


BORBOLETANDO PROJECT: STORYTELLING IN VIRTUAL MEDIA – AN INNOVATIVE PROPOSAL

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ABSTRACT

This article deals with the "Borboletando Project: at home you also learn!", as an example of a successful experience that unites the art of storytelling in the continuum of informal education, enabling, in a playful way, the learning of themes focused on reality and everyday issues that involve families, students, teachers, or anyone interested in listening to stories and learning in a pleasurable way. The art of storytelling is an ancestral activity, but it arouses fascination even in a society mediated by digital technologies, enabling educational/pedagogical experiences in virtual networks. The Project emerged in 2020 and according to the author she was sensitized by the pandemic to the fact that she saw children, especially young ones, being cloistered indoors without being able to visit relatives, friends, colleagues, and often only in the company of their parents. The name of the project was inspired by the metamorphosis of the butterfly, first – a caterpillar – passing from leaf to leaf in the garden, and then trapped in the cocoon. The research has the following objectives: to analyze the Borboletando Project in the context of educational innovation; describe some experiences with storytelling promoted by the project; present the stories and memories of the protagonists about their experiences in the Project. The methodological path started from a qualitative research, based on Minayo (2002), in which a content analysis was carried out based on Bardin (2011). To this end, a semi-structured interview was applied and oral life histories of the research subjects were collected - students of the teacher training course in the scope of Pedagogy at the Federal University of Piauí (UFPI). The Project brings playful alternatives using diverse materials, creativity

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and innovative practices from traditional educational resources (storytelling, music, visual arts, among others). This sharing allows parents and the school to suggest activities in which the child gains wings becoming the butterfly. It's been 4 (four) years of a project that offers some types of storytelling: storytelling itself through videos and animations. It expanded the educational and pedagogical possibilities provided by storytelling in virtual networks, as a university extension providing the community with the opportunity to participate with suggestions for specific themes. It is also a space for successful experiences for students at the Federal University of Piauí (UFPI).

Keywords: University extension, Educational innovation, Borboletando Project, Storytelling.

INTRODUCTION

This text deals with storytelling in virtual media. It is based on the premise that the Knowledge Society, since the beginning of the 21st century, presents social interactions mediated by technologies that have been intensifying as electronic communication devices have been modernized and their cost has been cheapened, making them accessible to a greater number of people. Concomitantly, in recent years, the *Internet* has also become popular, allowing a greater number of virtual interactions in various areas of human activity, and Digital Information and Communication Technologies (DICTs) have become part of the daily lives of individuals.

In this sense, education, whether formal or informal, has been affected by the development of DICTs and this requires schools and universities to place themselves at the center of this profound transformation that affects society as a whole (Delors Report, 1998, p. 190). This, both in the sense of favoring a critical reflection on the situation of education in the face of this challenge, as well as adopting new pedagogical perspectives in this context. Therefore, one cannot lose sight of the fact that the social interactions allowed by DICT are embedded in an educational character and that instead of denying this reality, it is necessary to understand it in order to use it properly.

From the pedagogical and methodological point of view, one way to respond to the educational demands driven by technological mediation in the educational area is the recognition that the Project provides the opportunity to use "active methodologies" in this scenario. (Bacich; Moran, 2015). It is in this context that storytelling is situated, a pedagogical resource used since ancient times by humanity and which is currently an activity also carried out in virtual environments, with educational potential.

To this end, it was decided to write an article with direct and indirect documentation (Lakatos; Marconi, 1999) seeking a bibliographic review, of the "narrative review" type based on Cavalcante and Oliveira (2020), densified by a documentary analysis (Pimentel, 2001). The content analysis of the students' life stories was based on Bardin (2001) who enabled the development of some categories of analysis.

In this sense, the research arose from the following questions: what is the "Borboletando Project"? How was the Borboletando Project developed? What are the main experiences promoted by the Project? What do the investigated students tell about their experiences in the Project? Therefore, this study aims to: analyze the Borboletando Project in the context of educational innovation; describe some experiences with storytelling

promoted by Borboletando; present the stories and memories of the protagonists about their experiences in the Project.

The discussions raised in this article were supported by authors such as Moreira (2015), Bacich, Tanzi Neto and Trevisani (2015), Antoni Zabala (1998), among others. The text was structured in order to provide reflections on education in the context of the knowledge society, on the resources used for educational innovation in the virtual environment, the organization of didactic sequences with the use of a You Tube Platform channel, which produces content involving storytelling, interviews with participants, and some successful experiences told through stories and memories of students from the University's courses Federal University of Piauí who participated in the Project.

EDUCATION IN TIMES OF TECHNOLOGY AND THE KNOWLEDGE SOCIETY

The current context is inserted in a society mediated by digital culture. This was more striking from the beginning of the twenty-first century due to the development of the internet, which contributed to the expansion of the use of digital technologies in various areas and contexts, using different devices and means, in interactions that dissolved the boundary between physical and virtual spaces (Almeida, 2018).

These new forms of interaction demand new knowledge and new skills that go beyond the mastery of technology and its languages, but require new ways of positioning oneself in the world. In this, it is considered that education has an essential role, as it is an area that has the function of providing teaching and learning opportunities for subjects in an integral view, developing knowledge that meets the human dimensions so that they can prepare themselves to respond to the challenges that society imposes.

Providing individuals with the opportunity to prepare to live in this society requires rethinking the conceptions of education, teaching and learning, as well as the other elements that permeate the process of teaching/learning/learning, since several possibilities of educating and learning are unveiled with the advent of technological mediations. In this sense:

[...] the new conceptions about education, the revisions and updates in the theories of development and learning, the impact of information and communication technology on the teaching and learning processes, their methodologies, techniques and support materials [...] outline an educational scenario with requirements for which teachers have not been and are not being prepared. (Brasil, 2000, p. 5).

The concern with this new educational scenario was already expressed in the Delor Report (1998), when it points out the four pillars of education for the 21st Century: learning to know, learning to do, learning to live together/learning to live with the other and learning to be (UNESCO, 1996) and which lead to the envision of education as a multidimensional process, continuous and that also occurs outside the school. When observing these learning needs from the use of technological resources, it can be said that although resources of this nature were already used before, it was from the COVID 19 pandemic that searches for new ways of educating in the context of social isolation in which remote teaching was used intensified. In view of this, there was a growing interest in knowing the active methodologies, which in this context proved to be the most appropriate.

According to Bacich and Moran (2015), the study of these active methodologies, mainly through the use of digital technologies, is not recent and dates back to the beginning of the insertion of computers in school, which occurred at the end of the twentieth century. This is because in the context of a digital culture, it is not enough just to provide students with knowledge that leads them to operate with technologies, but to enable them to be protagonists of their learning processes and for classes to be experiences that awaken creativity and autonomy.

Thus, it is not only a matter of inserting digital technologies in the educational context, but of rethinking the role of education in the face of a new scenario, in order to build a critical posture in the face of technological innovations. We agree with Almeida (2018, p. 16), when he argues that:

It is necessary to reinvent education, analyze the contributions, risks and changes arising from the interaction with digital culture, the integration of DICT, resources, interfaces and media languages into pedagogical practice, explore the potential of integration between professional, cultural and educational spaces for the creation of authentic learning contexts mediated by technologies.

Thus, engaging students in teaching and learning processes mediated by technologies requires reconfiguring the way of teaching, experiencing methodologies consistent with digital culture, in which the relationships established between school times and spaces change. In this sense, active methodologies are presented as one of the possibilities, as these:

[...] These are teaching strategies focused on the effective participation of students in the construction of the learning process, in a flexible, interconnected and hybrid way. Active methodologies, in a connected and digital world, are expressed through hybrid teaching models, with many possible combinations. (Moran, 2018, p. 39).

From this perspective, it is understood that there is a diversity of methods associated with active methodologies, if the methods that boost the development of autonomy, learning and the learner's protagonism are considered in this list. In this sense, the "flipped classroom, shared classroom, project-based learning, contextualization of learning, programming, hybrid teaching, *design thinking*, STEAM curriculum development, game creation, among others" (Almeida, 2018, p. 17) can be cited as an active methodology, from the perspective of problematization of learning. It is also possible, regarding the principles of the active methodology, that teachers develop other methods in addition to those described.

In this context, how could the education that is processed through video platforms be situated? To answer this question, it is necessary to turn to Libâneo (2010), when he classifies the modalities of education into formal, informal and non-formal. Allied to these various fields and/or modalities in which education takes place, it is also necessary to understand that learning occurs in different ways and that for this very reason different techniques and procedures can be used, in order to achieve the proposed learning objectives. When active, personalized and shared learning is considered, it is considered that it increases the cognitive flexibility of the subject who learns. Such flexibility can be defined as "the ability to alternate and perform different tasks, mental operations or objectives and to adapt to unexpected situations, overcoming rigid mental models and inefficient automatisms" (Almeida, 2018, p. 37).

Inserted in the context of a knowledge society, in which they are rapidly updated, active learning imposes itself as a necessity, so that changes in learning dynamics impel us to develop active methodologies, using, among others, virtual media and DICTs. And this means "reinterpreting conceptions and principles elaborated in a historical, sociocultural, political, and economic context different from the current moment" (Almeida, 2018, p. 18).

It is worth remembering that in the classification proposed by Libâneo (2010), there are still no references to education that occurs unintentionally in virtual media and especially in social networks. So, what is defended here is that when carrying out social interactions, whether face-to-face or virtual, it is a learning situation, whose processes are multiple, open, continuous and hybrid, reaching informal, non-formal modalities of education.

Thus, parallel to the school processes of education, there is also learning by other means that are seductive and adapted to the needs of each individual (Almeida, 2018). It is

in this context that the learning that can occur on virtual platforms and that are the object of this study is situated. And in this case, it can be said that in relation to video platform channels, some have educational intent and others have entertainment intent, even so, they educate informally.

STORYTELLING AS A PLAYFUL TEACHING AND LEARNING RESOURCE

When it comes to education, regardless of which modality it occurs, one of the important assumptions is to be clear about what is considered learning, that is, under which reference it is being taken, since different currents of thought will respond in different ways to the question about how people learn or at least, about what are the indicators that there has been learning.

On the other hand, there is the perception that those who work in formal education need to take into account that in the social context in which we find ourselves, learning also advances efficiently outside the walls of the school (Moran, 2015, p. 46), whether individually, in groups or tutorials. In this case, it is necessary to consider the learning that occurs in virtual media, not to compete with the school, since it materializes a conquered social right, but to collaborate with it. Among these learnings, we can mention those that occur through storytelling in virtual media.

In this regard, it should be noted that storytelling is an ancestral art, through which man can continue his culture and transmit his discoveries and experiences. Therefore, it can be said that teachings mediated by oral narratives are timeless and, if they have enchanted children since time immemorial, they will continue to enchant the children of future generations, even in times when everyone is immersed in a world permeated by technology (Dohme, 2008).

It is a fact that this ancient art has entered schools, but its use as a pedagogical activity does not go far beyond the purpose of collaborating with the formation of readers, which in itself has its relevance. However, the other potentialities of this artistic activity are generally not taken into account, such as conveying a message studied by the adult and that is appropriate to the moment and the child's needs to broaden his or her vision of the world (Dohme, 2008, p. 19).

As already highlighted in this text, the world is complex and mediated by technologies, specifically DICTs, in which children need to be prepared to face the challenges imposed on them. Through storytelling, it is possible to envision a way to

dialogue with children about these challenges, as it is understood that this art involves aspects related to Psychology, Education and Linguistics, as well as non-verbal languages, ethics and cybernetics (Dohme, 2008, p. 20).

The effects of the intertwining of storytelling with the various areas of knowledge can be dimensioned in several aspects. In the work "The Art of Storytelling", by Malba Tahan (1964), at least five aspects of the importance of storytelling are raised: the recreational, the educational, the instructive, the religious and the physical. Among these, the educational aspect stands out, which is related to the expansion of children's language, the stimulation of intelligence, the acquisition of knowledge, socialization, respect for differences, the formation of social and moral habits and attitudes, the development of sensitivity and imagination, memory and attention, and also arouse interest in reading. In the same direction, Dohme (2018), adds, in addition to those mentioned, the development of critical sense, observation and creativity.

It is reinforced that children, like most adults, like to listen to stories and this becomes a preponderant factor in a communication process, as it can constitute a channel for communication between adults and children. Storytelling favors affectivity and awakens trust, increasing the possibility of dialogue, making communication clearer and more productive. (Dohem, 2008, p. 30). It is necessary to remember that through stories one can explore a variety of themes and with that, also express the most varied messages. Thus, it is possible to send messages in a way that children understand what was meant. Therein lies the educational character of the stories.

Thus, from a pedagogical point of view, the exploration of storytelling has the opportunity to address topics such as discrimination, prejudice, among others, as well as to favor positive and necessary values for the construction of a more humane, ethical and just society.

One of the questions that arises in the face of the complexity of society in the twenty-first century is how to establish a dialogue with children in order to make them aware of the challenges and uncertainties to which they are exposed, since they do not have the emotional maturity to do so. In this context, storytelling is one of the educational alternatives, as it makes it possible to contextualize values and through the characters (fairies, witches, animals and other fantastic beings) involved in the narratives give vent to the anguish and concerns of children. It can be said that in the act of storytelling there is also an underlying psychological process involved (Dohme, 2008).

Another aspect that is worth raising concerns the textual genres related to storytelling. Among these genres, fairy tales, fables, legends and myths stand out. According to the aforementioned author, fairy stories are more suitable for young children, while for children over seven years old, fables, legends and myths are recommended. Dohme (2008) also points out that it is not the fact that older children do not appreciate fairy tales, but it is the younger ones who do not understand the meaning of fables, legends and myths.

In general, fairy tale narratives allow children to rework their emotions, including fear and anguish, since in this genre protagonists are presented who face various evils, whose plots are concluded with happy endings. Furthermore, fairy tales also have Manichaeism as one of their characteristics, which makes the characters presented always good or bad, leading children to understand the messages of the stories more easily, since the behaviors of their characters are predictable (Dohme, 2008).

In addition to the eminently educational character (insofar as they reflect on values), there is a psychological sense that runs through the stories told, especially with regard to fairy tales and myths. Both express the way of seeing and understanding social phenomena in different cultures. Thus, through archetypes, myths express the imaginary that inhabits the collective unconscious, concepts worked by Carl Jung (*idem, ibidem*) and that help to understand patterns of behavior common to different cultures, such as the role of the mother, the father, etc.

Another narrative genre that is used in storytelling is the fable. It differs from fairy tales in that it takes place in environments free from external pressures, since it aims to highlight social relations and generally points to virtuous actions. In fairy tales, the characters present nuances of personalities that express easily recognizable stereotypes associated with human personalities. (Dohme, 2008, p. 53)

For the same author, by putting social relations on stage, in plots whose outcomes culminate in fair solutions, fables instigate reflection on values and patterns of behavior, operating with both psychological and ethical references. It is these characteristics that accredit fables, which have been appreciated by society for centuries, to conquer educators and students even in an era mediated by digital technologies. The same understanding of these functions can be used in relation to the folk tales and legends explored by the Project.

There is yet another aspect that permeates storytelling and that deserves to be highlighted: it is the ethical sense that stories contain. Related to the way the individual

behaves towards the other, whether in relation to the family environment or in society, that is, in relation to the search for personal fulfillment, the ethical sense present in the narrated stories emerge in the face of the characters' conflicts, when they are placed in situations in which they have to make fair decisions, that do not harm others. These are situations that permeate the human trajectory and require individuals to operate with moral virtues. For Dohme (2018), virtues are not products of human nature, but habits that can be taught through instruction, exercise and training, with storytelling being an appropriate tool for this purpose.

Once the social, pedagogical, educational, psychological and ethical meaning involved in the storytelling process has been discussed, it is worth discussing aspects related to the qualities of a good storyteller. According to Malba Tahan (1964), in his work "The Art of Storytelling" these are the characteristics that attest to the qualities of a storyteller: feeling, or rather, living history; to have a lively, ardent, suggestive expression; narrate naturally, without affectation; know, with absolute certainty, the plot; dominate the audience; tell dramatically (without exaggerated theatrical character); speak with an appropriate, clear and pleasant voice; avoid or correct diction defects; being restrained in gestures and being moved by one's own narrative.

In turn, Dohme (2008) highlights three factors that can lead storytelling to generate bonds between the teller and the listener of the stories, improving the performance of the activity: the location, the distribution of the narrator and his audience, and the narrator's posture. As for the place, the author points out that it should bring in its composition that awaken fantasy and magic, such as rooms with cushions, simulation of a magic carpet, multicolored veils, etc. The environment may also contain only one prop and gives as examples, "a candle in a darker environment, for example, or a fairy hat waiting for the narrator". (Dohme, 2008, p. 102).

Thus, in general, it is understood that stories, given their functions, whether "to help emotional stability, to incite imagination, attention and critical sense, or to form narrative competence, or to motivate reading and to help the formation of a scale of values" (Dohme, 2008, p. 51), have conquered their space at home and at school and now it can be said that they also have their place assured in the media social networks, since it is becoming increasingly common for platforms such as *You Tube* and *Instagram* to have channels and pages dedicated to this artistic activity. In this case, a range is opened to think about the work of the educator in virtual media.

DIDACTIC SEQUENCES AS A FORM OF ORGANIZATION OF THE TEACHING WORK

In view of what has been exposed, it is now appropriate to reflect on the work of the teacher in the context of digital interactions and having active methodologies as a teaching-learning assumption. When dealing with the teaching process in technology-mediated environments, two aspects related to didactic action are mentioned: space and learning time. It is a consensus that these are operated in different ways throughout the history of education, since teaching has not always occurred in a specific place such as the school, as well as the use of school time has not always been by specified shift.

In this sense, Zabala (1998) recognizes that the use of space occurs as a result of the way in which teaching and its social function are conceived. Thus, changing the conceptions of teaching and the function it represents for society, the way in which space is used changes. This theme begins to present itself as a problem when "the protagonism of teaching shifts from the teacher to the student. [...] This simple displacement calls into question many of the usual ways of relating in class, and considerably questions the scenario". (Zabala, 1998, p. 158). This is when it comes to the physical space from which teaching takes place. In the case of the reference to the classroom/formal education, this displacement of protagonism requires a new way of organizing desks and other furniture or the move to other environments outside the classroom. Within the scope of the theme under discussion, it is relevant to draw attention to the significance of space in times of hybrid teaching and/or remote teaching. In this case, the need for a comfortable and appropriate space for the student to learn remains a presupposition, but it is also necessary to reflect on the virtual space. This, in addition to all the technological apparatus necessary for access to the platforms, requires the construction of an ethics of coexistence and that concerns how to behave, in general, in the face of virtual interactions.

Analogous to the discussion about space, there is a concern with the management of teaching-learning time. Time management is related to teaching planning, since if the time of teachers and students in the classroom is well used, the activities will be developed more efficiently. In the case of the use of active methodologies, effective planning and management of time and space become necessary conditions for the operation of the proposal (Gonçalves; Silva, 2018). Just remember, for example, the shared classrooms, in which the use of time and space has to be meticulously planned.

In this sense, it is necessary to think about how to plan and how to organize the use of this time and space, without forgetting that these elements assume different

configurations depending on the methodological proposal adopted. Thus, the types of activities and the way in which the teaching units are articulated form didactic sequences that reveal the chosen teaching conceptions. Didactic sequences can be understood as the way of organizing the content to be taught, constituting an "articulated set of ordered, structured and articulated activities for the achievement of certain educational objectives, which have a beginning, middle and end and which are known by both teachers and students" (Zabala, 1998, p. 18). The same author points out that there are conditioning elements in the organization of these didactic sequences, including with regard to the space where they will be developed, as well as the social pressures and available resources.

Regarding the didactic sequences, it is necessary to question their potential to favor greater significance of learning for students, especially if the starting point is active methodologies and also take into account learning as an individual construction, but which is effective with the mediation of other people. In this perspective, Zabala (1988) points out indicators that can collaborate in the elaboration of didactic sequences, namely: the students' previous knowledge; the significance and functionality of the contents; the level of development of the learners; the creation of zones of proximal development, the ability to provoke cognitive conflicts; that motivate students to learn new knowledge; that promote self-esteem and self-concept and stimulate the ability to learn how to learn.

Thinking about planning and management, whose didactic sequences respond to these indicators, storytelling can be inserted as an active methodology, not only as a way to enrich the conduct of the teaching-learning process, but in the sense of advancing towards a posture in which "gradually the educator positions himself as a mediator, a partner in the construction of knowledge that is not at the center of the process". (Almeida, 2018, p. 22). The centrality of this process is up to the students and the relationships established between him, the educator and the object of knowledge.

According to the aforementioned author, in a context in which mediation is privileged, whether by the educator or by other peers and resources, the sharing of information in time presents itself as a key to learning, and the combination of digital technologies and active methodologies constitutes a pedagogical innovation. Thus, if before the pandemic period resources such as discussion lists were already used, forums, among others, after this event, the use of communication applications (*Hangouts, Spyke, Meet, What app, etc.*) was *intensified* that "facilitate the interaction of groups, the discussion of projects and ideas, the presentation of results and also more personalized guidance (Almeida, 2018, p. 50).

In the same way, social isolation has intensified the use of social networks such as *Instagram, Facebook and You Tube* not only for communicative purposes, but also as a form of entertainment and permeating these purposes there was the dissemination of ideas and information, characterizing informal education.

In this way, several channels and pages dedicated to storytelling emerged, among which the channel of the "Borboletando Project: at home you also learn!", which will be presented here as a way of educating oneself informally.

THE BORBOLETANDO CHANNEL: AN EXAMPLE OF THE USE OF SOCIAL NETWORKS IN AN EDUCATIONAL WAY

In this section, the "Borboletando Project: at home you also learn!" is presented, which is in its 4th edition, as shown in the photo that follows in the continuum of this text, in which a student of pedagogy – PRIL/UFPI presents the project. In the last two editions, the Project began to have a partnership with the "Institutional Program for the Promotion and Induction of Innovation in the Initial Continuing Education of Teachers and School Principals (PRIL)", hereinafter referred to as the **"Institutional Program for the Promotion and Induction of Innovation in the Initial Continuing Education of Teachers and School Principals – PRILEI, which "aims to foster the offer of innovative undergraduate courses and continuing education for basic education professionals who work in the initial stages of teaching".**

PRILEI is an amendment to the PRIL Institutional Program for the Promotion and Induction of Innovation in the Continuing Education of Teachers and School Principals, emphasizing in the participating degree courses, integral education as a fundamental dimension of the training itinerary. (CEAD, 2024, p.1).

The "Borboletando" Project... At home you also learn!" began in 2020, as part of the university extension of the Federal University of Piauí (UFPI) - "In Search of Extensionists to Confront the Coronavirus" of the Dean of Extension and Culture (PREXC) of this university. The objective of the productions presented through the Project is to provide the development of activities aimed at pedagogical incentive in the virtual sphere. It brings innovations through the use of techniques considered traditional such as storytelling, music, games, among other educational resources, associated with digital technologies, mainly due to the COVID 19 pandemic period, the year in which the project under analysis was created. Therefore, within the scope of the planned extension actions, the PRIL (current

PRILEI), was created and so far coordinated by Profa. Sandra Lima de Vasconcelos Ramos, who explains in an oral interview the direction of the videos, demonstrating that they reinforce the dynamics of education, using regional elements that facilitate understanding. According to the coordinator:

The main characteristic of the stories is to address current and relevant themes, involving children from Early Childhood Education and the early grades of Elementary School. The video classes bring storytelling, music and guidance for pedagogical activities on the YouTube channel (Professor Sandra Ramos, 2024).

There are many characteristics that make it possible for Borboletando to be categorized as an educational innovation, one of them is the interactivity in relation to the choice of themes, with the participation of families, the community in general. For example, there is the fulfillment of a direct demand from teachers in the municipal public network of Teresina-PI. The first three stories deal with Piauí legends, honoring the month of Folklore. According to the Coordinator "The stories address current issues, and can be used by the community in general, inside and outside the school". The Borboletando project uses creativity, flexibility, seeks to listen to the community to address issues considered complex in order to facilitate discussion about current problems.

Borboletando brings innovation and creativity through traditional resources associated with digital technologies, art and inclusive education for the training of teachers and school principals, being one of the pillars of action of the current **PRILEI**. Check out the presentation of the project and the videos published on the channel.

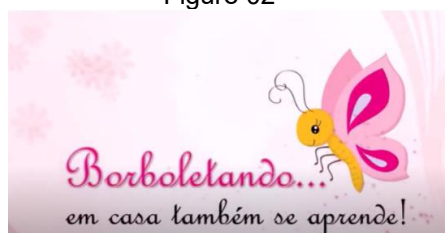
Figure 01 – 4th Edition



Fonte: <https://www.youtube.com/watch?v=---cdFAeGtHA>, 2024.

Initially, the Project aimed to make storytelling videos available to children aged 3 to 7 years who were in social isolation as a result of the COVID-19 pandemic (Borboletando, 2022).

Figure 02 –

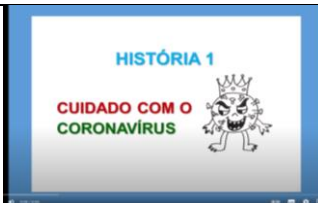
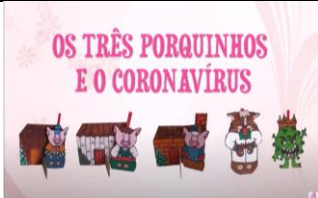


Source: "Borboletando" Extension Project: check out videos of history 8 and 9. 2024.

In this initial period - 1st Edition, the following productions can be confirmed on the Youtube channel - 23 with 13 story videos; the second Edition presents 10 productions, four of which are story videos; the third Edition 16 productions, with six video stories and participation in Children's Literature events – Feira do Literatura Piauiense (FELIPI); the fourth Edition presents 15 productions, with three videos and two participations in events such as FELIPI and the Piauí Book Fair (SALIPI).

The other productions are subdivided into videos of participation by PRILEI students, eight Shorts, events and workshops, dissemination videos, animated poems, study cycles and seminars, storytelling, presentation of new characters, video classes, testimonials from PRILEI students, employees and people from the community and interviews for media outlets. Currently, the Project has 1,230 (one thousand two hundred and thirty) subscribers, offering 76 videos, with 44 thousand two hundred and fifteen views in total. As an example, two samples from the 1st Edition of 2020 stand out.

Table 01 – Sample of productions of the 1st Edition

Name of the Story – 1st Edition	Number of views and year
	2,833 views Apr 20, 2020.
	8,399 views Apr 22, 2020.

Source: Project "Borboletando... at home you also learn!" Story 02 The three little pigs and the coronavirus, 2024.

Videos, as artistic productions, integrate physical resources, mostly reusable material integrated with technological resources. The first are related to the making of the characters

and the second concerns the recording and editing of videos whose stories are told through the reused materials.

Of the stories posted, the tales and legends stand out here, as the videos analyzed are presented in a language accessible to the child and always have an educational intention, such as care related to the prevention of diseases, as well as situations that can be dangerous for children, as in the case of the story "The Nut with the Gold Tooth", adapted in video form with the title "Pippa, Luca and the Golden Tooth Nut".

It is also added that the stories told, it can be said that "the stories provide a context with which to work in different ways, making children invited to create". (Dohem, 2008, p. 138). Thus, several possibilities are opened up for the creation and recreation of what the child watches, as well as for parents and teachers to explore the videos didactically. The channel also provides didactic sequences that can be used by educators in order to organize a more consistent educational practice.

The didactic sequences offered by the project are presented as an option to develop the activities and explore the videos, seeking to respect the learning time, as well as the children's interest in each story, thus facilitating *feedback* on the intended objectives. By way of understanding this *feedback*, there are other videos on the channel that show the view of children, parents and teachers regarding the result of the work developed.

THE BORBOLETANDO PROJECT: DEVELOPING SUCCESSFUL PRACTICES WITH STORYTELLING

The intention of this research, with regard to the construction of autobiographical narratives, is based on the understanding that as human beings there is no neutrality, and it is necessary to seek ethics and responsibility within the scope of beliefs and ideologies, which are the responsibility of the family and not the imposition of educational institutions and spaces. It is necessary to know subjectivity in order to have greater respect for individuality in the collective context, in decision-making with regard to the teaching and learning process as a responsibility of the school, but understanding that at home one also learns. In this sense, we sought to analyze the autobiographical narratives – formative life stories.

In autobiographical narratives, there is a view of the individual in the context of application in a collective environment, which needs to be cooperative, ethical and that promotes effective learning in a meaningful way. By presenting the experiences that follow,

and the history of the project through autobiographical narratives/life history, what Sousa (2007, p. 63) On remembrance and/or memory:

Memory leads the subject to observe oneself in a genealogical dimension, as a process of recovery of the self, and narrative memory, as a significant turn, marks a look at oneself in different times and spaces, which are articulated with memories and the possibilities of narrating experiences.

According to Souza (2007), in general, the studies of life histories in the educational field are more centered on the person of the teacher, with emphasis on the subjectivities and identities that these narratives entail. In this study, we have the differential of seeking in the life stories of students the personal memories, academic experiences and their desires for initial and continuing education present in the narratives of these students. They take a position on how important these experiences are, the valuation of the university institution in their lives, the extension experiences and present the training that builds their personal identities and future education professionals, thus contributing to the construction of this study. The life stories/autobiographies make explicit the importance for these students of studying at the Federal University of Piauí – UFPI; the dream of a higher education; the relevance of UFPI for the teaching of Piauí; the realization of the tripod: teaching/research and extension by managers and professors of UFPI and, in the case of Borboletando, by CEAD/UFPI/PRILEI. The stories and memories of the students stand out:

Table 2 – Students' stories and memories – successful experiences with the Borboletando Project



Life stories – participating in Borboletando

I was introduced to the Borboletando Project, even without understanding how everything worked, I seized the opportunity. **I was happy to be able to participate in the Piauí Literature Fair in the Riverside Shopping space and helping our coordinator Sandra Ramos with playful activities for the children who visited the Borboletando booth, and the understanding of the importance of storytelling. The Borboletando Project has a beautiful work through Storytelling the stimulus it causes in the transformation of the child's cognitive and imagination, today I am an intern in early childhood education and a scholarship holder in the early years of Elementary School, from time to time when it is up to me I show through the observations learned by Borboletando the Storytelling and, also, in the production of stories based on the real facts of the students I live with. Anyway, I have a lot to learn and say that these extension activities complement and sharpen our usefulness as pedagogues and teach how we should act in the physical, cognitive and socio-emotional development of children.**

I joined the "Borboletando" project with the aim of being able to understand more about the storytelling methodology for children and how it can be used in the classroom or in a school project. But what I could perceive is its relevance as a stimulus to imagination and creativity by involving students in moments of exposure, allowing children to actively participate when interacting with the characters, stimulating students to enter the literary world by exposing different ways of approaching books, stimulating literacy and the formation of critical and fluent readers. They are unique moments that combine fun, entertainment, stimulation of cognition and interaction such as books and stories that are brought by the storytellers. I participated in one of the first storytelling sessions that was held at the Piauí Literature Fair (FELIPI) held at Riverside Shopping in 2023. On the occasion, the story of *The Nut of the Golden Tooth*, by author Sandra Ramos, and *The Adventures of Milly! My first love*, by the author Eliszangela Santos de Oliveira. Giant puppets were used and at the end the children had the opportunity to perform a manual activity such as painting the characters on plaster and/or paper. The students were excited about the activities and still had a lot of fun with the animation of the stories. They interacted with questions and talked to the storytellers. It was undoubtedly a successful practice in the sense of stimulating the children's imagination, attracting their attention, provoking questions and also reinforcing the role of reading in the critical and human formation of these children. All watered with the fun and fun provided by the storytelling narration. The contact with the project allows us to understand more about the importance of reading in the early school years, mainly because it is essential for the development of children and to stimulate the first contacts with books through the telling of children's stories using the imagination, creativity and active interaction of students with the proposals brought by teachers. [...] Storytelling is an exquisite and inseparable moment of teaching and learning in early childhood education and in the early years of Elementary School, as it allows students from an early age to feel part of the production of knowledge and also to observe that they can be active subjects inside and outside the classroom in the construction of knowledge. Making them reflect on various issues of their daily lives and thus improve their perception of the world, contributing to their literary literacy process through playful and dynamic contact with varied fictional stories and narratives with themes that involve everyday themes such as racism, inequality, equality, respect and human rights. Understanding the contexts, the linked contents and the purpose, allowing a more critical and interpretative view of the textual genres linked in the narration of stories.



My experience in the Borboletando program, which started in 2023, was truly transformative, providing me with enriching opportunities from the beginning. One of the most remarkable experiences occurred during my participation in the Piauí Literature Fair (FELIPI) that same year. In my first contact with the program, I was assigned to the children's space "Felipinha", dedicated to the children who participated in the event, either as individual visitors or representing their schools. This experience not only allowed me to apply the knowledge acquired at Borboletando, but also connected me directly with the children's audience, providing a practical and meaningful view of education and the promotion of literature. In the Felipinha space, I had the opportunity to interact with children. By providing interactive and playful activities, such as storytelling, educational games, and creative workshops, we were able to create a stimulating and educational environment for the children present. This participation

in the Piauí Literature Fair represented a moment of personal success, as well as a confirmation of the positive impact that the Borboletando program can have on the promotion of education and literature. This experience served for my continuous commitment to educational and cultural initiatives, demonstrating how practical learning can be crucial for understanding and strengthening pedagogical principles.

I entered the course through PRIL where it has been very good, where classes are on weekends and 50% remote and 50% face-to-face, hybrid teaching. About the butterfly project unfortunately I only participated in a single event, but it **was very enriching for my graduation, I saw how much it makes a difference in the lives of these communities, the project took to this community several attractions such as; demonstrations of how to do oral hygiene with dentistry students at UFPI, children's songs, storytelling, paintings on the children's faces, little train for the children to walk the streets, games, gift deliveries, lots of food all for the project and the most beautiful thing to see was the joy of the children, how much fun they had.**



In 2017, I passed the Enem and **chose the Federal University of Piauí-UFPI, for its renown and recognition here in the state.** In a few days there I was, **the first member of the Alencar family to enter a university,** much more than a diploma, I was congratulated for my effort and dedication even in the face of so many barriers [...] already with delayed disciplines and reduced workload came the pandemic and with it my second pregnancy, Ravi Gael announced his arrival in the world, how much insecurity, fear and difficulties did not happen in each one's life, now imagine that: motherhood, graduation, pandemic and housewife?! I decided to continue, I took fewer disciplines, and **when I thought about giving up, Professor Sandra appeared, much more than the presentation of a discipline, she introduced me to the butterfly project,** which I had never heard of, but I wanted to enter and get to know this world of storytelling and its implications in the teaching and learning process, where I thought it was the end, in fact it was the beginning. **Unfortunately during my graduation I could not participate in many extracurricular activities, due to work and then the pregnancies,** but here I am, living this experience and some others through the pedagogy course, a course in which I discovered that much more than teachers we are trainers, trained to teach at the same time that we learn, living with heterogeneity, understanding that each universe is unique.

What is common to the analysis of the life stories in relation to the insertion of these students in Borboletando is the fundamental social and educational relevance of this project. Considering that this experience was considered successful and promoted the inclusion of students in the university extension project – **"Unfortunately during my graduation I could not participate in many extracurricular activities, due to work and then pregnancies", in which the student places the need to seek the student through innovative educational proposals – "when I thought about giving up, Professor Sandra appeared, Much more than the presentation of a discipline, the Borboletando project introduced me".**

In other narratives we find statements about the importance of the project, the interdisciplinarity with the other areas and its direct applicability in the community, made possible by the teaching/research and extension relationship:

It was very enriching for my graduation, I saw how much this makes a difference in the lives of these communities, the project took several attractions to this community such as; demonstrations of how to do oral hygiene with UFPI dentistry students, children's songs, storytelling, paintings on the children's faces, a little train for children to walk on the streets, games, gift deliveries, lots of food all from the project and the most beautiful thing to see was the joy of the children, how they had fun [...]

My experience in the Borboletando program, which started in 2023, was truly transformative, providing me with enriching opportunities from the beginning. One of the most remarkable experiences occurred during my participation in the Piauí Literature Fair (FELIPI) In my first contact with the program, I was assigned to the children's space "Felipinha", dedicated to the children who participated in the event, either as individual visitors or representing their schools. This experience not only allowed me to apply the knowledge acquired at Borboletando, but also connected me directly with the children's audience, providing a practical and meaningful view of education and the promotion of literature [...]

The contact with the project allows us to understand more about the importance of reading in the early school years, mainly because it is essential for the development of children and to stimulate the first contacts with books through the telling of children's stories using the imagination, creativity and active interaction of students with the proposals brought by teachers.

I was happy to be able to participate in the Piauí Literature Fair in the Riverside Shopping space and helping our coordinator Sandra Ramos with playful activities for the children who visited the Borboletando booth, and the understanding of the importance of storytelling. The Borboletando Project has a beautiful work through storytelling, the stimulus it causes in the transformation of the child's cognitive and imagination, today I am an intern in early childhood education and a scholarship holder in the early years of Elementary School[...] these extension activities complement and sharpen our usefulness as pedagogues and teach how we should act, in the physical, cognitive and socio-emotional development of children.

It is confirmed in the autobiographical narratives of the students what Catani (2005, p. 32) affirms that "the writings of autobiographical works that testify to personal relationships with the school can be useful as a source for the elaboration of the history of education", by translating individual and collective feelings, representations and meanings common to the narratives of memories, stories and social relations with the university and the extension projects experienced by UFPI students, especially Borboletando, it is possible to know the history, the experiences carried out and the practices in general developed by the subjects participating in these experiences that are considered successful.

The Borboletando Project: at home you also learn, as an example of a successful experience for students of the teacher training course within the scope of Pedagogy at UFPI, as well as in its first moment during the Covid 19 pandemic, made it possible for families, students and teachers or anyone interested in the theme to use storytelling as a method and technique of teaching and learning in a playful format.

FINAL CONSIDERATIONS

We sought to point out elements that help to problematize the place of education in times when all aspects of human life are subject to technological mediation. As a given reality, it was necessary to raise philosophical aspects that situate the role of education as a critical practice, which can help to understand the world, as well as aspects of a more pedagogical nature, since as people immersed in a knowledge society, based on DICT, it becomes the educators' function to seek the most appropriate means to take advantage of the available technological resources.

In the face of the development of new technologies, the role of teachers does not diminish, on the contrary, it becomes even more relevant, since they, by their nature, have the theoretical and methodological tools to conduct critical, inclusive and permanent educational processes that respond to current challenges. In terms of methodological aspects, those that favor the protagonism of students, as well as the use of technological resources, are expanding, collaborating in the process of learning mediation underlying the various possibilities of digital interactions that occur in the various modalities of education.

The role of the "Borboletando Project: at home you also learn!", and specifically storytelling on social networks, stood out as one of the ways to integrate/insert the classic with technological/contemporary innovation, playfulness and learning, as well as the pioneering of virtual channels that seek to give an educational dimension to the videos available on its platform. These are experiences that are aligned with a learning paradigm and that take place throughout life and in spaces that extend outside the classroom space and that use time differently from what happens in school education, thus meeting the interests and needs of those who are in a learning situation.

The narratives expressed by the extension students when they report the relevance of the experiences in the Project in their formative processes, recognizing them as part of the educational innovations, corroborate the reflections and findings presented here.

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