etc.? *

- Sí
 No

¿Por qué? *

¿Qué aspectos crees que se pueden mejorar o incorporar para la realización de RDP como una herramienta de aprendizaje? *

¿Qué crees haber aprendido durante la realización de la actividad de DS? *

¿Tu vídeo te hizo sentir/ver de manera diferente respecto sobre al tema tratado en tu relato? *

- Sí
 No

¿Por qué? *

¿Cuál sería la calificación global que le darías a tu propio desempeño durante esta actividad? *

- Creo que lo hice muy bien.
 Creo que lo hice bien.
 Creo que lo hice bien pero me faltó hacer mejor las cosas y hacerlo con tiempo.
 Lo hice, pero creo que no me quedó muy bien.
 Lo hice por tener sólo la calificación.

Si tienes algún comentario final, por favor, escríbelo.

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4 responses

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Summary

Nombre completo:

Paula Egurbide Garcia

Sandra Marín Juan

Mourad kasmi

Earl Hicky

Edad:

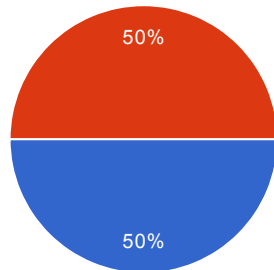
23

26

29

40

Sexo



Mujer	2	50%
Hombre	2	50%

Lugar de nacimiento (Ciudad/Provincia/País):

Valencia / Valencia/ España

Barcelona/Barcelona/España

Rissani marruecos

Badalona/Barcelona/España

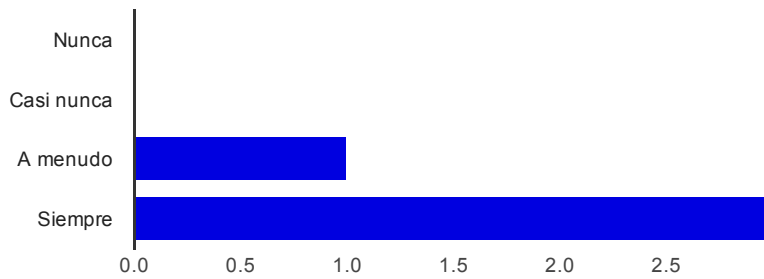
Además del castellano y el catalán, ¿qué otros idiomas hablas/manejas?

Francés, italiano, euskera, inglés

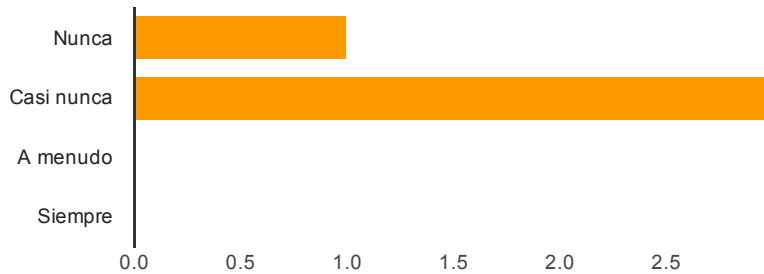
De forma básica el inglés y el francés

Árabe, bereber, frances

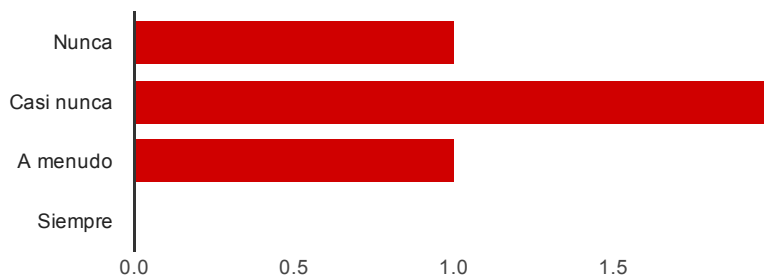
Francés e inglés muy básico

Ver televisión [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	0	0%
A menudo	1	25%
Siempre	3	75%

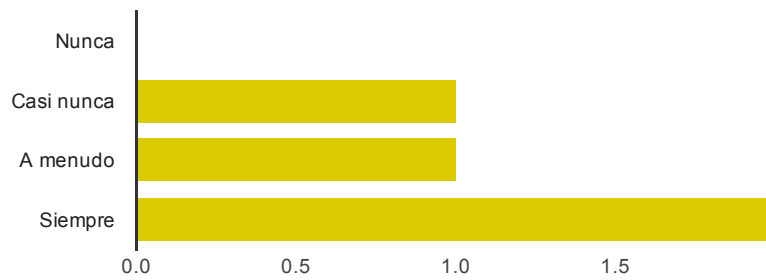
Ir al cine o al teatro [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	1	25%
Casi nunca	3	75%
A menudo	0	0%
Siempre	0	0%

Ir a museo/exposición de arte [¿Con qué frecuencia realizas las siguientes actividades?]

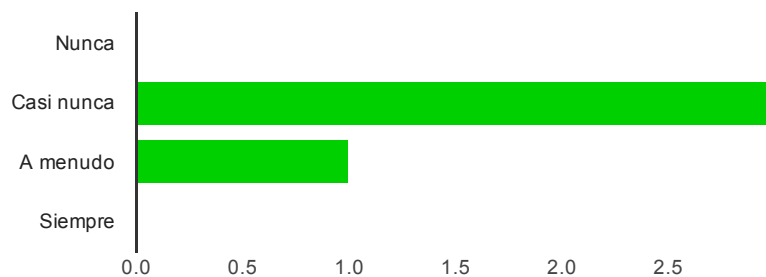
Nunca	1	25%
Casi nunca	2	50%
A menudo	1	25%
Siempre	0	0%

Ir a conciertos de música [¿Con qué frecuencia realizas las siguientes actividades?]



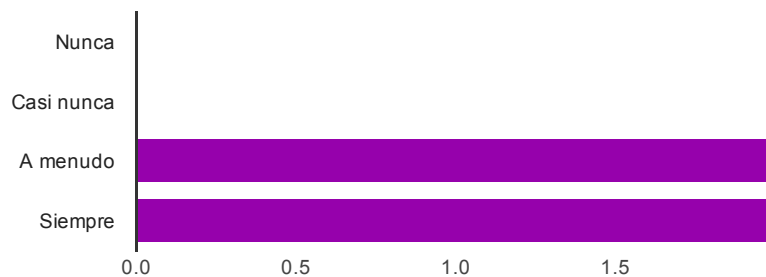
Nunca	0	0%
Casi nunca	1	25%
A menudo	1	25%
Siempre	2	50%

Ir a plazas comerciales/compras [¿Con qué frecuencia realizas las siguientes actividades?]

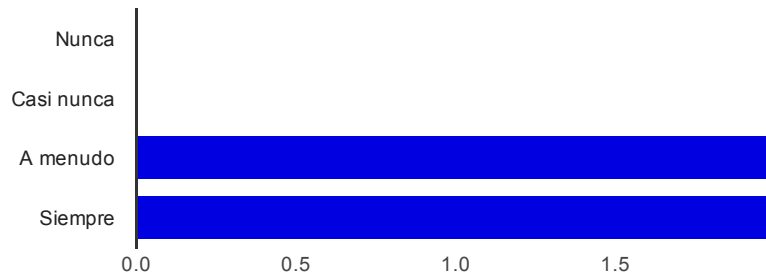


Nunca	0	0%
Casi nunca	3	75%
A menudo	1	25%
Siempre	0	0%

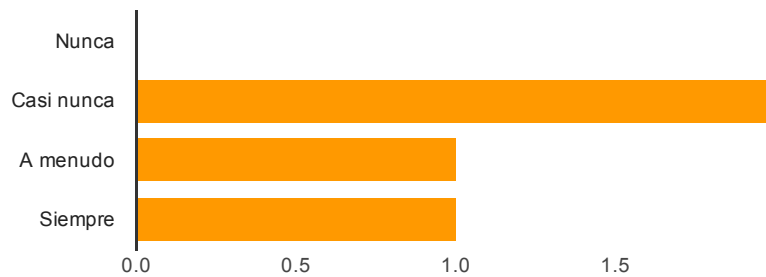
Estar en la calle con amigos [¿Con qué frecuencia realizas las siguientes actividades?]



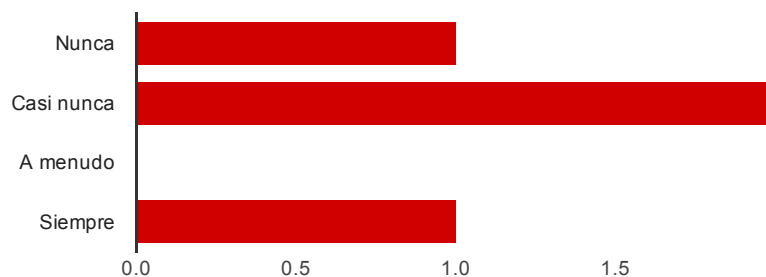
Nunca	0	0%
Casi nunca	0	0%
A menudo	2	50%
Siempre	2	50%

Leer libros [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	0	0%
A menudo	2	50%
Siempre	2	50%

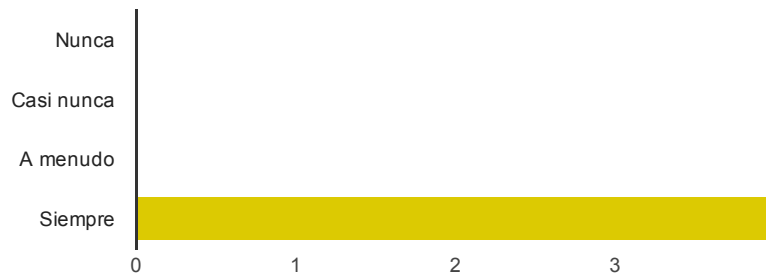
Leer revistas/periódicos [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	2	50%
A menudo	1	25%
Siempre	1	25%

Leer cómics (tebeos) [¿Con qué frecuencia realizas las siguientes actividades?]

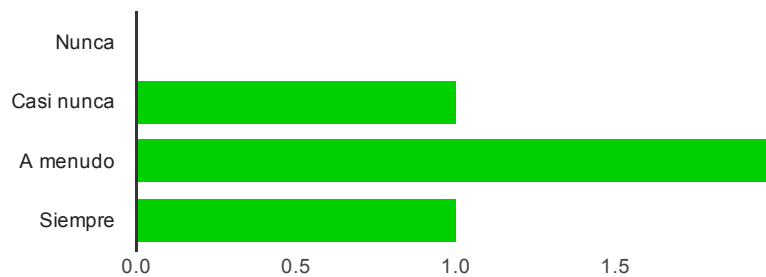
Nunca	1	25%
Casi nunca	2	50%
A menudo	0	0%
Siempre	1	25%

Usar la computadora para navegar en internet [¿Con qué frecuencia realizas las siguientes actividades?]



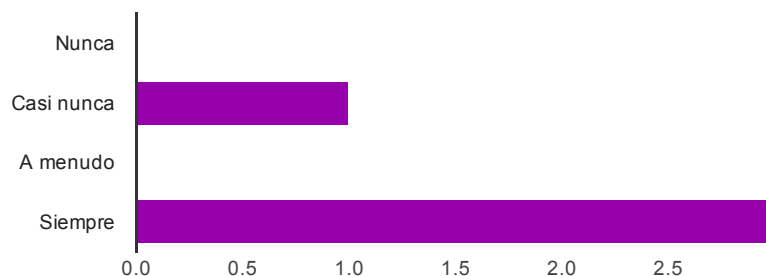
Nunca	0	0%
Casi nunca	0	0%
A menudo	0	0%
Siempre	4	100%

Practicar deportes [¿Con qué frecuencia realizas las siguientes actividades?]



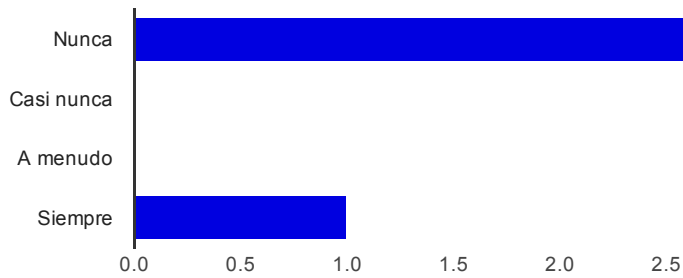
Nunca	0	0%
Casi nunca	1	25%
A menudo	2	50%
Siempre	1	25%

Estudiar [¿Con qué frecuencia realizas las siguientes actividades?]



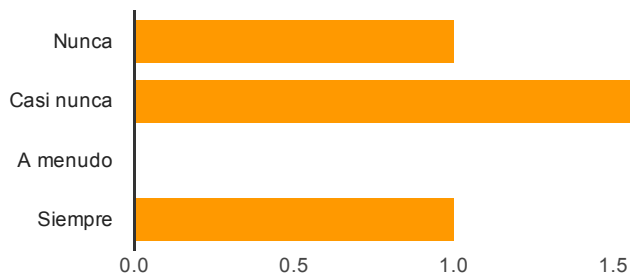
Nunca	0	0%
Casi nunca	1	25%
A menudo	0	0%
Siempre	3	75%

Tocar algún instrumento musical [¿Con qué frecuencia realizas las siguientes actividades?]



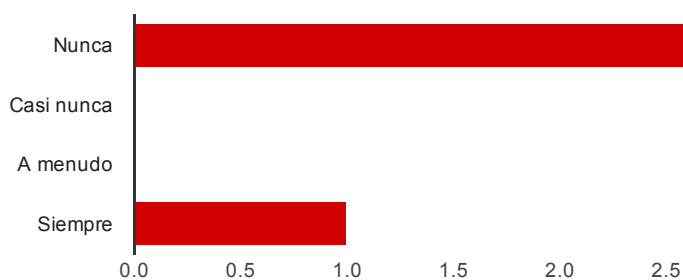
Nunca	3	75%
Casi nunca	0	0%
A menudo	0	0%
Siempre	1	25%

Hacer cursos extra (idiomas, informática, artes, etc.) [¿Con qué frecuencia realizas las siguientes actividades?]

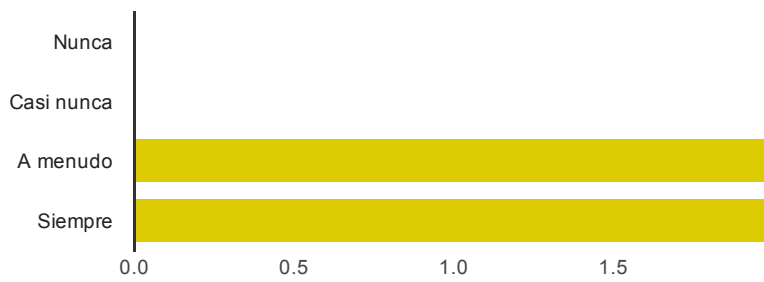


Nunca	1	25%
Casi nunca	2	50%
A menudo	0	0%
Siempre	1	25%

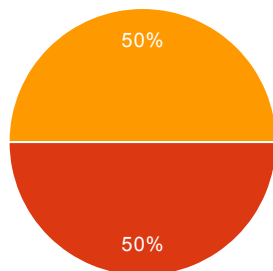
Participar de actividades religiosas [¿Con qué frecuencia realizas las siguientes actividades?]



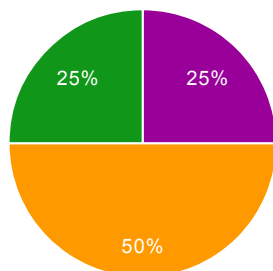
Nunca	3	75%
Casi nunca	0	0%
A menudo	0	0%
Siempre	1	25%

Hacer voluntariado [¿Con qué frecuencia realizas las siguientes actividades?]

Nunca	0	0%
Casi nunca	0	0%
A menudo	2	50%
Siempre	2	50%

¿Cuál crees que es tu grado de manejo del ordenador?

Avanzado	0	0%
Intermedio	2	50%
Básico	2	50%

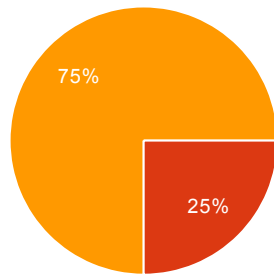
¿Para qué utilizas internet?

Comunicarme con mis amigos	0	0%
Hacer investigaciones de la escuela	0	0%
Usar redes sociales digitales (Facebook, Twitter, Tuenti)	2	50%
Para bajar música o películas de internet	1	25%
Buscar cosas que me interesan personalmente	1	25%
Jugar	0	0%
Subir cosas que hago a internet (posts de blogs, vídeos, arte, etc.)	0	0%

Otro(s). ¿Cuál(es)?

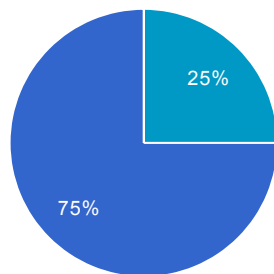
Todas

¿Cuál crees que sea tu manejo de internet y sus diferentes canales y/o servicios?



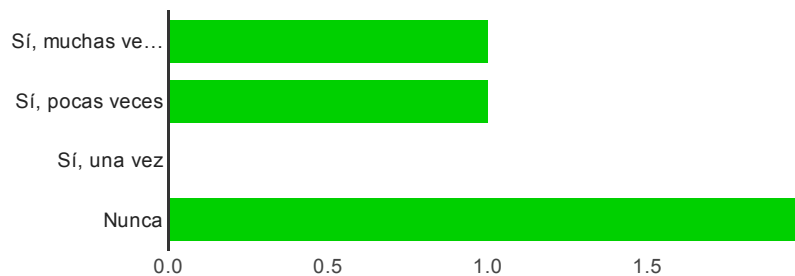
Avanzado	0	0%
Intermedio	1	25%
Básico	3	75%

¿Desde dónde entras o utilizas internet?



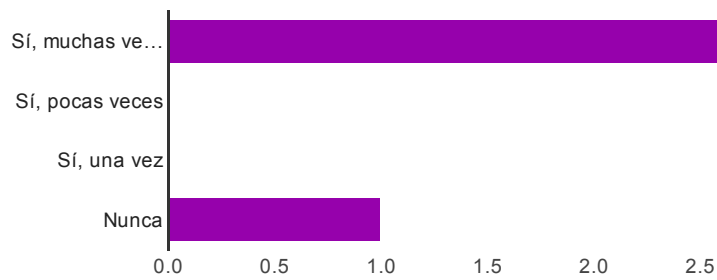
Mi casa (con un ordenador exclusivo para mi uso)	3	75%
Mi casa (con un ordenador compartido)	0	0%
En los ordenadores de la escuela	0	0%
Desde ordenadores públicos (biblioteca, locutorio)	0	0%
Tableta	0	0%
Desde el móvil	1	25%

Tomar fotos con cámaras digitales [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



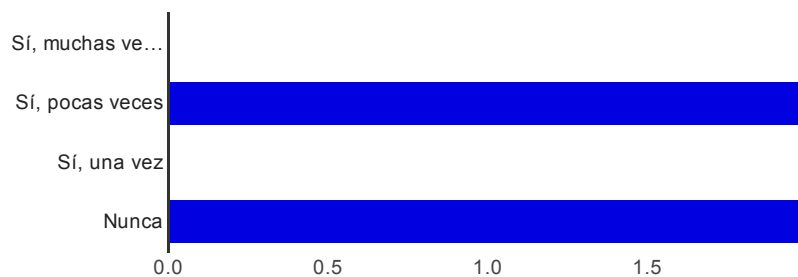
Sí, muchas veces	1	25%
Sí, pocas veces	1	25%
Sí, una vez	0	0%
Nunca	2	50%

Tomar fotos con el celular [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



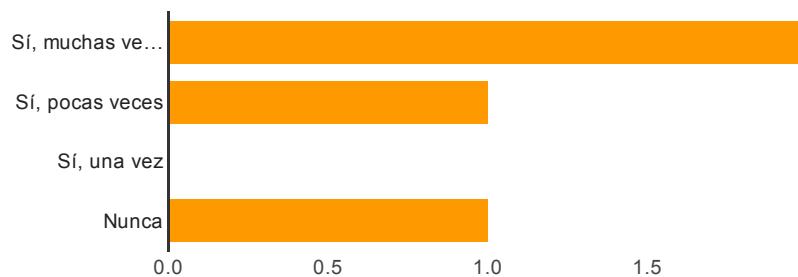
Sí, muchas veces	3	75%
Sí, pocas veces	0	0%
Sí, una vez	0	0%
Nunca	1	25%

Grabar vídeos con cámara de vídeo [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



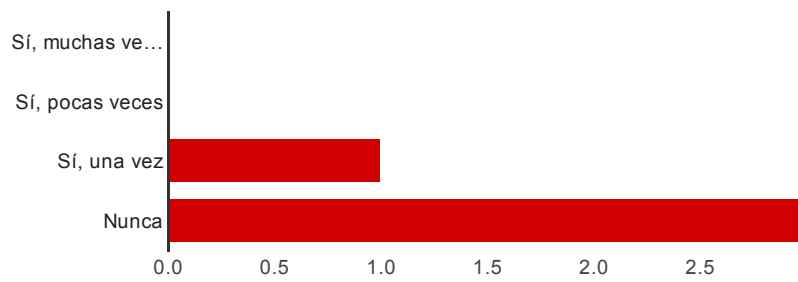
Sí, muchas veces	0	0%
Sí, pocas veces	2	50%
Sí, una vez	0	0%
Nunca	2	50%

Grabar vídeos con el móvil [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



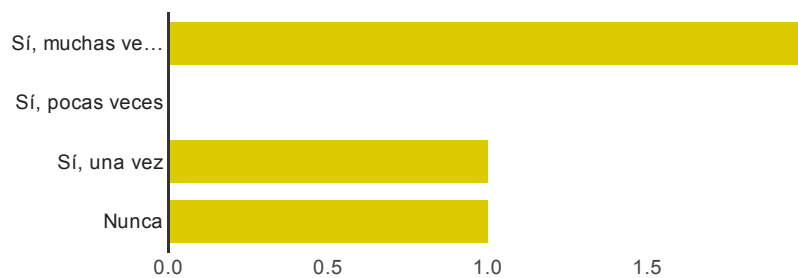
Sí, muchas veces	2	50%
Sí, pocas veces	1	25%
Sí, una vez	0	0%
Nunca	1	25%

Usar el ordenador para hacer grabaciones de mi voz (música, podcasts) [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



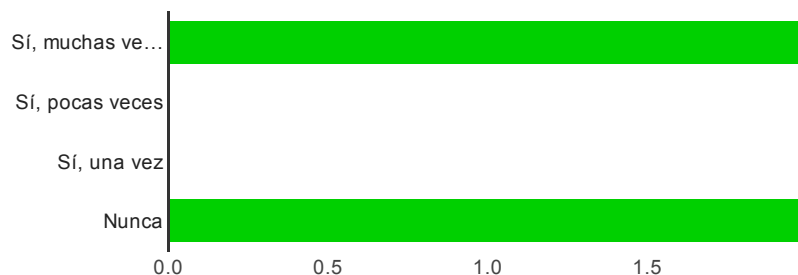
Sí, muchas veces	0	0%
Sí, pocas veces	0	0%
Sí, una vez	1	25%
Nunca	3	75%

Hacer presentaciones personales tipo Power Point [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



Sí, muchas veces	2	50%
Sí, pocas veces	0	0%
Sí, una vez	1	25%
Nunca	1	25%

Publicar en internet cosas que he hecho (posts, vídeos, arte) [De las opciones siguientes señala las cosas que has hecho o haces y su frecuencia correspondiente.]



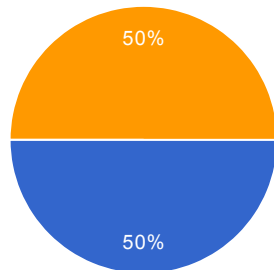
Sí, muchas veces	2	50%
------------------	----------	-----

Sí, pocas veces	0	0%
Sí, una vez	0	0%
Nunca	2	50%

En caso de haber contestado afirmativamente las últimas tres preguntas ("usar el ordenador... hacer presentaciones... publicar en internet..."), responde qué programas has utilizado:

Tumblr, Prezi, Windowsmoviemaker, imovie
los predeterminados en el móvil

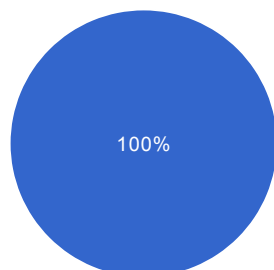
Si sí has publicado una presentación o vídeo hecho por ti en internet, ¿en dónde lo has hecho?



En YouTube	1	50%
En Vimeo	0	0%
En Facebook	1	50%
En otro sitio web	0	0%

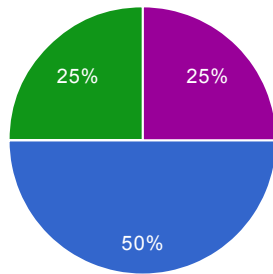
Si ha sido en otro sitio web, ¿cuál?

¿Te gusta leer o ver historias?



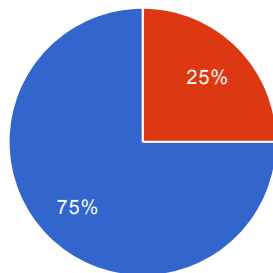
Sí	4	100%
No	0	0%

Si sí te gusta, ¿en dónde las ves o dónde las lees?



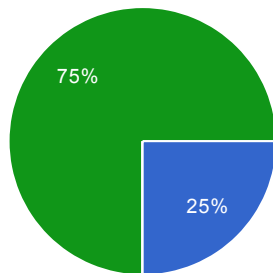
ros	2	50%
tas	0	0%
cos	0	0%
es)	1	25%
ión	1	25%
En cine	0	0%
Otro	0	0%

¿Te gusta contar historias?



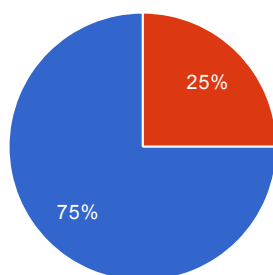
Sí	3	75%
No	1	25%

Si te gusta contar historias, ¿sobre qué te gusta contarlas?



Sobre hechos que han pasado realmente	1	25%
Sobre cosas que me invento	0	0%
Sobre lo que he leído, visto u otros me han platicado	0	0%
Sobre cosas que siento o que me interesan	3	75%

¿Cómo cuentas esas historias?



Las cuento sólo por vía verbal	3	75%
Otro	0	0%

Las escribo (para luego leerlas o darlas a conocer)	1	25%
Las dibujo	0	0%
Utilizo medios físicos (recursos teatrales como títeres o danza)	0	0%
Hago una presentación, video o podcast en el ordenador	0	0%
Hago un video con mi celular y lo subo a internet o lo mando por mensaje	0	0%

¿Cuál fue/es tu motivación para estudiar el máster "Intervenciones Sociales y Educativas"?

Terminar mi profesionalización

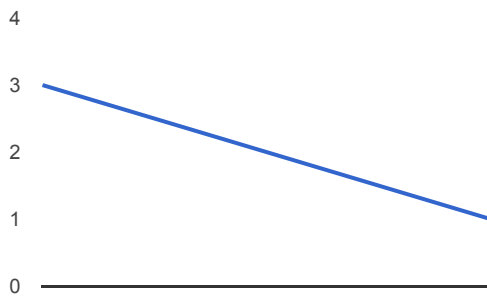
Únicamente para especializarme. A tener en cuenta: he marcado como respuesta "No" a la pregunta "¿Te gusta contar historias?". Y me obliga a responder las dos siguientes.

Para tener conocimientos socio educativos para mi futuro profesional

El título del mismo, aunque después defrauda al conocer las asignaturas que lo componen.

Viniendo del grado del cual provengo, es más de lo mismo. No aporta más conocimiento.

Number of daily responses



3 responses

[View all responses](#)[Publish analytics](#)

Summary

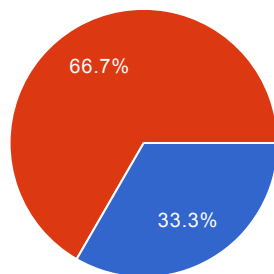
Nombre y apellidos

Paula Egurbide

Sandra Marín Juan

Mourad Kasmi

¿Quieres seguir recibiendo información - por correo electrónico - sobre los RDP?



Sí 1 33.3%

No 2 66.7%

1. SOBRE EL TRABAJO REALIZADO

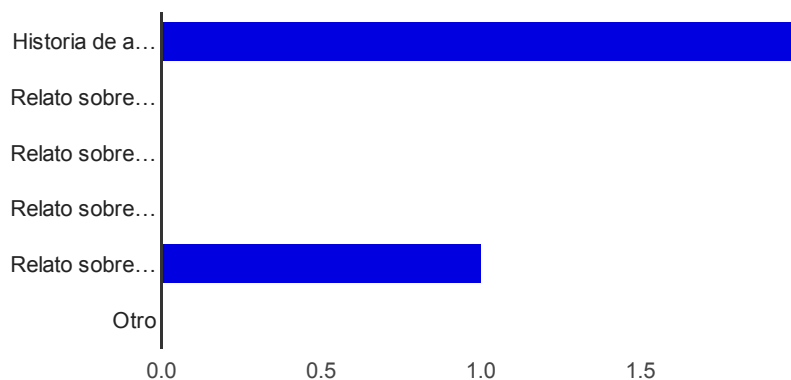
Título o tema del relato que realizaste:

A un mar de distancia

Pasado y Presente

Mi historia Gnawa

Clasifica tu trabajo según la siguiente tipología.



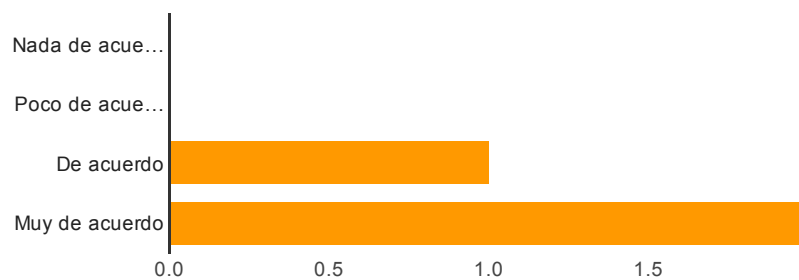
Historia de acontecimiento(s) en mi vida (reto/recuperación) 2 66.7%

Relato sobre violencia escolar (sufrida, ejercida, presenciada)	0	0%
Relato sobre violencia en la comunidad / social	0	0%
Relato sobre problemas personales	0	0%
Relato sobre convivencia	1	33.3%
Otro	0	0%

Si elegiste "Otro", por favor escribe cuál:

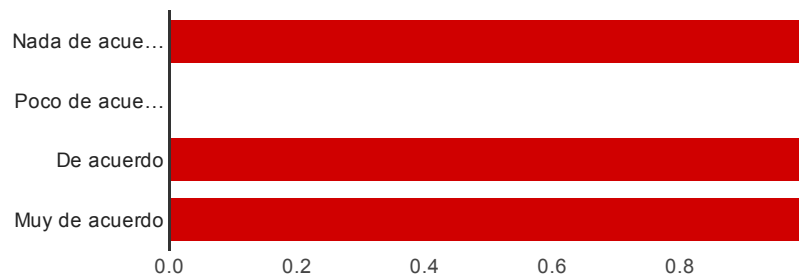
2. SOBRE LA MOTIVACIÓN

Afirmación [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

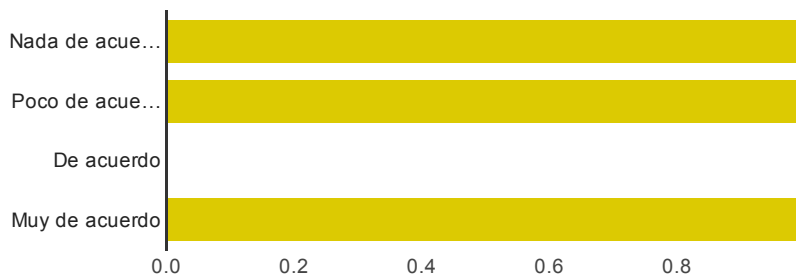
Ralizar un producto multimedia (video), me motivó a hacer un buen trabajo para la asignatura. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	1	33.3%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	1	33.3%

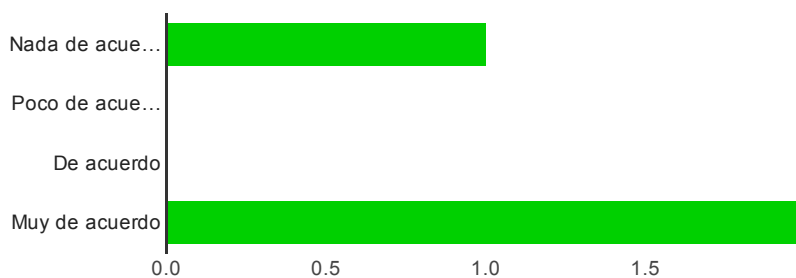
Hacer este trabajo aumentó mi interés por el tema general de esta asignatura. Es decir, por tener un conocimiento más amplio sobre los productos multimediales y

la aplicación en la educación de las TIC [Señala la casilla que consideres más adecuada para cada afirmación:]



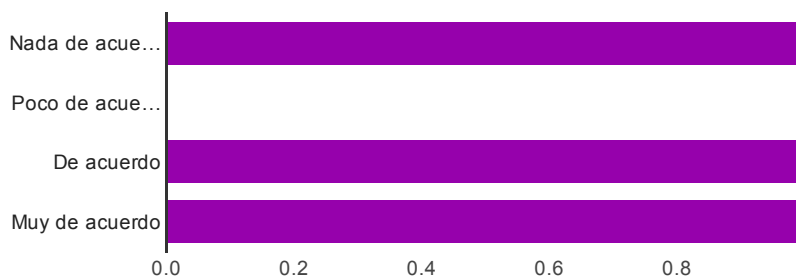
Nada de acuerdo	1	33.3%
Poco de acuerdo	1	33.3%
De acuerdo	0	0%
Muy de acuerdo	1	33.3%

Tras hacer este trabajo, quiero aprender más sobre este tipo de producto (sobre qué son, cómo se hacen y cómo se aplican los RDP o DS. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	1	33.3%
Poco de acuerdo	0	0%
De acuerdo	0	0%
Muy de acuerdo	2	66.7%

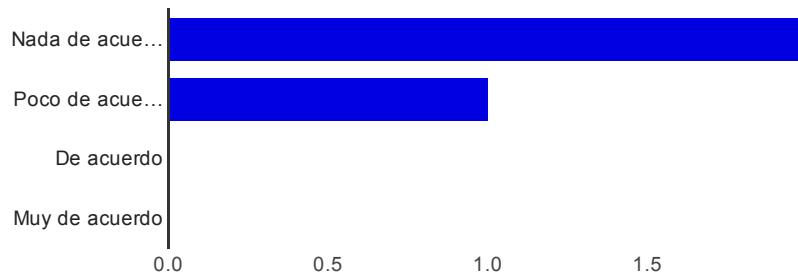
El hecho de contar una historia o experiencia real, sobre algo que he vivido o sobre mi visión o perspectiva acerca de algo o alguien, me estimuló para realizar esta actividad. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	1	33.3%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	1	33.3%

Muy de acuerdo 1 33.3%

Hubiera sido o fue mejor y más fácil realizar un vídeo sobre una historia ficticia o ajena, que basada en mis propias vivencias o experiencias. [Señala la casilla que consideres más adecuada para cada afirmación:]



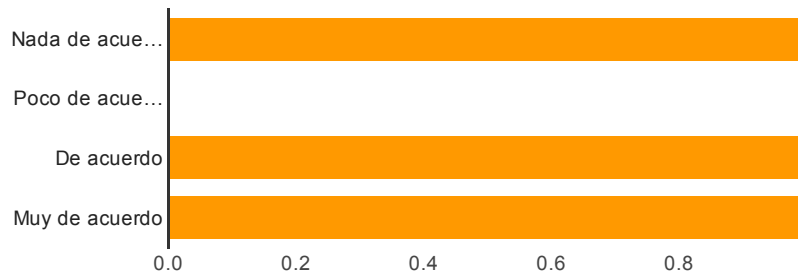
Nada de acuerdo 2 66.7%

Poco de acuerdo 1 33.3%

De acuerdo 0 0%

Muy de acuerdo 0 0%

Me gustaría realizar otros vídeos del tipo DS en otras asignaturas del grado. [Señala la casilla que consideres más adecuada para cada afirmación:]



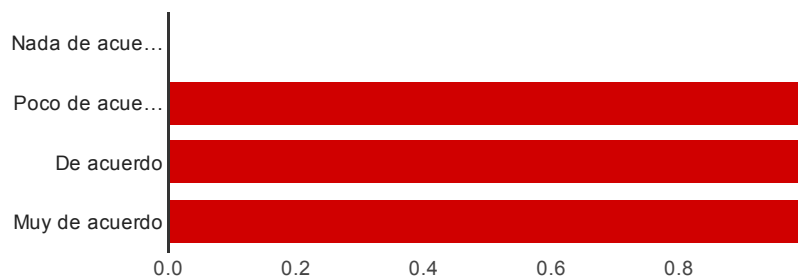
Nada de acuerdo 1 33.3%

Poco de acuerdo 0 0%

De acuerdo 1 33.3%

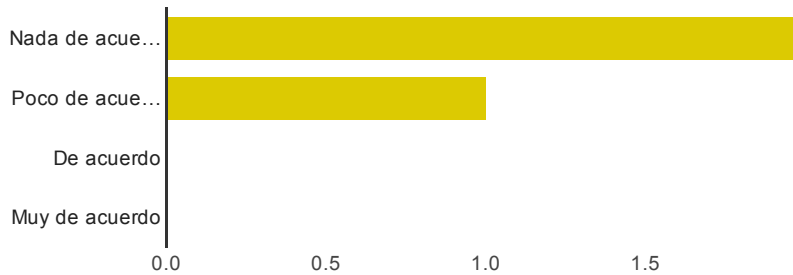
Muy de acuerdo 1 33.3%

Me hubiera gustado tener la oportunidad de compartir mi historia con mis compañeros.* [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	0	0%
Poco de acuerdo	1	33.3%
De acuerdo	1	33.3%
Muy de acuerdo	1	33.3%

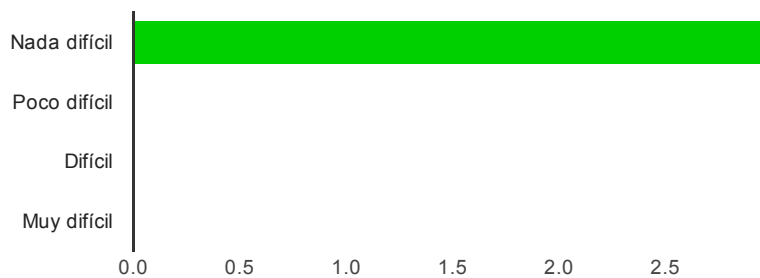
Saber que la historia pudiera publicarse en internet, me incentivó a realizar un mejor trabajo. [Señala la casilla que consideres más adecuada para cada afirmación:]



Nada de acuerdo	2	66.7%
Poco de acuerdo	1	33.3%
De acuerdo	0	0%
Muy de acuerdo	0	0%

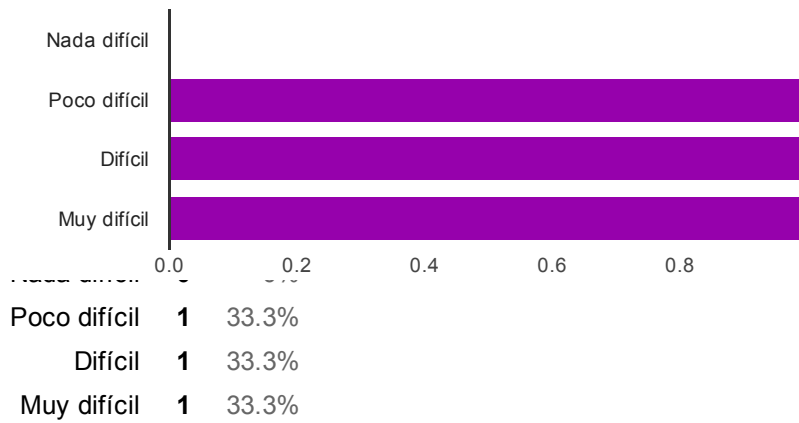
3. SOBRE EL PROCESO DE REALIZACIÓN

Afirmación [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

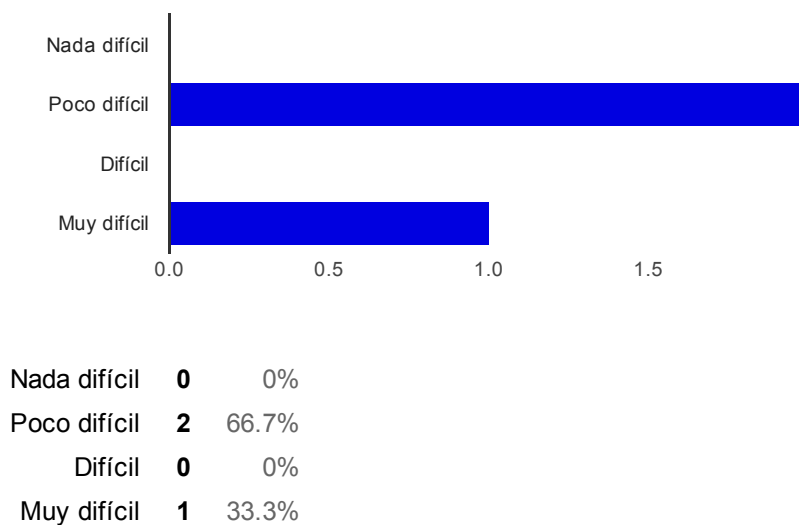


Nada difícil	3	100%
Poco difícil	0	0%
Difícil	0	0%
Muy difícil	0	0%

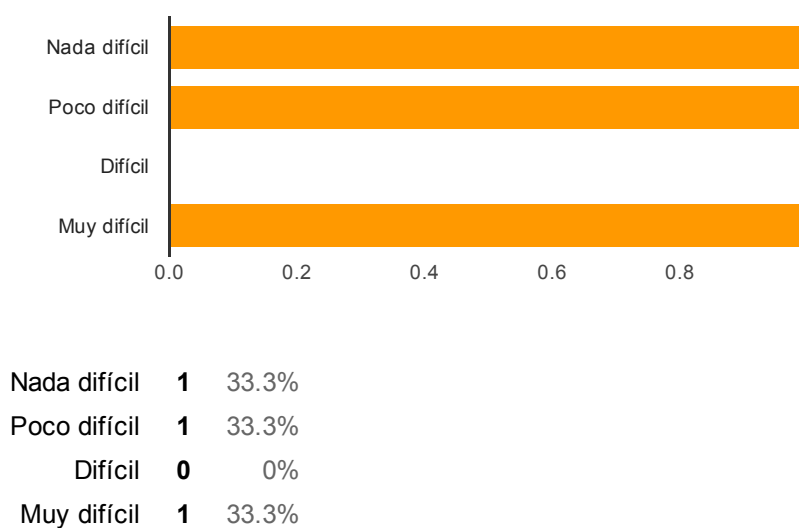
Definir la historia que se quiere contar (tipo, tema, perspectiva, propósito) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



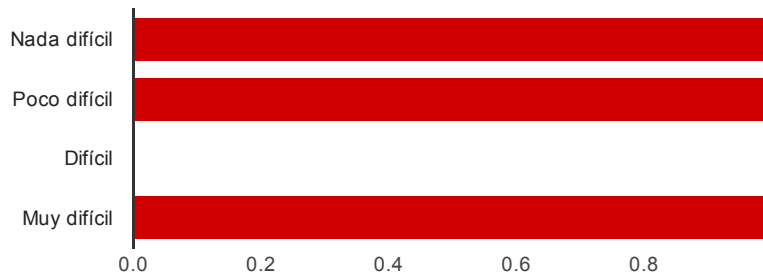
Realizar la investigación previa y buscar los materiales (cuadros, dibujos, fotografías, videos, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Intentar localizar los recursos audiovisuales tales como música, entrevistas y efectos sonoros. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

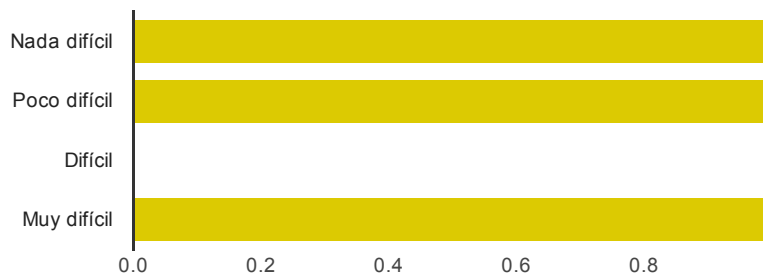


Encontrar la información para hacer el guión literario y el contenido comunicativo del mismo. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



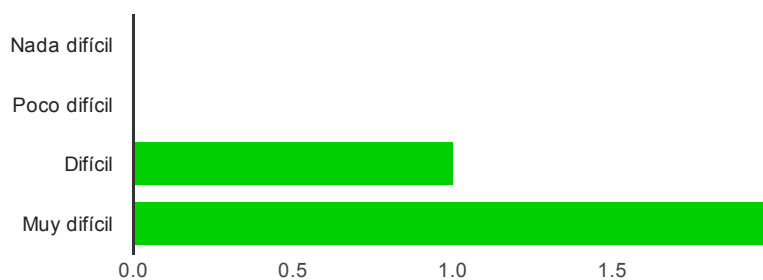
Nada difícil	1	33.3%
Poco difícil	1	33.3%
Dificil	0	0%
Muy difícil	1	33.3%

Decidir el propósito y el punto de vista del relato. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	1	33.3%
Poco difícil	1	33.3%
Dificil	0	0%
Muy difícil	1	33.3%

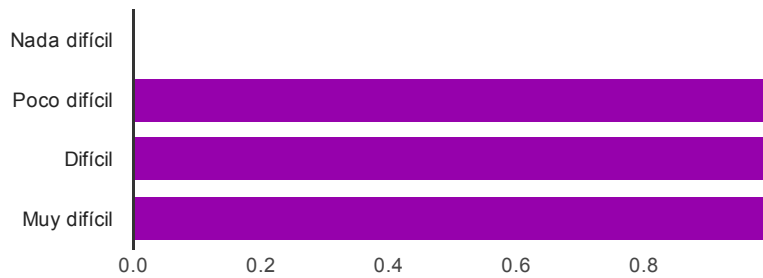
Hacer el guión literario. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	0	0%
Poco difícil	0	0%
Dificil	1	33.3%

Muy difícil 2 66.7%

Crear el storyboard. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



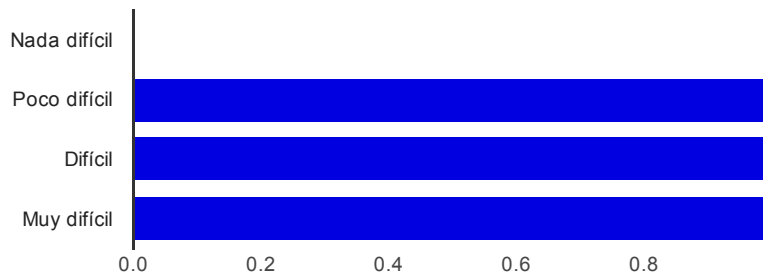
Nada difícil 0 0%

Poco difícil 1 33.3%

Difícil 1 33.3%

Muy difícil 1 33.3%

Crear nuevos materiales audiovisuales (imágenes, audios, videos). [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



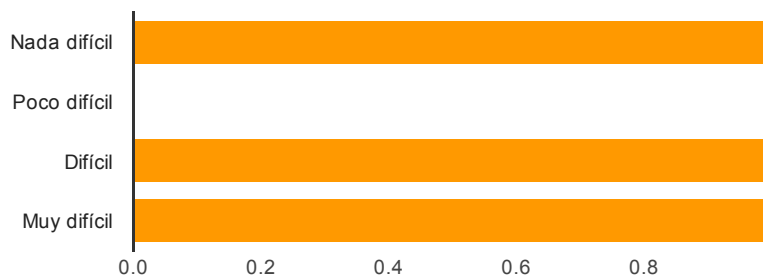
Nada difícil 0 0%

Poco difícil 1 33.3%

Difícil 1 33.3%

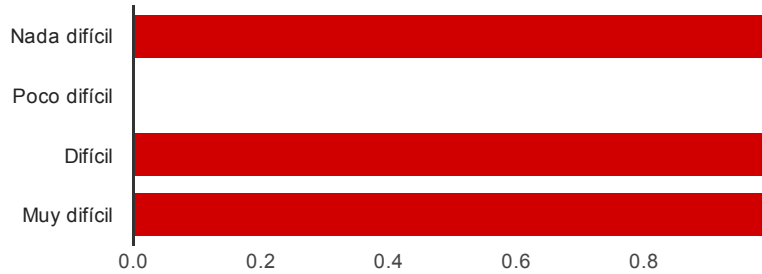
Muy difícil 1 33.3%

Seleccionar e importar los materiales (imágenes, audios, textos, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



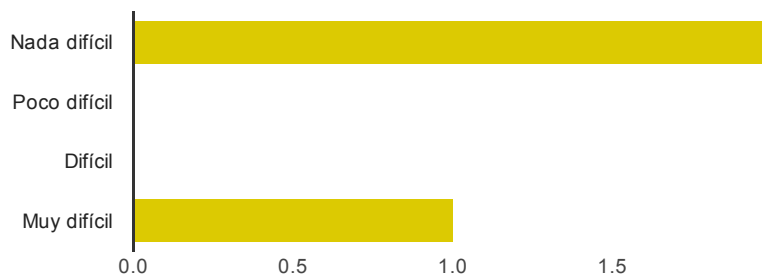
Nada difícil	1	33.3%
Poco difícil	0	0%
Difícil	1	33.3%
Muy difícil	1	33.3%

Convertir los medios analógicos a digitales. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



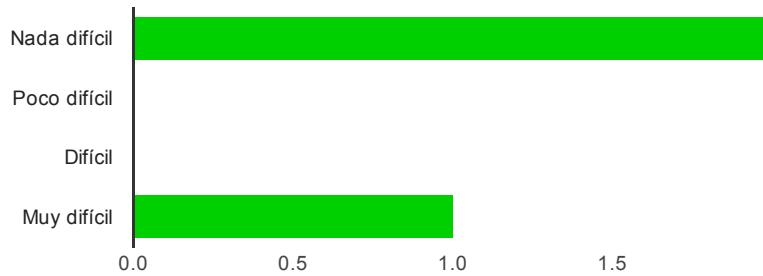
Nada difícil	1	33.3%
Poco difícil	0	0%
Difícil	1	33.3%
Muy difícil	1	33.3%

Conseguir los recursos técnicos necesarios (ordenador,escáner, micrófono, grabadora de voz, etc.) [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

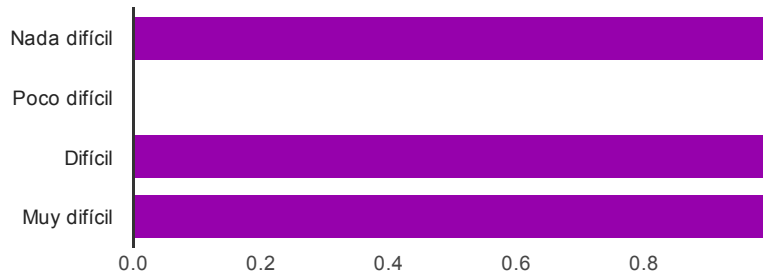


Nada difícil	2	66.7%
Poco difícil	0	0%
Difícil	0	0%
Muy difícil	1	33.3%

Conseguir el software necesario. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

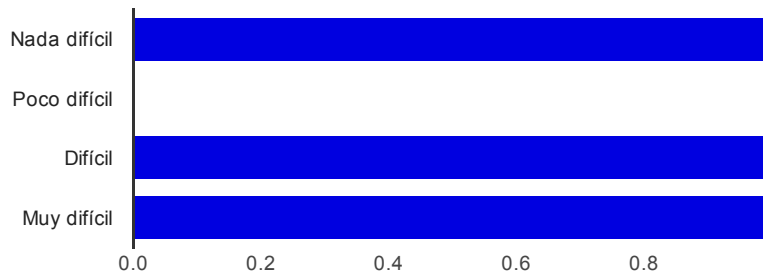


Manejar el software. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



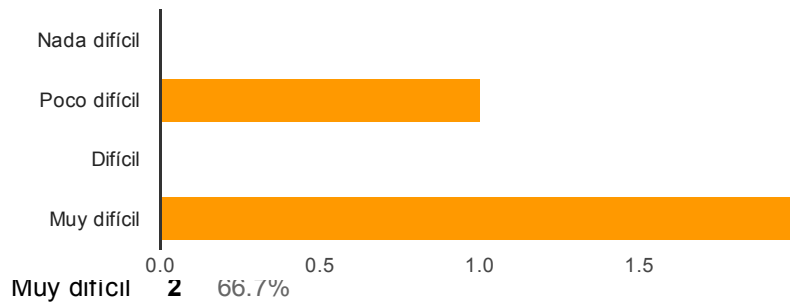
Nada difícil	1	33.3%
Poco difícil	0	0%
Difícil	1	33.3%
Muy difícil	1	33.3%

Editar o integrar el vídeo. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]

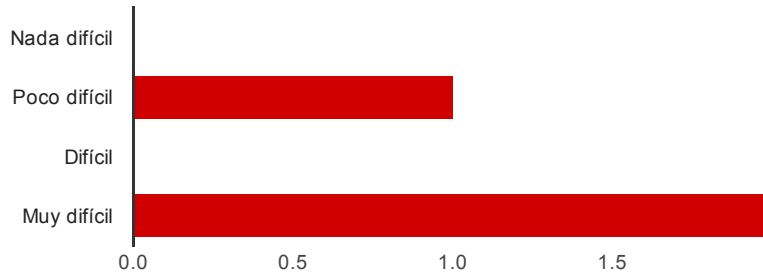


Nada difícil	1	33.3%
Poco difícil	0	0%
Difícil	1	33.3%
Muy difícil	1	33.3%

Hacer las correcciones necesarias. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



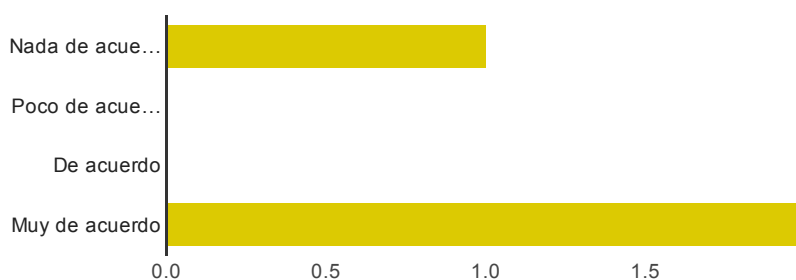
Crear la versión final del vídeo digital. [Marca la casilla que consideres más adecuada para cada una de las etapas de realización del relato.]



Nada difícil	0	0%
Poco difícil	1	33.3%
Difícil	0	0%
Muy difícil	2	66.7%

4. SOBRE LOS COMPONENTES DEL RDP

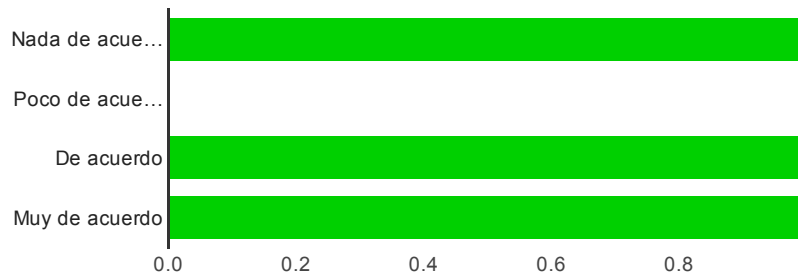
Afirmación [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	1	33.3%
Poco de acuerdo	0	0%
De acuerdo	0	0%
Muy de acuerdo	2	66.7%

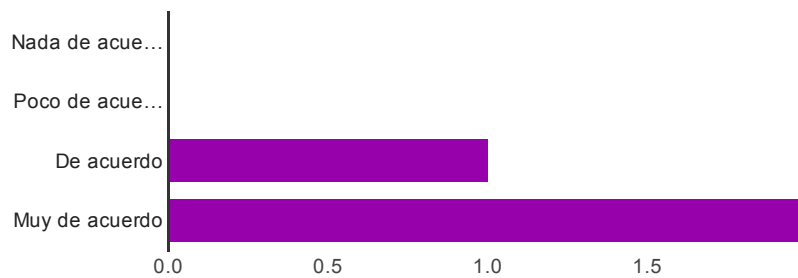
Reflejar el propósito de la historia, de mis experiencias, pensamientos o puntos de vista fue lo que más me interesó, incluso más que la producción multimedial.

[Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



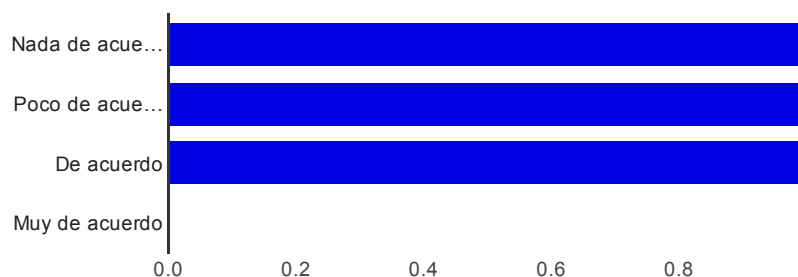
Nada de acuerdo	1	33.3%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	1	33.3%

El producto final que presento, realmente refleja mi pensamiento, mi punto de vista y/o mi opinión. Por eso quedo satisfecho/a. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

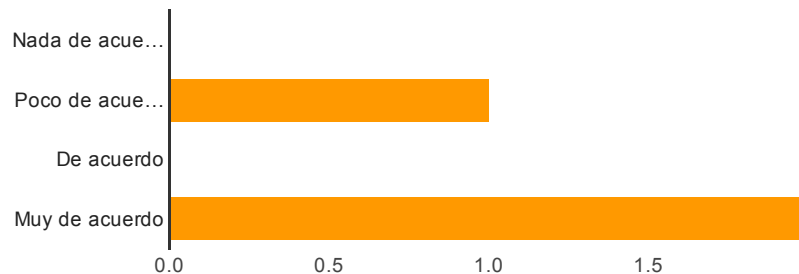
Al hacer el guión pensé en cómo sería la mejor forma de plantear las preguntas básicas del arco narrativo, y cómo ayudar a la gente a hallar las respuestas. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	1	33.3%
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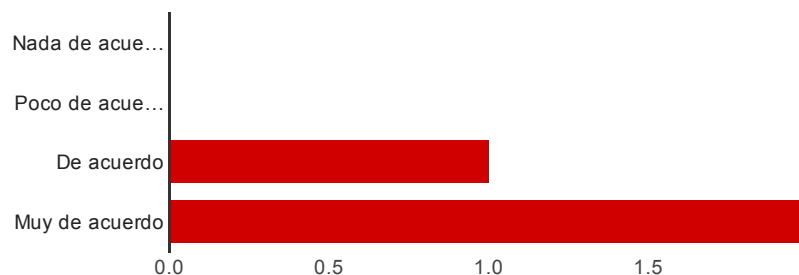
Poco de acuerdo	1	33.3%
De acuerdo	1	33.3%
Muy de acuerdo	0	0%

Creo que mi historia es altamente emotiva: refleja parte de mis sentimientos, lo que creo y emociona al espectador. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



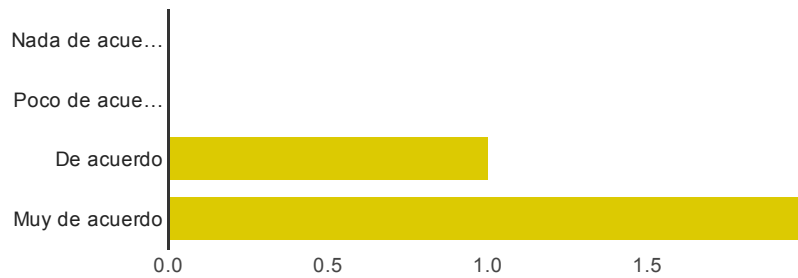
Nada de acuerdo	0	0%
Poco de acuerdo	1	33.3%
De acuerdo	0	0%
Muy de acuerdo	2	66.7%

Creo que mi voz fue indispensable para contar esta historia y le dio más emoción y realismo. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]

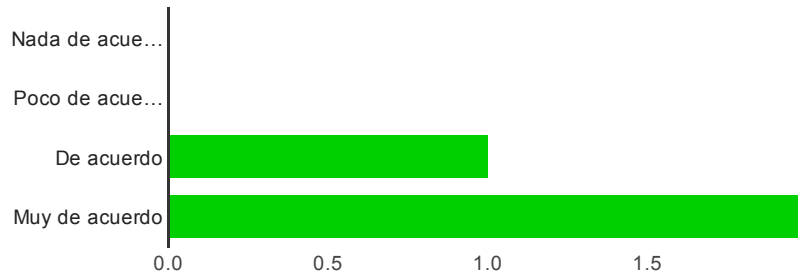


Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

Cuidé el lenguaje que utilicé y mi forma de hablar para no cometer errores. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]

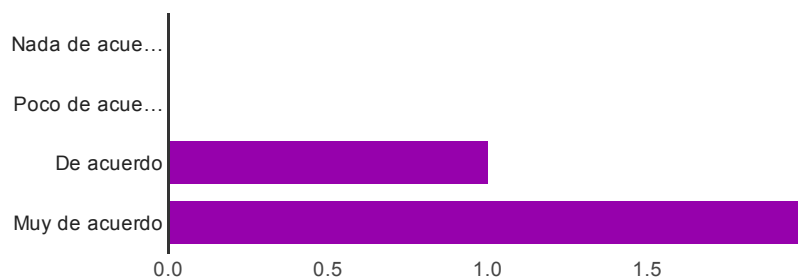


Utilicé música que es muy significativa para mí, y ésta le dio mayor realce a las emociones y situaciones que quería presentar. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



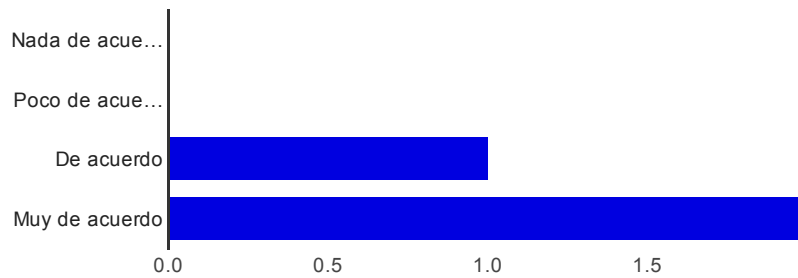
Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

Creo que esta herramienta (RDP) puede servirle a la gente, a expresarse y hacer que exista un clima de entendimiento y empatía. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

Considero que los RDP pueden ser herramientas muy útiles para abordar temas de educación social, como violencia, equidad de género, no violencia, etc. [Marca la casilla que corresponda a tu opinión sobre la dificultad de cada una de las etapas de realización del RDP/DS.]



Nada de acuerdo	0	0%
Poco de acuerdo	0	0%
De acuerdo	1	33.3%
Muy de acuerdo	2	66.7%

5. OTROS ASPECTOS

¿Qué aspectos crees que facilitaron la realización de tu trabajo? (Internos o propios, como tu facilidad para manejar la tecnología o el gusto por contar historias, o bien tu motivación personal; o externos a ti, como el apoyo de compañeros, familiares, etc.)

Mi conocimiento de las herramientas necesarias de fotografía, video y montaje y el hecho de no tener que imaginarme la historia sino que sea algo personal

La motivación principal es aprobar la asignatura con buena nota y agradezco mucho el apoyo de las docentes. Pocas veces se implica tanto el profesorado conocido en el Máster.

La motivación e ilusión por explicar mi historia personal y la historia de Gnawa. También tengo que hacer constar que el apoyo de mi amiga me ha facilitado el trabajo.

¿Cuáles fueron los mayores obstáculos o problemas que se te presentaron durante la realización de este trabajo?

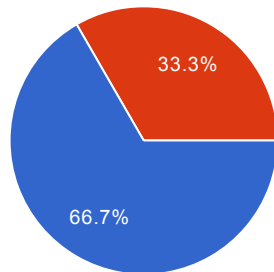
Hasta que punto quería mostrar o exponer mi vida y sentimientos

El excesivo tiempo que ocupa (es desmedido para 3 créditos) y lo poco que motiva centrarse sólo en la obtención de un producto, es decir, el relato digital. El alumnado hizo más demandas el primer día de clase y no se han tenido en cuenta. Sin mencionar que la segunda parte de la asignatura fue un desastre y de las dos sesiones programadas sólo realizamos una. Realmente con tan poca organización es difícil motivarse y contestar estas preguntas de la encuesta final.

Trabajar con el programa ya que lo desconocía totalmente.

¿Esos obstáculos o problemas te hicieron perder el interés inicial por realizar este tipo de producto y de participar en esta clase de actividad educativa?

Sí	2	66.7%
No	1	33.3%

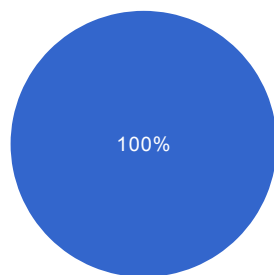


a plan "B" cuando algo fallaba y

porque como alumna involucrada en todas las sesiones he tenido una sensación muy grande de pérdida de tiempo. Para un máster se invierte mucho dinero y tiempo y en este caso el servicio recibido no ha sido el adecuado.

Es una herramienta que puedo utilizar para explicar mas cosas y compartir información con otras personas o grupos.

¿Fue suficiente la información que recibiste en clase para realizar tu trabajo?



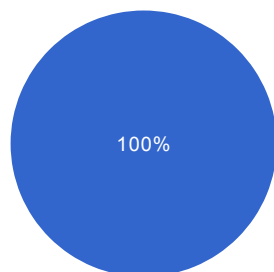
Sí 3 100%

No 0 0%

Si tu respuesta fue negativa, por favor indica por qué.

Sólo mencionar que las correcciones han sido demasiado escritas. Si se trata de algo tan personal se debería fomentar más la libertad y creatividad del alumnado. A que nos guien ya estamos acostumbradas, lo que hace falta con optativas más alternativas como la presente es a dejar fluir para crear un producto el cual podamos disfrutarlo en todas sus etapas.

¿Consideras que es necesario o importante tener otro tipo de alternativas como los RDP para dar información y ayudar a la gente a comprender mejor temáticas relacionadas a la educación social como la violencia escolar, violencia en la comunidad, equidad de género, adicciones, promoción de derechos humanos y de la noviolencia, etc.?



Sí 3 100%

No 0 0%

¿Por qué?

Porque genera una implicación que en el tipo de enseñanza magistral no se consigue y motiva la necesidad de creación y de que sea tu producto

Porque los mensajes son más comprensibles con música, audio e imágenes.

Es una manera directa de llegar a las personas

¿Qué aspectos crees que se pueden mejorar o incorporar para la realización de RDP como una herramienta de aprendizaje?

los aspectos técnicos de edición

No se me ocurren. No domino tanto la materia como para responder a esta pregunta.

No puedo contestar a esta pregunta porque tengo un conocimiento pequeño todavía de RDP

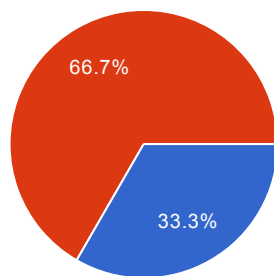
¿Qué crees haber aprendido durante la realización de la actividad de DS?

La realización del guión, el storioboard etc.

Sólo a experimentar con algo nuevo, ya que, antes no la había realizado.

No entiendo la pregunta

¿Tu vídeo te hizo sentir/ver de manera diferente respecto sobre al tema tratado en tu relato?



Sí 1 33.3%

No 2 66.7%

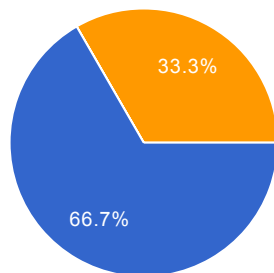
¿Por qué?

Porque lo reflejo como lo siento/veo

Me hizo conectar con el pasado de una forma melancólica.

Es parte de mi vida y lo que he vivido

¿Cuál sería la calificación global que le darías a tu propio desempeño durante esta actividad?



Creo que lo hice muy bien. 2 66.7%

Creo que lo hice bien. 0 0%

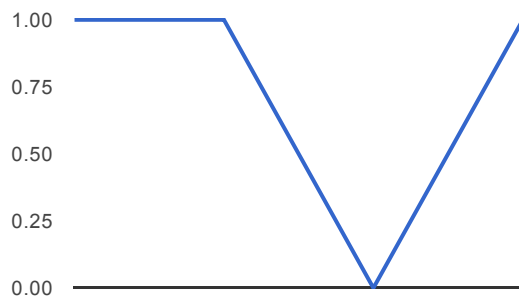
Creo que lo hice bien pero me faltó hacer mejor las cosas y hacerlo con tiempo. 1 33.3%

Lo hice, pero creo que no me quedó muy bien. 0 0%

Lo hice por tener sólo la calificación. **0** 0%**Si tienes algún comentario final, por favor, escríbelo.**

Hubiera sido muy importante comentar cuatro preguntas de toda esta encuesta final con el grupo clase. La organización de una asignatura también es motivación para el alumno/a.

Me alegro que he aprendido una herramienta nueva que me servirá para compartir información.

Number of daily responses

**RUBRICA DE EVALUACIÓN DE RELATOS DIGITALES
(Usos, posibilidades y límites de las TIC en Educación)**

C. Santiago Sota (2015)				
Categorías	Excelente	Bueno	Satisfactorio	Necesita mejorar
PROPÓSITO Y PUNTO DE VISTA	<ul style="list-style-type: none"> - Establece un propósito desde el inicio del relato. - Se mantiene una relación clara y constante con el propósito u objetivo del relato. - El punto de vista está bien desarrollado y contribuye al significado general de la historia. - Existe un punto de vista desde la perspectiva de la educación social. 	<ul style="list-style-type: none"> - Establece un propósito ya sea al inicio o al final del relato. - Se mantiene una relación más o menos constante con el propósito del relato. - El punto de vista está presente, pero no está conectado con todas las partes de la historia, pero intenta establecer una relación. - Existe un punto de vista intermitente desde la perspectiva de la educación social. 	<ul style="list-style-type: none"> - Existen algunos momentos en los que se puede distinguir el propósito del relato. - Existe poca relación con el propósito del relato o pueden intuirse otros propósitos no iniciales. - Existe un punto de vista, pero no hay un intento para conectarlo con el significado de la historia. - El punto de vista desde la educación social es difícil de encontrar. 	<ul style="list-style-type: none"> - Es difícil distinguir el propósito del relato. - No existe una relación del relato con algún propósito. - El punto de vista está únicamente insinuado, pero es difícil de localizar. No existe conexión con el contenido de la historia. - No existe un punto de vista desde la perspectiva de la educación social.
ARCO NARRATIVO / ORDEN DEL RELATO	<ul style="list-style-type: none"> - Existe un arco narrativo bien determinado, ordenado y coherente, así como acorde al mensaje que se quiere transmitir. - Contesta a todas las preguntas básicas (qué, quién, cómo, cuándo, dónde y por qué) a lo largo del contexto del relato. 	<ul style="list-style-type: none"> - Existe un arco narrativo lógico y claro, acorde al mensaje que se quiere transmitir, aunque algunos puntos pudieran no estar bien definidos. - Contesta a la mayoría de las preguntas básicas a lo largo del contexto del relato. 	<ul style="list-style-type: none"> - Se insinúa un arco narrativo, más o menos lógico pero no está del todo claro ni está acorde al mensaje que se quiere transmitir. - Contesta a algunas de las preguntas básicas a lo largo del contexto del relato. 	<ul style="list-style-type: none"> - No existe un arco narrativo lógico y claro. La secuencia llega a ser confusa y no está acorde al mensaje que se quiere transmitir. - No contesta a ninguna de las preguntas básicas a lo largo del relato.
ELECCIÓN Y DESARROLLO DE RECURSOS (ECONOMÍA)	<ul style="list-style-type: none"> - Se han escogido los recursos más pertinentes y con la cantidad necesaria para cada una de las diferentes partes del relato. - Se desarrollaron todos o 	<ul style="list-style-type: none"> - Se escogieron recursos pertinentes para la gran mayoría de las partes del relato. Pero puede mejorarse con más detalle en algunas secciones del 	<ul style="list-style-type: none"> - Se hizo un intento por escoger los recursos más adecuados para el relato, pero necesita más edición. Existe una desproporción entre secciones dentro del 	<ul style="list-style-type: none"> - Poco o ningún intento por escoger los recursos más adecuados para el relato. - No se desarrolló ningún tipo de recurso para el relato.

	<p>la mayoría de los recursos exclusivos para el relato.</p> <ul style="list-style-type: none"> - La duración del relato va de los 4 los 8 minutos. 	<p>relato.</p> <ul style="list-style-type: none"> - Se desarrollaron gran parte de los recursos para el relato. - La duración del relato fue de 3 minutos. 	<p>relato.</p> <ul style="list-style-type: none"> - Se desarrollaron unos pocos recursos para el relato. - La duración del relato fue de 2 minutos. 	<ul style="list-style-type: none"> - La historia necesita mucha edición. Es demasiado larga o demasiado corta. - La duración del relato es menor a los 2 minutos.
VOZ	<ul style="list-style-type: none"> - La calidad de la voz es excelente a lo largo del relato. - El volumen de la voz es el adecuado y constante. - El ritmo de la voz se adecua al ritmo de todo el relato y capta la atención del público. 	<ul style="list-style-type: none"> - La calidad de la voz es buena y consistente en la mayor parte del relato (80-95%). - El volumen de la voz es generalmente adecuado y constante. - El ritmo de la voz se adecua a la mayor parte del relato y capta la atención del público. 	<ul style="list-style-type: none"> - La calidad de la voz es adecuada, pero tiene momentos en los que varía, aunque generalmente es constante. - El volumen de la voz es constante. - El ritmo de la voz varía a lo largo de la historia y es perceptible para el público. La atención de éste también no es constante. 	<ul style="list-style-type: none"> - La calidad de la voz es inadecuada a lo largo de todo el relato. - El volumen de la voz es muy bajo, es opacado por la música y no permite entender lo que se dice. - No hay un intento por adecuar el ritmo de la voz con el de la historia. El espectador hace esfuerzos por comprender lo dicho y pierde la atención.
IMÁGENES	<ul style="list-style-type: none"> - Las imágenes crean un estilo y un tono que se adecua a cada una de las partes del relato. - Las imágenes pueden comunicar efectivamente simbolismo y/o metáforas. - Todas las imágenes tienen una resolución adecuada. 	<ul style="list-style-type: none"> - Las imágenes crean un estilo y un tono que se adecua a la mayoría de las partes del relato. - Algunas imágenes comunican simbolismo y/o metáforas. - La gran mayoría de las imágenes tienen una resolución adecuada. 	<ul style="list-style-type: none"> - Las imágenes crean un estilo y un tono pero se necesita más trabajo. - Pocas imágenes comunican simbolismo y/o metáforas pero la elección fue lógica. - Algunas imágenes tienen la resolución adecuada. 	<ul style="list-style-type: none"> - Las imágenes no crean un estilo ni un tono. - Ninguna imagen comunica simbolismo y/o metáforas y/o la elección de las mismas no es del todo lógica. - Muy pocas o ninguna de las imágenes tienen la resolución adecuada.
MUSICALIZACIÓN	<ul style="list-style-type: none"> - Toda la música utilizada es original. No se utiliza ninguna pieza conocida. - El audio mantiene el volumen adecuado durante todo el relato. - La música fue elegida para adecuarse a la línea 	<ul style="list-style-type: none"> - La mayoría de la música utilizada es original. Se utiliza alguna pieza conocida pero no en su totalidad. - El audio mantiene el volumen adecuado durante la mayoría del relato. 	<ul style="list-style-type: none"> - Cierta cantidad de la música utilizada es original. Se utilizan piezas conocidas de fácil reconocimiento. - El audio por momentos, llega a subir o bajar de volumen de manera 	<ul style="list-style-type: none"> - La música utilizada no es original. No se hizo ningún esfuerzo por editar la(s) pieza(s). - El audio tiene el volumen inadecuado, distrae de los otros contenidos y/o afecta a la voz.

	narrativa y generar sentido y respuestas emocionales.	- La música elegida se adecua a la mayor parte del relato, pero puede o no contribuir al sentido del relato.	notable. - La música tiene poca relación con el relato y/o no tiene variaciones. Puede llegar a distraer.	- La música elegida no tiene ninguna relación con el relato.
CRÉDITOS	- La presentación de los créditos finales es la adecuada. - Se respetan los derechos de autor de todas las imágenes y todo el audio utilizados. - Se incorpora el descargo de responsabilidad (disclaimer) por tratarse de un trabajo educativo. - Se incorpora la licencia de Creative Commons (CC).	- La presentación de los créditos finales es adecuada. - Se respetan la mayoría de los derechos de autor de las imágenes y audio utilizados. La citación es la adecuada en su mayoría. - Se incorpora el disclaimer. - Se incorpora la licencia de CC.	- La presentación de los créditos finales tiene algunos errores y omisiones. - Se respetan algunos de los derechos de autor o la citación no es la indicada. - Se incorpora o no el disclaimer. - Se incorpora o no la licencia CC.	- La presentación de los créditos es inadecuada o inexistente. - No se respetan los derechos de autor al no incluir la citación indicada. - No se incorpora el disclaimer. - No se incorpora la licencia CC.
PLANEACIÓN DEL PROYECTO	Existe evidencia sólida de la planeación del proyecto (guion literario, storyboard, investigación y documentación adicional, solicitud de apoyo adicional).	Existe cierta evidencia de la planeación del proyecto, aunque puede faltar alguno de los elementos o bien, presentar errores.	Existe poca evidencia de la planeación del proyecto. Faltan uno o más de los elementos de planeación o contienen errores de consideración.	No existe ninguna evidencia de la planeación del proyecto.
GENERACIÓN DE EMPATÍA Y RELACIÓN CON EL ESPECTADOR	El relato se enmarca en un contexto específico (geográfico, temporal, social, etc.). El relato y dicho contexto pueden percibirse y puestos en común por cualquier persona. - El relato respeta las necesidades del público al que va dirigido. - El contenido es entendible e interesante para el público.	El relato enmarca un contexto específico, pero el relato no genera una relación clara con éste, por lo que se puede o no establecer una relación con el público. - El relato respeta en gran parte las necesidades del público. - El contenido es en su mayoría entendible e interesante para el público.	El relato se enmarca en un contexto, pero el relato no tiene relación con el mismo y es difícil establecer una relación común con el público. - El relato respeta poco las necesidades del público o se identificó vagamente al público al que va dirigido el relato. - El contenido es entendible pero puede no ser tan interesante.	El relato y sus hechos no se enmarcan en ningún contexto, lo que imposibilita que el público se sienta identificado con la historia. - El relato no identificó a ningún público y por consecuencia no atiende más que a necesidades personales. - El contenido no es entendible para el público.

PROMOCIÓN DE LA REFLEXIÓN	“El/La autor(a) incluye cuestionamientos de trascendencia individual o social en su narrativa que invitan al espectador a reflexionar sobre los hechos y lo relaciona con su postura ante el tema tratado” en el relato.	El/La autor(a) incluye cuestionamientos, mismos que responde de manera adecuada, aunque limita la reflexión del público.	Se puede intuir la existencia de un cuestionamiento o una reflexión, pero el/la autor(a) no lo responde, y no queda claro si el público debe responder al mismo o no.	No se incluye ningún tipo de cuestionamientos. Es un relato de tipo descriptivo y no favorece la interacción con el público.
COMPROMISO CON LA ACTIVIDAD	<ul style="list-style-type: none"> - Existió un compromiso evidente por parte del alumno(a) con la actividad. - Asistió a todas las sesiones/horas de clase. - Ayudó a otros compañeros(as) a desarrollar su relato (Story Circle). - Presentó el relato finalizado a la clase. - Presentó el relato y el proceso de trabajo (encuestas, guión, storyboard y video) en el moodle de la clase (o bien vía correo, DVD). <p>* Permitió que se subiera el video al sitio Digital Storytelling del GREAV – UB (OPTATIVO-deseable por ser parte de la metodología de Relatos Digitales).</p>	<ul style="list-style-type: none"> - Existió cierto compromiso por parte del alumno(a) con la actividad. - Asistió a la mayoría de las sesiones/horas de clase. - Ayudó a otros compañeros(as) durante el Story Circle. - Presentó el relato finalizado a la clase. - Presentó el relato y el proceso de trabajo. 	<ul style="list-style-type: none"> - Existió poco compromiso por parte del alumno(a) con la actividad. - Asistió a algunas de las sesiones. - Presentó o no el relato finalizado a la clase. - Presentó pocas cosas en el moodle. 	<ul style="list-style-type: none"> - No existió un compromiso con la actividad. - No asistió a la mayoría de las actividades. - No presentó el relato finalizado a la clase. - No presentó nada en el moodle.

Mulder: I saw things though, Scully. Powerful things. I saw deep and unconditional love.

Scully: I saw things too. I witnessed unqualified hate that appears to have no end.

Mulder: How do we reconcile the two? The extremes of our nature.

Scully: That's the question. Maybe the question of our times.

(...)

Scully: A child is not a tool to spread hatred.

Mulder: But where does the hatred end, though?

Scully: Maybe it ends where it began: by finding a common language again.

Maybe that is God's will.

Mulder: How can we really know? He's absent from the stage.

Scully: Maybe it's beyond words. Maybe we should do like the prophets and open our hearts and truly listen.

The X-Files (Season 10, episode 5 "Babylon", 2016)

"The battlefield is a scene of constant chaos. The winner will be the one who controls that chaos, both his own and the enemies."

- Napoleon Bonaparte