

Publicato il: luglio 2023

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Registrazione Tribunale di Frosinone N. 564/09 VG

Co-teaching and video production-based workshop as drivers for meaningful learning¹

Un laboratorio in co-teaching basato sulla produzione video come spazio per l'apprendimento significativo

di

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Abstract:

Video production-based learning is widely recognised as a powerful strategy to engage students in meaningful learning in terms of disciplinary outcomes (Sablić *et al.*, 2021), motivation (Carmichael *et al.*, 2018) and collaborative skills (Hung *et al.*, 2004). The aim of the present study is to describe the impact of a co-designed and co-taught hands-on workshop, within the courses of Educational Technology and Intercultural Pedagogy, on students attending the university degree course for social educators. Digital production was meant as both the input and the means to foster: (1) meaningful learning opportunities in both digital/media literacy and intercultural core concepts in education; (2) collaborative and peer support strategies; and (3) intrinsic motivation in the creative process of the video artefact. Reflections on the efficacy of the experience are based on data collected through

¹ Both authors contributed to the design and implementation of the research and to the writing of the manuscript. Laura Fedeli wrote paragraphs 1, 2, 2.1; Rosita Deluigi wrote paragraphs 3, 4, 4.1, 5.

classroom observations, a final questionnaire, and open feedback that students shared in a collective presentation of their group work.

Keywords: video production; co-teaching; student engagement; meaningful learning; hands-on workshop.

Abstract:

La progettazione e creazione di video da parte dello studente risulta una pratica ampiamente discussa in letteratura in riferimento alla significatività del processo di apprendimento in termini disciplinari (Sablić *et al.*, 2021), motivazionali (Carmichael *et al.*, 2018) e di attitudini collaborative (Hung *et al.*, 2004). L'articolo presenta gli esiti di un'esperienza di coteaching condotta sui corsi di Tecnologie Didattiche e Pedagogia Interculturale del corso di studi per Educatore Socio-Pedagogico. La proposta di un'attività laboratoriale basata sulla produzione video ha rappresentato lo stimolo iniziale e il mezzo attraverso il quale coinvolgere attivamente lo studente e favorire: (1) un apprendimento significativo interdisciplinare; (2) un processo di collaborazione attraverso strategie di supporto tra pari; (3) una motivazione intrinseca stimolata dal processo creativo dell'artefatto digitale. Osservazioni in classe e feedback degli studenti hanno consentito di raccogliere dati sull'efficacia dell'esperienza didattica.

Parole chiave: video come artefatto; co-teaching; apprendimento significativo; attività laboratoriale.

1. Introduction

Educational Technology and Intercultural Pedagogy are both courses included in the third and final year of the curriculum aimed at professional socio-pedagogical educators in the degree course in Science of Education (University of Macerata, Italy). Such students, as prospective educators, potentially access a range of diverse work contexts (communities for minors and young adults/for older people/for people with disabilities/for unaccompanied foreign minors; group homes, social and cultural animation centres; recreation and day care centres, etc.) where they will play a promoting role by ensuring proactive, safe and supportive learning opportunities for their benefit recipients. Digital and intercultural competences have multifaceted connections, since educators need to learn how to become ethically engaged citizens while taking advantage of the online social, interconnected world and the related digital competences (Vuorikari *et al.*, 2022). As stated by D'Olimpio (2021, p. 94), "The global citizen is someone who recognises others as embodying more similarities rather than differences to oneself, even while taking seriously individual, social, cultural and political differences between people". The article describes how the professors of the two different courses, run in the academic year 2022–2023, co-designed a practical workshop activity to involve students in an interdisciplinary approach framed in the collaborative production of digital artefacts. Such a strategy would help promote a meaningful learning context of action (Hakkarainen, 2011; Jonassen & Strobel, 2006) where students were supposed to create a final video output to train younger students on the same degree course (target group) in the core concepts of intercultural pedagogy. The final videos could thus represent not only the final step of a training process for the involved students, but also an online learning resource to be archived for the benefit of the student community.

International research literature (Hung *et al.*, 2004; Jonassen *et al.*, 2003; Kiili *et al.*, 2013; Shewbridge & Berge, 2004) suggests that involving students in the design and co-production of multimedia and/or multimodal learning materials such as videos and its preparatory artifacts (e.g. storyboard) can widen understanding of the subject matter, and that it is necessary for there to be a close interaction between the target disciplinary professor and the one who guides students in the development of the video production (Hakkarainen, 2011). Thus, opting for co-teaching revealed an effective pedagogical approach and teaching strategy to accompany students in a comprehensive process at the disciplinary, methodological and procedural levels thanks to active collaboration between the two professors from the design to the implementation step.

The workshop relied on the professors' previous experience in applying co-teaching in the two previous academic years (2020–2021, 2021–2022) where they could collect useful qualitative data and reflect both on the impact of that didactic strategy on the same cohort of students and on the professional faculty development opportunities (Deluigi & Fedeli, 2021; Fedeli & Deluigi, 2023).

2. The co-taught workshop

Within the didactic action, Laurillard (2009) describes how resources created by students themselves testify well to their contextual understanding of the conceptual nodes related to the subject matter.

In the workshop described here, students were asked to select a central conceptual node encountered during the Intercultural Pedagogy classes that was parallel to the course in Educational Technology in the same semester, and to go deeper in their exploration of such a conceptual unit by (1) activating a brainstorming process with peers; (2) developing an advanced targeted search through web resources; and (3) discussing critical and unclear concepts with both professors, directly during classes and/or through asynchronous channels (notes/comments in shared online process productions). Students' were asked to design and create a short video as a learning resource on the selected conceptual node to be aimed at younger students, an explanatory video that would serve as an orientation resource to access the Intercultural Pedagogy course. The request to deepen a specific disciplinary unit was facilitated by a guided recursive path in which students were asked to produce different artefacts. Student-produced videos were, in fact, meant as the final step of a process of self- and group reflection reified through preparatory and transitory artefacts comprising: (1) an idea organiser (a conceptual map or a mind map or a diagram) where disciplinary concepts find their place and position in relation to each other; (2) a storyboard that gives contextual meaning to a concept node through a direction line; and (3) a short video that narrates the concept thanks to a variety of communication modes and a process of transcodification (e.g. from visuals to written language).

A total of 31 students decided to take an active part in the workshop, choosing to work either in pairs or small groups (eight teams composed of two, three or four members) or individually (two cases).

At the organisational level, the workshop was introduced in an initial class where both professors were present with the aim of clarifying the objectives, the available equipment (group workstation desks, video cameras, video editing station, etc.) and the methodological approach. Students were informed about the available supporting communication channels (synchronous and asynchronous) with both professors during the development of the video project that would be run as part of the

Educational Technology course for a duration of about 21 hours in the department's TincTec centre² (Figure 1). Finally, students presented their videos and were engaged in collective discussion where they received further feedback.



Figure 1. Settings and production-based activities within the workshop

2.1 Video production and digital competence

Digital competence is an umbrella phrase which includes a variety of connotations that, along the decades, have been referred to as literacies affecting the dimensions of sources (information), format and communication (media), access and device (computer). At both the national and the international level, education systems are facing the need to encourage assessment procedures for digital competence as well as training opportunities for prospective teachers, educators and trainers in this direction (Fedeli, 2022; Tomczyk & Fedeli, 2022). In the Recommendation of the European Parliament and of the Council (2006), digital competence is defined as follows: “Digital competence involves the confident and critical use of Information Society Technology (IST) for work, leisure and communication. It is underpinned by basic skills in ICT: the use of computers to retrieve, assess, store, produce, present and exchange information, and to communicate and participate in collaborative networks via the Internet” (L 394/10). The recommendation, which is a reference document, underlines the need for a “critical and reflective attitude”, a focus of attention that persists and finds new balances in the research outputs and EU guidelines and frameworks that come in the following years. The new updated version of the European Digital Competence Framework for Citizens (DigComp 2.2; Vuorikari *et al.*, 2022) fully embodies that vision and brings a new section, “Examples of knowledge, skills and attitudes”, with the aim of providing clear and practical examples of what using technology with awareness means.

² The workshop could take advantage of the technological equipment at the TincTec centre (Research Centre of Teaching and Learning, Inclusion, Disability, and Educational Technology) located in the Department of Education, Cultural Heritage and Tourism (University of Macerata, Italy).

In the Italian education system, students following the Education Science degree course are trained to direct their action to a variety of target audiences (age range, social status, specific needs) who deal with technologies with different objectives (education, leisure, social promotion, cognitive rehabilitation, etc.) in a context in which technologies “become enablers”; “they are daily, ordinary and support the educational activity, first of all the activities directed to training and learning, but also administration by joining all school’s environments: classrooms, common spaces, labs, individual spaces and informal ones” (MIUR, 2015, p. 8).

Digital awareness is thus a transversal objective that embraces conceptual and procedural levels of acquisition for future educators. Setting authentic tasks where students act as producers of multimedia artefacts can be an effective challenging approach to allow students to apply digital competence in context-based didactic actions. The co-taught workshop required students to reflect on and practise different digital areas and specific competences (Table 1) through their engagement in the design, creation and discussion of three main artefacts: a map, a storyboard and a video. As synthesised in the following table, each student-produced learning output and the process to reach its definitive form are connected to DigComp 2.2 and highlight the macro level of interest.

Table 1. Overview of the competences related to the video creation workflow according to DigComp 2.2 (Vuorikari *et al.*, 2022)

DIGITAL ARTEFACT AND DEVICE/APP	COMPETENCE AREAS	COMPETENCE
Map: Flowchart maker and diagramming software – Microsoft Visio (integrated in TEAMS) CMap software	1. Information and data literacy 2. Communication and collaboration 3. Digital content creation	1.1 Browsing, searching and filtering data, information and digital content 2.1 Interacting through digital technologies 2.2 Sharing through digital technologies 2.4 Collaborating through digital technology
Storyboard: Storyboarding desktop app – CANVA Storyboarding tablet/iPad apps	2. Communication and collaboration 3. Digital content creation	3.1 Developing digital content 3.2 Integrating and re-elaborating digital content 3.3 Copyright and licences 4.2 Protecting personal data and privacy
Video: Microsoft PowerPoint as video editor Wondershare Filmora Adobe Premiere	3. Digital content creation 4. Safety 5. Problem solving	5.1 Solving technical problems 5.3 Creatively using digital technology

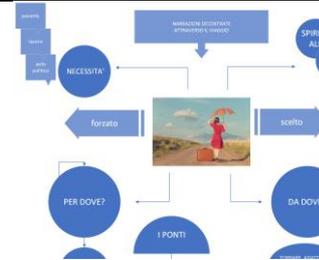
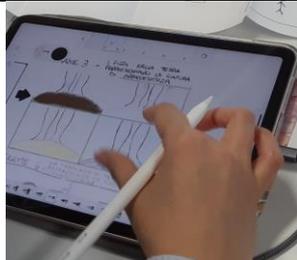
Some software was introduced by the professor to approach the different sequential (and recursive) steps of the process of video production. Students had the opportunity to know and practise digital map and diagramming software, flowchart maker app/software, storyboarding and video editing tools. All the technologies used were contextualised within the process of negotiations among peers and reflections on (1) the selection of subject matter concepts to organise initial ideas and build a set of connections among them (e.g. hierarchy, direction); (2) the analysis of media narrative options and

characteristics (what media, what sequence, etc.); and (3) the practice of video communication styles and modes to address the target audience (how to be consistent with the objective, how to send an understandable message, etc.).

Students not only had the opportunity to know different software, but learnt how to appreciate their affordances. They could share lessons learnt, collaboratively edit a common project (map and/or storyboard, video) and acquire a critical and open attitude to socialise their opinions/views. Such exchanges were run in and beyond each group work, since even students who worked individually benefitted from a continuous collective conversation flow during classes.

At the micro level, Table 2 show examples of artefacts and related experienced knowledge, skills and attitudes. Learning objectives, including in terms of performance, were triangulated with professors’ classroom observations during the development of the artefacts and student feedback collected by means of a final questionnaire.

Table 2. Examples of knowledge, skills and attitudes from DigComp 2.2 (Vuorikari *et al.*, 2022) triangulated with students’ artefacts at process level

	MAP	STORYBOARD	VIDEO
EXAMPLES			
KNOWLEDGE	Awareness of digital mapping tools used lets users share their working space and collaboratively edit the map/diagram.	Knowing about graphics software that can be used with different devices (PC, tablet, smartphone).	Understanding that images/photos and other features such as music and voiceover can affect the impact of a message. Awareness of the need to inform external actors involved and get their permission.
SKILLS	Searching the web for copyright free images. Ability to edit images. Considers balancing synchronous and asynchronous channels to give feedback to peers.	Ability to design a narrative sequence and creatively produce a story that is consistent with the objective.	Knowing how to create videos and export different file format. Ability to manage different settings/options to edit videos. Ability to edit and synchronise audio and video sources.
ATTITUDES	Weighing the benefits and risks of sharing an editing space and of letting peers modify your work.	Curiosity about affordances of different devices (PC, tablet, smartphone). Appreciating that it is	Being open to engage oneself in a video project by using one’s own voice narration and/or by video recording yourself.

		possible to be creative even if you are not an expert/artist. Inclination to reuse the storyboarding app/software for future projects.	Being available to embrace different perspectives to solve technical problems.
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The co-taught workshop represented a further step in a case study approach (Deluigi & Fedeli, 2021; Fedeli & Deluigi, 2023; Yin, 2013) to enable involved professors to collect enhanced data on the impact of co-teaching and the efficacy of peers' feedback and support in students' meaningful learning, and to investigate students' self-reflection on disciplinary competence development.

Three collection data tools were used: (1) an open-ended reflective questionnaire where the focus was on both the perceived usefulness of the co-teaching approach and collaborative group work and students' belief and esteem regarding their competence acquisition process; (2) class observation during the design and collaborative production process with the use of anecdotal notes; and (3) students' video artefacts as a source of analysis (at the content and narrative level). Students' perception of the effectiveness of the process in terms of acquired digital competences (knowledge, skills and attitudes) emerged thanks to the analysis of open answers to the direct question "What competences you believe you have developed during the video production-based activity and how specifically do you think you could improve them?" In terms of digital competences, we can isolate three main macro categories from the content analysis developed (Bardin, 1977): (1) technology and problem solving issues; (2) technology, motivation and creativity; and (3) technology and organisational aspects. A common perception was related to the challenge of autonomously creating a video product with the responsibility to create it as a learning resource for a specific audience, a demanding task, but feasible in the lens of a collaborative approach. All technical problems related to the use of software and/or devices were solved within each small work group and, if needed, within the whole group class, and by searching for online support services/communities. Students reported being able to overcome little tensions and anxiety related to a technical difficulty or to an organisational/communication barrier with a new attitude towards problems: they experienced that time and patience are relevant variables when working with technology. This is an interesting aspect related to the common digital multitasking students are used to, where the speed and automatism often do not help them to reflect on different options but instead push them to give up if the solution is not immediate. As for the connection between motivation and technology, this appeared to be mediated by creativity: most students stated that they were curious and enjoyed producing a video, but they did not expect that they could create something "tangible" and "meaningful" that would reify their interpretation of the subject matter. Besides, the artefacts gave each participant the chance to express themselves creatively and freely by choosing which part of the process they would focus on (the graphical aspect, the narration, the mixing part, etc.) and so improve their self-esteem: "for the first time, someone would read one of my stories and I knew I shouldn't worry about the risk of being misunderstood, but instead I would have done the best to make the story understandable, even keeping my 'style'. To be able to see that the video was appreciated and that all the small connotations I wanted to express were understood was really gratifying." The video project was also addressed as a

means of relying on the group on an organisational level; technology opened up new opportunities for collaboration (synchronous and asynchronous) among peers, but also between students and the two involved professors. Collaborative teaching offered students diverse opportunities to receive feedback (online and in face-to-face classes) and allowed them to integrate disciplines successfully (Dugan & Letterman, 2008). The video production-based workshop represented an opportunity for students to self-direct the design and creation of a learning resource while engaged in an enhanced collaborative setting where they experienced peer support and team-teaching. Students acquired a multiple perspective-oriented approach where they had to develop their critical views to create multi-representational outputs (digital artefacts) that could narrate their understanding of the discipline. Class observations highlighted how students' videos reified their creative and reflective learning in the realisation of a meaningful learning process (Hakkarainen *et al.*, 2007).

3. From meaningful learning to critical thinking

The students' feedback on the skills acquired, participation modalities and motivation reflected the initial questioning of the two lecturers who, in designing the experience, were guided by the concern to succeed in proposing a meaningful and engaged learning pathway (Griffith, 2022; Stein Dzaldov, 2018). During the final year of the Bachelor in Education, there is an even greater need to empower students with critical paradigms and useful tools to implement participatory approaches in a generative manner (Vittoria & Mayo, 2021). The training urgency is intertwined with a professionalising reading of the proposal in order to create a hybrid learning space (in the theory-practice spiral) and the activation of specific and transversal skills on which to base relevant paths for all those involved in the teaching action.

The interdisciplinary approach of deepening some of the key concepts of intercultural pedagogy was enriched by the involvement of numerous witnesses from the educational services, the use of a variety of materials and languages, and the realisation of workshop experiences. The different teaching modules allowed individual students to take a position in relation to what was discussed in the classroom, while it also proposed group work and democratic self-management. In this way, dialogue took place around the concepts introduced, as well as through direct experimentation with some participatory dynamics. Co-teaching allowed professors to observe and support learning processes that took very interesting forms in terms of the many meanings that emerged in the cooperative and co-teaching spaces. Moreover, the collective focus on the modes of discussion and presentation of the products envisaged by the course allowed professors and students to imagine divergent learning times, in stark contrast to and overcoming traditional didactic architecture (Biesta, 2014, 2017, 2021). This approach required investment and confirmed the need to prefigure educational relationships ready to embark on new trajectories, sometimes peripheral and more arduous to travel, based on reciprocity.

4. Which topics for which intercultural skills?

The topics addressed in the Intercultural Pedagogy course offered students the content to handle by means of technological mediation. In the pages that follow, we will set out the axes that were explored in greater depth, starting with the analysis of the videos produced.

The most recurrent area, presented in five videos, concerned the theme of the border, interpreted in a multitude of meanings. The definition of this area required the students to question critically the possible connotations attributed to physical, relational and metaphorical borders. Borders were explored as the margin, the limit, the bank, the frontier and the threshold, a place in which to search for complementary spatiality (Ortega y Gasset, 1997), to be inhabited with ulteriority. During the lessons, the use of narratives (silent and illustrated books, life testimonies) led the group to take a position on representations that circumscribed living environments in which the other is perceived as foreign, different, dangerous (Greder, 2008) and the process of integration assumed the reassuring boundaries of tolerance and assimilation. This prompted the students to question the numerous forms of representation that the term border takes on and to find narratives oriented towards the decentralisation of self and others in a double key: the personal-relational and the professional prefiguration. These two aspects have not been understood as two distinct identity places but as dimensions that coexist in the choice of becoming agents of change. The intercultural approach, in this sense, opens up to trespassing, to the crossing of new paths of research and discovery, and to the use of plural expressive languages (Cuccu, 2022; Gozzelino, 2020) in which different alterities intentionally and reciprocally come into contact.

Two working groups focused more on the concepts of culture, interculture and transculture in heterogeneous contexts (Bauman & Portera, 2021; Fiorucci *et al.*, 2017). Navigating through the prefixes to define certain educational logics and postures was essential to understand better the perspectives of each student in dialogue with others. During the lectures and group work, many dialectics arose on how to describe and exemplify concepts and, consequently, how to implement strategies referring to a multifaceted paradigm. The debate also covered the trajectory of the decolonisation of knowledge (Borghi, 2020; Burgio, 2022), opening up new avenues of investigation and seeking elements of reality on which to argue one's own ideas. The possibilities of inclusion and exclusion were dealt with, problematising the social structures that define culture as a national concept, dissipating diversity, especially when "others" are considered as a minority and dissimilar.

The theme of integration was more explicit in two video artefacts through active criticism, starting with the places and processes of integration and how they are designed in contemporary complex contexts. The direct interaction with the third sector (social cooperation and associations) during the lessons offered new challenges and horizons. These stimuli allowed educators to self-assess their knowledge, discussing stereotypes and prejudices and extending a reflection on the use of conscious language in heterogeneous environments (Lebedko *et al.*, 2014; Zabrodskaia *et al.*, 2021). The comparison with the development of integration legislation in Italian schools constituted an interesting case study (from terminology to strategies) with an excursus from "La via italiana per la scuola interculturale e l'integrazione degli alunni stranieri" (MIUR, 2007) to the current "Orientamenti Interculturali - idee e proposte per l'integrazione di alunni e alunne provenienti da contesto migratori" (MIUR, 2022). In an artefact realised individually by a student, intercultural mediation was analysed as a place of relationships characterised by a multi-sited dimension in which unthought-of modes of interaction can arise (Cima, 2009). The focus was on the plurality of educational places and personal background (cultural, values, social...) reinforcing the importance of taking into consideration the biographies of the subjects in the experiential space-time (past, present and future). It is therefore inevitable that we go through educational approaches in an intercultural

and transcultural key, passing from hybridisation to creolisation in which the traces of cultural distances and crossed identities are preserved. This dynamic is the result of a continuous process of strategic interaction. Diversities interconnect without getting completely lost; they generate meaningful interconnections and innovations in the context of global centre-periphery relations (Gutiérrez Rodríguez & Tate, 2015).

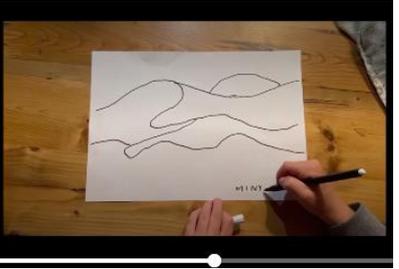
Finally, the transversal theme of plural and decentralised narratives was analysed more specifically in two videos. In fact, it constituted the leitmotif of the course, feeding the plural reading of the different intercultural dimensions, interweaving life stories, professionalism and situations in which welcome becomes physical and relational hospitality. The polyphony of voices and languages that characterised the co-teaching experience enriched the cultural, training and experiential heritage of future educators oriented towards challenging work fields in which the unexpected and the unprecedented will be a distinctive part of professional action. The possibility of listening to and sharing different stories and versions of the same story (Adichie, 2020) contributed to creating dialogic encounters in which we develop greater sensitivity in order to become bearers of interpretative thoughts and restless educational agents. We have therefore, as individuals and as a group, gone through a revision of paradigms, a shift in the centre of gravity of intercultural competence towards the exploration of an uncertain and provisional perspective, one that allows the creation of wide margins of transformative relationships and that does not close the door to self-experimentation.

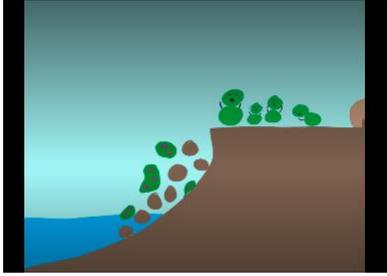
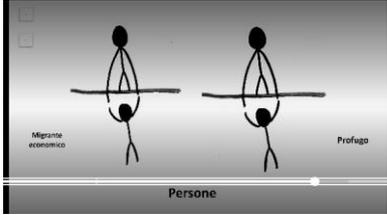
4.1 Creative storytelling: traces and fragments of reflexivity

The critical reinterpretation of the video artefacts proposed during the co-teaching (Table 3) highlights how the training solicited various intercultural competences (Deardorff, 2009, 2020). The participative approach was developed on a double track: that of the teaching and cooperative working strategies and that of the narrative methods of the topics chosen and critically analysed.

Table 3. Analysis of video artefacts

VIDEO	KEY CONCEPTS	TOPICS	ICONIC IMAGES
G.1	Borders	Focus on origins and the migratory journey to define certain aspects of identity. Need to capture originality through mediation without aiming at assimilation. Use of metaphor to represent the encounter.	

G.2	Integration	<p>Definition and evolution of the concept of integration.</p> <p>Animated representation of the different paradigms towards inclusion and introduction of a life story as an element of reality.</p>	
G.3	Culture, interculture, transculture	<p>Focus on novelty arising from complexity and critical reading of key concepts.</p> <p>Use of animation and realisation of a creative group product with their own bodies and natural materials.</p>	
G.4	Decentralised narratives	<p>Narratives of journeys through possibilities, dreams and challenging choices. Attention to the different voices and ways of telling stories in order to restore plurality.</p> <p>Use of readings and video interviews with the protagonists of the stories.</p>	
G.5	Borders and integration	<p>Deepening of concepts and their correlation.</p> <p>Animated representation of keywords and visualisation of dynamics.</p>	
G.6	Borders and interculture	<p>Deepening of concepts and their correlation.</p> <p>Use of metaphors and choice of thematic images to explicate themes.</p>	

G.7	Decentralised narratives	Creation of an original narrative on identity, differences, stereotypes, conflict and mediation. Graphic and musical realisation of the story with inclusion of reality elements on migration stories.	
G.8	Borders	Definition of the theme and openness to plural interpretations. Use of literary references and drawings made by the group representing areas of reality in which the theme can take on different meanings.	
Ind.1	Borders	Focusing on the various ways of experiencing the boundary between normative and reflexive items. Original narration with drawings made by the student with introduction of elements of reality.	
Ind.2	Intercultural mediation	Discussion of the topic with historical reconstruction and contextualisation. Introduction of new concepts and critical review by the student. Choice of significant images, interview excerpts and accurate selection of terms with reference to elements of reality.	

With reference to the competence framework outlined by Deardorff (2011), we can detect some significant evidence from the video analysis above.

Respect (“valuing of others”) was manifested in the collaborative and peer support strategies and in the choice of content of the media products, with the use of evidence-based elements. Self-awareness/identity (“understanding the lens through which we each view the world”) was deepened through the opportunity to present one’s own point of view and elaborate concepts in groups in order to argue them with the community. Seeing from other perspectives/world views (“how these perspectives are both similar and different”) was promoted through sharing one’s own experiences and analysing the perspectives of authors, testimonials, and people who have travelled migration routes. Listening (“engaging in authentic intercultural dialogue”) was the starting point for the co-

teaching experience in a mutual learning dimension. Adaptation (“being able to temporarily shift into another perspective”) manifested itself in group mediations to design a shared solution and in the choice of materials, and through different languages. Relationship building (“forging lasting cross-cultural personal bonds”) was reinforced within the co-teaching group, offering possibilities for further shared actions and friendly brotherhood. Finally, cultural humility (“combines respect with self-awareness”) matured through interactions, the use of decentralised narratives, plural scientific and literary reference sources, and interdisciplinary dialogue.

5. Conclusion

The co-teaching experience enabled the participants to increase their awareness of living in complex scenarios where critical skills are needed, opening up to dialogue and adopting an ethical posture when implementing educational interventions.

In addition to the intercultural skills deepened and experienced, the workshop proposal required the student community to explore different dialogical and participatory methodologies (Deluigi, 2015, 2017). The mirroring between the topics dealt with and the relational and didactic strategies deployed during co-teaching was clearly expressed by the students in the feedback questionnaires in response to the questions: “If you had to describe how you experienced the co-teaching workshop, what would you say? Please express your feelings/viewpoints freely, indicating the aspects that were relevant for you” and “Free comments”.

Participatory processes and dialogue practices were supported by freedom of thought and expression, as well as critical autonomy encouraged by a cooperative and experiential approach. “I felt very free to express what I thought and to think critically. I was very involved; in fact, every Tuesday I was totally immersed in the project without realising how much time was passing.” “It was a project that touched on many important aspects, from the themes [to the possibility of] being able to work in a group, giving us full autonomy on how to work, but always offering guidelines that allowed us not to go off topic. Another aspect was the availability of professors involved, who were always ready to provide us with support. This made me realise even more how important it is to accompany a person on a path and not to replace him/her.”

During the co-teaching experience, the group atmosphere facilitated the meeting of identities, roles and student-professor communities that supported commitment and motivation to take part in the learning experience. “It was tiring as much as it was beautiful, tiring because sharing creative thinking together with others is really difficult—the relationship part is definitely what challenged me the most; beautiful because the creative project with the topics we are studying is really stimulating. A real booster”. Transversal and collective skills were promoted in the working groups. The students recognised them as an essential part of the community perspective, increasing the space for acting together. “It stimulated us mentally, creatively to be participants, made us experience first-hand, measure our limits, stimulated us to ‘trespass’ to find a better ‘We’ on the other side than the one before.” “I had the pleasure and the surprise of being able to work in a group composed of people who were totally different from me and from each other. This allowed me to interact with them, to form new friendships and seek balance in the most critical moments.”

It was also important to dwell on the need to communicate with plural languages and tools the experiences realised by identifying their key points. “[...] More than anything else, I was passionate about this work! The concepts are very interesting: they open wide horizons, and being able to explain

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QTimes – webmagazine

Anno XV - n. 3, 2023

www.qtimes.it

doi: 10.14668/QTimes_15323

them in an original and creative way motivated me a lot. Technologies are certainly a great tool through which we can ‘mediate’ our knowledge.”

Finally, the discovery and exploitation of the resources (human, relational, scientific...) came through the commitment to move towards thinking freely, autonomously and creatively. “The feeling I perceived during the drafting and creation of the project was that we students were creating something from scratch with some guidelines suggested by the professors, but then 99 per cent of the work was done by us putting in all our skills, difficulties, and anxieties.”

Going through meaningful learning experiences means testing ourselves with the plurality of languages and tools with which we can shape critical thinking. It calls for the responsibility to position oneself consciously from an educational and training perspective. Intercultural ideas guide practices and draw inspiration from them. Offering new individual and cooperative forms of narration of dynamic and complex content is certainly a path to be pursued with creative and participative processes in which co-designing starts with the sharing of thought and the experience of reflexivity.

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