Collaboration through Open Educational Resources Based on the Lost Narrative

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Abstract

This paper aims for discussing the Collaboration through Open Educational Resources based on the narrative of Lost. In order to get it developed, we propose to analyze the concept of Open Educational Resources and Transmedia Storytelling according to the data from the Lost narrative. We also aim to discuss the concept of open educational resources and the use of the transmedia story of Lost in Education field. To develop these reflections used the theoretical authors such as Henry Jenkins (2009), Cecilia Martins (2009), Simone Regazzoni (2009), in addition to research data of the franchise in question. With this, the paper shows that students can be attracted by the content through this process, by working collaboratively with colleagues, and working with the Lost franchise, which has large number of fans with all ages.

Keywords: Transmedia storytelling; Education; Collaboration; Lost.

1. Introduction

The theme for this work is Collaboration Through Open Educational Resources Based on Narrative Lost. For the development of reflections on the subject, we propose to examine the concept of Open Educational Resources and Transmedia Storytelling, and the use of these in education, and yet the data of the narrative of Lost. The transmedia storytelling can be conceptualized as a great story that unfolds in different media. The Open Educational Resources are educational materials that are present in various media, and are in the public domain or openly licensed, which allows them to be used or adapted by others.

With this, we aim to discuss the concept of open educational resources and transmedia storytelling, and to verify the potential of the communicational franchise Lost, so it will be possible to analyze the insertion of open educational resources, based on the transmedia narrative in question, in Education.

For the development of the paper, we adopted UNESCO's (2011) definition for Open Educational Resources and Open Education. To carry out the reflections on the subject, the work was based on the theoretical approach of authors such as Henry Jenkins (2009), Cecilia Martins (2009), Andreia Santos (2012), among others. In addition, a research was done about the transmedia storytelling Lost.

The transmedia storytelling can be considered as the interaction between different productions of a fictional universe available in different media, as already mentioned. It is possible to induce the use of transmedia can assist educators to develop methodologies that can improve students' interest towards learning, because they are adapted to the context of collective work - model used for Open Educational Resources - and

also because students can be involved with a narrative that usually has great potential among young people, in this case, Lost. Therefore, we find that students can be attracted to the content through this process, by working collaboratively with colleagues, and working with the Lost franchise, which has large number of fans of all ages.

2. Transmedia Storytelling and Open Educational Resources

Communication, historically, always resorted the best resources. It is good to emphasize that we are talking about communication, not talking about a station or a specific media conglomerate. The company may not want to upgrade, but the price in the medium term will be very high. Communication is a social and vivid practice. Many "eras" emerged and many more to come.

Communication will continue to exist, people and companies will continue communicating, some kinds of companies will cease to exist and others will be born, a kind of consumer will decrease immensely and other grow rapidly.

All this process occurs because we need to communicate, and we need to communicate better. Therefore, "technological change does not come only in the structure of the media, but also, and rightly, in the processes, languages, and relations between subjects" (Scolari, 2008).

It is good to remember: current media were revolutionary in the past, so the rule for the media companies would always look to the future, but they want, at all, costs to maintain its hegemony through an overrun business model.The change is cultural. Think very clearly about it: people are the same, their needs too, but the way to meet them is changing, so is "how" that concerns traditional businesses. The newest companies already know how people want to relate to, this is the field of culture. Administrative managers, economists and engineers are now on top of the functional chain of traditional communication and education business, decisions are being taken in a context far removed from culture and education. In the newest media companies is the culture that is in the minds of managers and in their decisions. In Brazil, we do not have exactly the same situation.

Within this new culture emerges media convergence. A certain content through this converge permeates different platforms (website, TV, blog, social networks, radio), in order to meet the viewer/consumer in the best possible way. It is increasingly common to find content in the originated media and then in others medias, thus generating media convergence. These contents adapt to necessary changes to the media in which they are inserted, providing new experiences to viewers/consumers.

Jenkins (2009) states that "transmedia storytelling refers to an aesthetic that makes new demands on consumers and depends on the active participation of communities of knowledge." The transmedia storytelling can be seen as the art of creating a universe in which consumers should be collectors/researchers of the parts of story that are available in different media, and they interact with other fans making the experience a richer entertainment.

From there, we think transmedia storytelling as something that reflects multiplicities created from experience, and not a single truth. Thus, the concept should be used as a tool for reflection; we need to give importance to the facts, the uniqueness of events. There is a search for details that builds the present moment. We understand as a form of transmedia narrative, a narrative that can be built in detail and change, movement of ideas and

update images from the subject's participation, through their involvement in fictional plots.

Although its meaning may seem obscure, Jenkins (2009) states that a transmedia story develops itself through various media supports, with each new text contributing differently and valuably to the whole. In an ideal form of transmedia storytelling, each media does what it does best - so that a story can be initiated in a movie, then be expanded to TV, novel, comics, and even explored in games or experienced as an attraction in an amusement park.

The current context of interaction and collaboration among cultural subjects also includes the new concept of Transmedia Storytelling as the art of creation, distribution and exhibition of a narrative's universe that expands and enriches the narrative experience whether for entertainment, for information, for commerce, for education etc. Henry Jenkins defines transmedia narrative as a story expanded and divided into several parts which are distributed among different media (Jenkins, 2006, pp.123-124). Basically, transmedia storytelling is a communication strategy that organizes content and platforms to tell a story (Gosciola, 2012, pp.9-10). This strategy determines which platform will be dedicated to the main story and which ones will be used for additional stories. The key is that the chosen platform, for a certain part of the story, is the best way to express its content. For example, a further history that describes the life of a minor character who is a musician could be in a podcast on the web. It is still imperative the cohesion between the content, and the members of the great stories. This means that, unless there is a clear demonstration to the public of cohesion between the various parts of the story in their respective platforms, no one can fully enjoy the work. Another factor that can greatly help to motivate the public to experience intensely the narrative is to provide you the opportunity to participate, either with messages, in other words, with co-authorship of certain complementary stories or pages.

The transmedia storytelling crosses different media and with it, it is possible to create a fictional universe expanded around the work. This migration is not only about content, but it is something that requires careful planning of transmedia top five key elements (history, audience, platform, business model, execution) and also press to use up the potential and specific resources in every means to broaden the experience of the subject with the fictional content exposed.

We, specifically, noted the potential of the proposed methodology and preparation of digitally expanded content to allow an expanded understanding of meaning, regardless the ways of reading, and, at the same time, it allows the subject to understand the whole satisfactorily, even when faced with a small part of the story. Thus, each fragment is independent, although there is a relationship between them, in context. The final product is genuine and its language is based on multimedia and hypertextuality. This type of content is potentially suitable for Open Education in the sense that it proposes the use of teaching materials with flexible terms and licenses, as well as open standards and protocols (Amiel, 2012).

As defined by UNESCO (2011), OER are materials of teaching, learning and research, in any form or media, who are in the public domain, or are openly licensed, allowing them to be used or adapted by others. The use of technical formats facilitates open access and potential reuse of resources digitally published. Open Educational Resources can include full courses, modules,

textbooks, research articles, videos, pictures, tests, software, and any other tool, material or technique that can support access to knowledge. The OER is characterized as a content that is located on different platforms and it is shared and can be edited / completed by anyone who has interest in it. Through this cooperation this content becomes ever more widespread.

The Open Education movement is subject to material conditions, which includes the institutions, systems and educational resources available. It also depends on open practices, a culture that promotes sharing and transparency (Amiel, 2012, pp. 19-20). The principle for Open Educational Resources (OER) is to support and facilitate access to knowledge and achievement. They can be used and even reused by anyone, teacher or student. They are digital files, such as textbooks, articles, video lessons, tests, any technique that strengthens the knowledge and can be reused by others, and thus, using the knowledge of others, expand a subject and/or even create something new. Interactivity is an aspect of the OER, and as digital materials can be freely offered. Teachers and students can use them even as other tools for teaching, learning and research. In addition to flexibility, suggesting that people learn and teach at your pace and the same can choose where to do it.

According to Sharda (2009) the capability to work with transmedia narratives in education lies in the possibility to articulate the educational content with activities that are already present in the daily lives of students, such as collaborative working, information sharing and interaction. We think that to use these open resources can assist educators in developing methodological strategies able to better meet the demands of students, precisely adapt to their context, considering also the various stages of students' learning, their particularities and interests.

From the study from the Lost franchise, and the data collected features are discussed for the construction of Open Educational Resources. We believe it is possible to build pedagogical proposals in order to ensure the collaborative construction of educational and participatory and meaningful learning of the subjects in the educational process. The franchise was chosen by the worldwide success, having a huge amount of fans in Brazil too. This is one of the objects of research in Scientific Initiation Project titled Study and Applications of Transmedia Content for Distance Education, from which this is derived. The present suggestions throughout the text can be applied to any other franchise, since it fits as transmedia storytelling and the use of the resources cited here is enable.

2.1. The Communicational Potential Transmedia Narrative Lost

Lost is the second most watched TV series in the world, created by Jeffrey Lieber, Damon Lindelof, and J. J. Abrams - also creator of other successful series. The series has 6 seasons, with a total of 121 episodes. Lost has a unique style that follows two types of stories: one is the struggle of 48 survivors of a disaster to survive and live together on the island, and the other is related to the life of the main characters before the disaster, shown through personal retrospective - flashbacks. To Regazzoni (2009), "Lost incites to think about another idea of truth, beyond what are simply "correct", "fair" and "appropriate". That is what both fascinates and baffles in the series. "For this truth to be discovered is not related to the end of the journey, but the beginning of a great mystery."

Success both by the critic and in public, the series had about 15.5 million viewers

per episode during their first year of show, with only the first episode, more than 18 million people were watching the series, thus ensuring several audiovisual industry awards, including the Emmy Award for Best television Series in the drama category in 2005, best American Series imported at the British Academy television Awards, in 2005 and the Golden Globe Award for best drama series in the category in 2006. The series was added to American culture, being a phenomenon that increasingly enchants onlookers and expands across various media, such as comic books, TV advertising, webcomics, humor magazines, games, fanfilms, fanfics and popular songs. But, despite the series have come to an end, many mysteries remained unsolved, and a fact that made the fans produce cultural products emphasizing these mysteries not yet unraveled. Products like fanfilmes, fanfics, blogs, and more.

In addition, there are sites created by fans with the intention of studying the series, episode by episode. As an example, we have the The Society for the Study of Lost (http://www.loststudies.com/). There are also sites that publish news about the series, productions fans (or fanfics fanfilms), and still offer chats with fans, and other resources, such sites like Lost.com (http://www.lost.com/).

The fictional universe of the series has also been explored through novels and alternate reality games, like the Lost Experience. This was an alternative reality game (ARG), developed by the writers and producers of the series itself for fans to participate in the plot, and yet expand it. This was available until 2010. The Lost Experience was a game that was based on the internet and it was characterized by a parallel storyline that was not part of the actual plot of the television series. This game was not about winning, but through it was possible to unravel some of the great mysteries of the island.

The game The Lost Experience worked as follows: the fan, after watching the chapter of the series (about 45 minutes long), would go to the game where several tracks were implemented, these clues would lead to other tracks on different platforms, such as from the Internet to a magazine, from the magazine to a book, and so on. Some clues were quite complex, which meant that the player/fan would interact with other players /fans so that, together, they would be in a "treasure hunt".

Lesnovski (2011) states that the game The Lost Experience is presented as a multi fragmented narrative that is present in various media, composing a product read in bits and in different modes of perception, according to the experience of each user. Also, according to Lesnovski (2011), both the series and the game are expanded through collaboration among fans. Each fan has a particular expertise about the fictional universe of the series, and with that they "work" together in order to unravel the mysteries of Lost Island. This game was created at the end of the second season, when an advertisement was published on behalf of the Hanso Foundation, announced the re-launch of its redesigned website. The video showed a phone number and invited viewers to connect and "discover the experience alone." This was the long awaited "rabbit hole" that gave the start to the Lost Experience.

2.2. Methodological Proposal: The use of an open educational resource based on narrative Lost in the classroom

With the immersion in experiences offered by narratives, we see the possibility of the creation of educational content collaboratively through OER based on the Lost franchise. Thus, in the

next paragraphs we describe a proposal for the application of these resources in the classroom.

Through the great success of Lost, the methodological suggestion is for a class of Portuguese/Textual Production in a Basic Education class. The suggested resource is related to Comics, through the presentation, by a teacher, of a Monica's Gang comics (Lostinho - Perdidinhos)[1], in which the writer Flávio Teixeira used references of the series Lost and created a fun story where the characters of the "gang" were on an island full of mysteries, just like the series.

After this brief introduction, it should be given to each student a copy of the image that follows (Figure 1), the cover of comic commented by the teacher and that will be the tool for the development of the class.
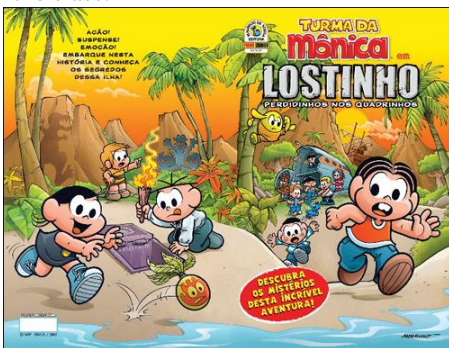
Figure1.www.climax.blogspot.com.br

For the students' interest to be aroused, we indicate that the students have a prior knowledge about the narrative, having access to the plot of the series, which could be made available via e-mail or in the format of presentation of the activity by the teacher. After reading the story and watching the cover of the comic book in question, students would be asked a recreation of the brief story of Lost (containing not more than 2 pages) with the characters of Monica's gang. The text written by the students should be narrative and can be included characters' lines.

In another instance of the class or in another class, students should be provided a copy of Monica's Gang comics that uses references to Lost in its construction, and in addition, the teacher should ask students to exchange between them the constructed texts. From reading the comics and colleague's text, they should modify this the way they see fit, in relation to the plot, text structure, cohesion and coherence to a better understanding of the story, and also in relation to spelling, agreement, regency, between others.

After this process, the texts could be further improved through collaboration of the teacher. They could collect the written stories already "corrected" by the students, and also make their contribution to correct these. With this, we have collaboration between classmates and teacher through Open Educational Resources based on narrative Lost.

These activities have been planned based on approaches already used in actual classes through Open Educational Resources available on the internet. It is important that all students have access to the internet, where is available all the material necessary for the best development of the class, and that the students are, somehow, immersed in the narrative worked.

3. Conclusion

With the advent of the internet, more specifically Web 2.0, users of the network increased from mere passive recipients of information subjects to interactive. Thus arises what we now call

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[1] Revealed the Real End of Lost! Available at: http://blogclimax.blogspot.com.br/2011/01/revelado-o-verdadeiro-final-de-lost.html. Accessed: 05/06/2013.

transmedia narrative, recreated several stories from a fictional universe, and present in multiple media platforms. The transmedia storytelling has as goal to have the greatest number of subjects, because with the conduction of its fragments in various media, this, consequently, reach different types of subjects. This fact makes it possible the process of insertion transmedia in education. If the content through this process has been so successful for entertainment purposes, we conclude that the same process can be used for educational purposes and brings positive results for learning. In addition, there is the collaborative work that is developed in the transmedia process, and, as a result, students develop activities cooperatively with colleagues, and are encouraged to learn.

The transmedia storytelling is the kind of content that is potentially suitable for Open Education in the sense that it proposes the use of materials with flexible terms and licenses, as well as open standards and protocols. The principle of Open Educational Resources (OER) is to support and facilitate access and retrieval of knowledge. They can be used and even reused by anyone. Digital files, such as textbooks, articles, video lessons, tests, images, comics, any content can be reused by several people, using the knowledge shared. Interactivity is an aspect of the OER, teachers and students can use them even as other tools for teaching, learning and research. In addition to flexibility, suggesting that people learn and teach at your pace, and the same can choose where to make them.

Education has as one of the greatest challenges nowadays: the improvement and expansion of educational content so that it is attractive to students. Therefore, the results of this work suggest that teachers can incorporate such contributions by creating new tools that facilitate student learning of the content presented in pedagogical disciplines.

If the content of the narrative of Lost through the transmedia process, conquer thousands of fans of all ages, it is likely that the use of this process in Education brings positive results for methodological models for teachers. Thus, it is possible to accomplish interactional activities developed in a cooperative and shared way, as is done in OER, enticing students to learn that content. For this, we proposed a class of Portuguese/Textual Production in which these resources are used.

The student when introduced to the Lost narrative, should receive instructions from the teacher that from the image of the comic book cover that refers to the narrative in question, they should produce a narrative text using Lost's plot and the characters of the comic book. At the end of the production students should exchange texts between them and make the necessary corrections in the texts of colleagues'. After this process, they should be corrected again by the teacher. In this class, students are immersed in an interesting universe for them, different from the routine of traditional classes, and, in addition, they perfect their writing, as well as some Portuguese content. Furthermore, it is important to note that students work collaboratively, another factor that attracts them.

With this, we realize that it is possible to insert transmedia content in OER format in Education, and with it, arouse the students' interest in the content they are working on, on different platforms, in addition to working in collaboration with colleagues in the construction and expansion of the contents. And, this way of working provides interactional activities that can be developed in a cooperative manner, as the activities that have been described from the use of the

image of the cover of a comic book based on the series Lost.

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