


**EDUCATION AND VIDEO PRODUCTION: PATHS FOR TEACHING ITALIAN IMMIGRATION IN BRAZIL**

**EDUCAÇÃO E PRODUÇÃO DE VÍDEOS: CAMINHOS PARA O ENSINO DA IMIGRAÇÃO ITALIANA NO BRASIL**

**EDUCACIÓN Y LA PRODUCCIÓN DE VIDEOS: CAMINOS PARA LA ENSEÑANZA DE LA INMIGRACIÓN ITALIANA EN BRASIL**

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**ABSTRACT**

The production of videos has become a relevant pedagogical strategy in basic education, especially considering the constant presence of information and communication technologies (ICTs) in students' lives. This study is based on the context of the municipality of Ascurra (SC), in southern Brazil, where the textbook *História de Ascurra para a sala de aula* (2024) was implemented, aiming to value local memory and identity through data on Italian immigration. The general objective of the research is to present possibilities for using videos as a complementary resource to the textbook. The methodology adopted is qualitative, exploratory in nature, based on theoretical review and analysis of the textbook used in municipal schools. Practical activity proposals were developed with educational videos aimed at 7th and 8th grade classes. The results indicate that audiovisual production, when integrated into the curriculum, can increase student engagement, stimulate authorship, and strengthen the relationship between school content and the local context.

**Keywords:** Education. Video. Textbook. Teaching. Learning.

**RESUMO**

A produção de vídeos tornou-se uma estratégia pedagógica relevante na educação básica, especialmente considerando a presença constante das tecnologias de informação e comunicação (TICs) na vida dos estudantes. Este estudo baseia-se no contexto do município de Ascurra (SC), no sul do Brasil, onde foi implementado o livro didático *História de Ascurra*

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para a sala de aula (2024), com o objetivo de valorizar a memória e a identidade locais por meio de dados sobre a imigração italiana. O objetivo geral da pesquisa é apresentar possibilidades de uso de vídeos como recurso complementar ao livro didático. A metodologia adotada é qualitativa, de natureza exploratória, baseada em revisão teórica e na análise do livro didático utilizado nas escolas municipais. Foram elaboradas propostas de atividades práticas com vídeos educativos voltados para turmas do 7º e 8º ano. Os resultados indicam que a produção audiovisual, quando integrada ao currículo, pode aumentar o engajamento dos estudantes, estimular a autoria e fortalecer a relação entre os conteúdos escolares e o contexto local.

**Palavras-chave:** Educação. Vídeo. Livro Didático. Ensino. Aprendizagem.

## RESUMEN

La producción de videos se ha convertido en una estrategia pedagógica relevante en la educación básica, especialmente considerando la presencia constante de las tecnologías de la información y la comunicación (TIC) en la vida de los estudiantes. Este estudio se basa en el contexto del municipio de Ascurra (SC), en el sur de Brasil, donde se implementó el libro de texto História de Ascurra para a sala de aula (2024), con el objetivo de valorizar la memoria y la identidad locales a través de datos sobre la inmigración italiana. El objetivo general de la investigación es presentar posibilidades de uso de videos como recurso complementario al libro de texto. La metodología adoptada es cualitativa, de carácter exploratorio, basada en la revisión teórica y en el análisis del libro de texto utilizado en las escuelas municipales. Se desarrollaron propuestas de actividades prácticas con videos educativos dirigidos a clases de 7º y 8º grado. Los resultados indican que la producción audiovisual, cuando se integra al currículo, puede aumentar la participación de los estudiantes, estimular la autoría y fortalecer la relación entre los contenidos escolares y el contexto local.

**Palabras clave:** Educación. Video. Libro de Texto. Enseñanza. Aprendizaje.

## 1 INTRODUCTION

The use of digital technologies in education has promoted greater student engagement and the strengthening of autonomous skills, especially when simple tools such as videos, present both in formal education and in non-formal education practices, are meaningfully integrated into pedagogical activities as part of information and communication technologies (ICTs) (Duarte, 2008; Bonaiuti, Santagata, & Vivonet, 2020; Castillo et al., 2021; Latifi, Kosha, & Alkozai, 2025). Video production occupies a prominent place in both communicational and pedagogical practices, being widely used in different educational contexts. With the growing presence of digital technologies in everyday life, videos have become accessible and effective resources to enhance teaching and learning. They facilitate content contextualization, spark student interest, and enable knowledge construction through multiple forms of language (Pattier, 2021; Ribeiro, 2021; Mura & Simão, 2021; Caspar, Whitton, & Whitton, 2021; Bernardes Junior & Macedo, 2023; Subramanian, 2024). In this scenario, audiovisual production ceases to be merely a complementary support and begins to be understood as a didactic strategy integrated into curricular objectives (Florenço, Trapiá Filho, & Cordeiro, 2022; Oliveira et al., 2023; Schünemann & Borba, 2024; Silva et al., 2024).

In the municipality of Ascurra, located in the Vale do Itajaí region, state of Santa Catarina, Brazil, with an estimated population of 8,319 inhabitants (IBGE, 2022) and an area of approximately 111 km<sup>2</sup>, initiatives focused on teaching local history have been developed in recent years. The Italian dialect known as *talian* is still preserved by part of the elderly population, reflecting the cultural heritage of immigration. Recently, Ordinary Law No. 1.674 (Ascurra, 2022) was enacted, establishing the teaching of the Italian language in the curriculum of municipal elementary schools.

In 2021, the municipal government announced the development of the textbook *História de Ascurra para a sala de aula* (Teaching the History of Ascurra in the Classroom), focusing on the history of Italian colonization and the formation of the municipality. The material, written by historian Gabriel Dalmolin, was launched in 2024 for municipal schools and brings together documents, images, interviews, maps, and other elements that support classroom analysis and debate. The book is organized into four units that deal, respectively, with the origin of the settlement of Ascurra, religiosity, the political and cultural trajectory, and the integration of Ascurra into broader contexts, addressing topics such as floods, tourism, economy, and other social and environmental transformations.

This research stems from the observation of the educational context of the municipality of Ascurra, especially following the distribution of a textbook to municipal schools and the empirical perception of the difficulties many teachers face in the pedagogical use of digital technologies. Thus, this study has the general objective of presenting possibilities for using videos as a complementary resource to the textbook. The specific objectives are: (1) to propose the use of videos as a teaching support tool for the history of Ascurra, based on the contents of the textbook distributed by the municipal network; (2) to suggest the use of accessible platforms such as YouTube, TikTok, and Instagram Reels for the creation and circulation of content produced by teachers and students; (3) to encourage pedagogical practices that connect school knowledge to audiovisual language, promoting authorship, creativity, and critical thinking in the classroom.

The video production practice with students from Ascurra, focused on the history of Italian immigration in the municipality, aligns with Duarte's (2008) perspective by promoting the social appropriation of information and communication technologies (ICTs) and by meaningfully inserting these resources in the context of a small municipality. According to the author, the use of ICTs should contribute to transforming local contexts, strengthening cultural identity and community protagonism. Furthermore, Duarte (2008) highlights the importance of considering digital media in territories where access is unequal, as is the case in many contexts, arguing that technology should be integrated in a contextualized and socially relevant manner.

## **2 ICTS, VIDEO PRODUCTION AND EDUCATION**

The internet has transformed the way we communicate, starting with the predominant use of text and gradually incorporating images, sounds, and audiovisual content, until reaching the current stage of digital convergence. These changes have directly impacted how knowledge is shared, especially in the scientific field, and lie at the core of what we now understand as information and communication technologies (Navarro Zamora, 2019).

Information and communication technologies should be used intentionally and articulated with other forms of social communication, which involves both the creation of original content and access to materials produced by others that are relevant to the context. This meaningful use presupposes a balanced combination of different resources, such as the internet, community radio, face-to-face meetings, printed materials, and video (Duarte, 2008),

which, in this context, can serve as an important tool for expression, documentation, and valuing of local experiences.

Audiovisual media is increasingly present in the school environment, accompanying changes in pedagogical practices and students' media consumption habits. Social networks focused on the circulation of short videos and tutorials have gained prominence as learning support tools, mainly due to their visual appeal, dynamic language, and broad accessibility. Mura and Simão (2021) reinforce this scenario by analyzing the use of digital information and communication technologies (DICTs) in education. The authors identified greater affinity among students for audiovisual resources available in digital environments, highlighting their attractiveness, playful character, and ease of use. These technologies, such as video, promote engagement and contribute to more interactive and meaningful learning.

Castillo et al. (2021) propose a practical and accessible model for producing educational videos aimed at non-professional contexts, recognizing the growing demand for audiovisual resources in remote learning. The proposal organizes the process into three stages: pre-production, production, and post-production, emphasizing the importance of pedagogical planning, use of available technical resources, and didactic structuring of content. Thus, educators are guided to develop videos autonomously, with quality and educational intentionality, even without access to studios or advanced equipment.

According to Subramanian (2024), from an educational perspective, videos play a central role in teaching due to their ability to present up-to-date content in an accessible and continuous way for students. Their visual impact significantly favors knowledge retention, since images tend to be stored in long-term memory, unlike audio, which usually remains only in short-term memory. By combining visual and auditory elements, videos act as effective cognitive tools for learning vocabulary, pronunciation, and listening comprehension. They also contribute to a more authentic learning environment by exposing students to different cultural contexts. In addition, they allow the production of attractive and personalized materials, which stimulates student engagement and motivation at different stages of the learning process.

Watt (2019) highlights that video production can be effectively incorporated into teacher education programs in elementary education, contributing to the development of digital and critical competencies. In his research, educators who participated in video projects began to value the collaborative creation of meaning using different technologies. Moreover,

they demonstrated the ability to integrate students' audiovisual production into interdisciplinary pedagogical proposals, connected to school content and reflective practices.

Latifi, Kosha and Alkozai (2025) discuss the role of video as one of the technological resources that most contribute to transforming the teaching and learning experience. The authors emphasize that by integrating videos into the classroom, students become more motivated, participatory, and receptive to content. The use of video promotes a shift from a passive to a more active student posture, encouraging engagement in activities with greater enthusiasm. Additionally, this resource facilitates the understanding of complex topics and broadens overall interest in classes.

Navarro Zamora (2019) points out that digital platforms, especially YouTube, have established themselves as dynamic spaces for the production and circulation of knowledge. Their popularization accompanies the advancement of information and communication technologies and is directly linked to the expansion of broadband internet, which has increased access to and use of video content. More than the tool itself, the author draws attention to the ways in which audiences use these spaces, highlighting the active role of users in scientific communication. In this context, YouTube contributes to the appropriation of knowledge by fostering interactivity and enabling content to generate engagement and action.

### **3 ITALIAN IMMIGRATION IN BRAZIL**

At the end of the 19th century, there was a significant migration of Italian families to Brazil, especially to the southern region, predominantly composed of peasants from northern Italy. This migratory movement was motivated by the economic, political, and social difficulties faced in Italy, which was experiencing a period of instability after unification. The expectation of better living conditions, access to land, and means to support their families drove thousands of people to embark toward the American continent (Santos & Zanini, 2010).

The Italian immigrants who settled in southern Brazil brought with them values and ways of life deeply rooted in their original culture, maintaining, even on foreign soil, practices such as Catholic religiosity, the patriarchal structure, and the centrality of the family as the core of social organization. Accounts left by these families portray trajectories marked by obstacles and dangers, but also by achievements obtained through collective effort. These narratives often served as encouragement for other relatives and fellow countrymen to also come and try life in Brazil (Santos & Zanini, 2010).

Among the main preserved cultural elements, religious faith and the valuing of the family stand out as identity pillars that have been passed down through generations. These symbolic references came to constitute a kind of cultural capital that strengthened the sense of belonging and historical continuity among descendants. Over time, the migration and colonization experiences were reinterpreted considering contemporary needs and perspectives, becoming true family sagas. These narratives, idealized and often mythologized, came to play a normative and exemplary role for new generations, shaping behaviors and serving as a foundation for the construction of collective memory (Zanini, 2007).

The origin myth, drawn from the present gaze upon the past, strengthens group identity and values the positive aspects of the ancestors' journey. Even when certain elements were not originally present, they were incorporated into the symbolic reconstructions carried out within the community as a way of reaffirming identity (Zanini, 2007).

The daily life of these immigrants was directly linked to working the land. Settled in areas of dense forest, these groups had to clear land, prepare the soil, and build their own homes with the help of the family, in a system of collective work. Agricultural activities included the cultivation of products such as corn, beans, and coffee, initially for subsistence and gradually for local market integration. Women, although traditionally associated with domestic tasks, performed multiple roles: they helped in the fields, cared for the home, vegetable gardens, and animals. This active participation highlights the fundamental role of women in the functioning of family production units and in the economic and emotional sustenance of the colonies (Colbari, 1997).

The formation of these colonial nuclei had a major impact on the social and economic organization of several municipalities in southern Brazil, including Ascurra, which began to structure itself based on the presence of these communities of Italian origin. The establishment of the colonies promoted not only the agricultural development of the region but also the consolidation of a local identity strongly marked by cultural references inherited from immigration. This identity is constantly revisited through celebrations, traditional festivals, religious practices, and oral narratives, which contribute to the preservation of historical memory and the strengthening of community bonds among descendants. According to Dalmolin (2024), this legacy still resonates among new generations, who continue to recognize in their ancestors' stories a model of resilience, hard work, and family unity.

#### 4 PROCEDURES AND METHODS

The methodology of this research is anchored in a qualitative, exploratory approach, focusing on the proposition of pedagogical strategies involving video production as a complementary resource in teaching local history. According to Foster (2023), exploratory research refers to investigations aimed at formulating questions, initial mapping of phenomena, and seeking understanding in educational contexts that are still poorly defined. For the author, this type of investigation is more useful in defining methodological paths than the traditional opposition between qualitative and quantitative approaches.

The research sample is the textbook *História de Ascurra para a sala de aula* (Dalmolin, 2024), with the objective of supporting the teaching of Italian colonization and the historical trajectory of the municipality. The material serves as the basis for the development of audiovisual activity proposals and was chosen for its pedagogical value and its relevance to the formation of students' local identity. The media proposal aligns with the perspective of García Cruz (2019), who advocates for an intercultural model of scientific and technological communication, based on dialogue, respect for local knowledge, and the social appropriation of knowledge. His approach legitimizes the use of communicational language as an accessible and expressive means to integrate science and culture, value local narratives, and promote the protagonism of students and communities.

The activities were designed for 7th and 8th grade elementary school classes or for more advanced students, considering the maturity required for critical content reading and for planning and producing short educational videos, as pointed out by Florenço, Trapiá Filho and Cordeiro (2022). The entire methodological proposal is centered on the use of accessible technologies, such as mobile phones and free editing apps, encouraging the use of digital platforms widely used by young people, such as YouTube, TikTok, and Instagram Reels.

The present proposal for educational videos is based on the premise of Pattier (2021), who identified with teachers that the characteristics of a good video in the classroom should include: student motivation, alignment with pedagogical objectives, clarity in presentation, originality, technical quality, appropriate duration, and absence of errors. These criteria are considered essential to make video an effective resource in the teaching-learning process and are frequently used in combination by teachers when selecting material.

The research does not aim to test a closed application model but to offer practical possibilities that can be adapted by teachers in different school contexts. The development of the activities considered the contents of the textbook and sought ways to enhance student



participation through audiovisual language, promoting authorship, creativity, and critical thinking.

## 5 SHORT EDUCATIONAL VIDEO PROPOSALS FOR SOCIAL MEDIA

Based on the proposed objectives, it is possible to develop video activities with students using accessible technologies present in their school and home environments. The proposal consists of exploring content from the textbook *História de Ascurra para a sala de aula*, promoting the creation of video productions that stimulate active learning, authorship, and critical reflection on the past and present of the municipality for posting on digital social networks. Table 1 presents activity proposals that can be developed through the production of videos based on the studied textbook content.

**Table 1**

*Proposed video activities for classroom use*

| Theme                    | Unit | Characteristics  | Competencies   |
|--------------------------|------|--|--|
| Origin of the settlement | 1    | Simulation of interviews with immigrants about travel challenges, contact with other peoples, and community organization.      | Development of authorship, creativity, collaboration, and research.                                    |
| Religiosity              | 2    | Explanation about the role of churches in the formation of communities and dramatization of symbolic moments from festivities. | Dramatization, research, artistic expressiveness, creativity, use of technology, and collaboration.    |
| Contemporary aspects     | 4    | Mini documentaries with interviews and archival footage.   | Research, question formulation, orality, interaction, collaboration, creativity, and synthesis skills. |

Source: The authors.

An initial possibility is to propose that students choose one of the chapters of the book and reinterpret it in the form of a narrative or dramatized video. For example, in the section that deals with the origin of the village of Ascurra, students could create videos simulating interviews with Italian immigrants newly arrived in the region, addressing the challenges of

the journey, the contact with other peoples, and the beginnings of community organization. The recording can be done with cell phones, using simple costumes and objects available at home or school to represent the historical period. This type of proposal aligns with the results presented by Oliveira et al. (2023), who show how the use of mobile phones in classroom video production can foster student authorship by encouraging creative, collaborative, and investigative processes. The research indicates that when there is intentionality in pedagogical strategies, students experience moments of creation and co-authorship, taking on a more participatory role in the construction of knowledge.

In addition, this activity allows historical content to be addressed critically and sensitively, aligning with the reflections of Manfio and Vendrame (2024), who discuss how the memory of Italian immigration was constructed through reenactments, monuments, celebrations, and records that exalted values such as work, religiosity, and resilience. By dramatizing such experiences, students also begin to act as agents in the production of public history, attributing new meanings to the past and strengthening the bonds between memory, identity, and territory.

In the content that addresses religiosity, students could record videos explaining the role of churches in the formation of communities or reenacting symbolic moments from local religious festivities in Ascurra. These materials may include music, digitized old photographs, and narration by the students themselves, using free apps like CapCut or InShot for editing. Another suggestion is to work with short videos in the style of TikTok or Reels, lasting between 30 seconds and 1 minute, creatively presenting the main themes of the book. Additionally, scenes from the Brazilian film *O Quatrilho* (1995, Fábio Barreto), which portrays a drama involving Italian immigrants in Rio Grande do Sul in the early 20th century, can be included. The film presents several scenes that highlight the role of the church in the social organization of the community, allowing direct connections with the content being studied. This proposal aligns with the conclusions of Pattier (2021), who argues that effective educational videos should be motivating, relevant, and clear, and that the choice of materials should consider students' interests and their connection with real contexts. According to the author, short, creative videos aligned with pedagogical goals have greater engagement potential, especially when they promote students' active participation and use accessible and familiar platforms such as YouTube or social media formats. This proposal also resonates with Silva et al. (2024), who highlight that using film excerpts and producing educational videos expands the possibilities for working with school content, encouraging different forms of expression and

student engagement in the learning process.

In the unit that deals with contemporary aspects such as flooding, tourism, and the local economy, it would be possible to produce mini documentaries that could be uploaded to YouTube. Students could interview merchants, residents, or Civil Defense representatives about significant events such as the floods of the Itajaí-Açu River in the Ascurra region. The videos could combine excerpts from the interviews with archival footage and comments made by the students themselves, creating content that brings teaching materials closer to local experiences. According to Shoufan and Mohamed (2022), YouTube has become a relevant platform for both formal and informal education, offering free, accessible, and engaging content. However, its educational use proves more effective when inserted into teacher-mediated contexts, with careful selection of videos and alignment with didactic objectives.

Moreover, by encouraging audiovisual production by the students themselves, it becomes possible to explore the potential of video as a playful and creative teaching resource. In this regard, Caspar, Whitton, and Whitton (2021) highlight that educational videos can be more than tools for content transmission: they can become immersive, interactive, and emotionally engaging experiences. The authors propose four approaches to the playful use of video: playful design, playful participation, playful creation, and playful action. These categories can be mobilized in Unit 4 to enrich the pedagogical proposal. For example, playful design may appear in the aesthetics of the mini-documentaries, with creative visual and sound elements; playful participation may involve class challenges to choose the most impactful videos; playful creation can be promoted with collaborative scripts and the use of techniques such as dramatized reenactments of historical episodes; and playful action can occur through the organization of an audiovisual showcase for the school community, encouraging new dialogues and learning through the videos produced.

All these proposals value the articulation between school content and students' experiences, as well as their insertion into meaningful digital practices. In the end, the videos can be presented in class, published on a collective school channel, or shared on social media, expanding the reach of the knowledge produced and encouraging student protagonism. As Pattier (2021) points out, the use of videos in education gains strength when it promotes motivation, active student engagement, and the construction of knowledge connected to reality, especially through short, accessible formats aligned with the interests of contemporary digital culture.

## 6 FINAL CONSIDERATIONS

This work aimed to present possibilities for using video production as a pedagogical resource to complement the book *História de Ascurra para a sala de aula*. The proposal emerged from the observation of the educational context of the municipality of Ascurra, in southern Brazil, marked by challenges in the pedagogical use of digital technologies. As emphasized by Vargas, Rocha, and Freire (2007), video production can encourage student participation, stimulating skills of expression, creativity, and critical appropriation of audiovisual media. Furthermore, authors such as Subramanian (2024) point out that video, by combining visual and auditory elements, contributes to the construction of more meaningful learning and to student engagement in different stages of the educational process. In the specific case of Ascurra, this resource also enables the recovery and exploration of themes related to local history, especially regarding Italian immigration, a distinctive feature of the municipality's identity. In this sense, studies by Zanini (2007) and Santos and Zanini (2010) highlight how religiosity, family structure, and the collective memory of immigrants' descendants remain present in the region's cultural and social practices and can be mobilized in pedagogical proposals that connect past and present through audiovisual language.

Based on a qualitative and exploratory approach, practical suggestions were developed for video activities aimed at 7th and 8th grade students, using accessible technologies such as mobile phones and free apps. The results indicate that integrating the book's content with audiovisual language can enhance student engagement, foster authorship, and promote more critical, meaningful, and real-life-connected learning. Furthermore, they reinforce the potential of platforms such as YouTube, TikTok, and Instagram Reels as legitimate spaces for the circulation of school knowledge.

Among the contributions of this study, the proposal to creatively use narrative videos, dramatizations, and mini documentaries to address aspects of local history stands out, promoting student protagonism and strengthening the community's cultural identity. The proposed activities are not limited to a fixed model but serve as adaptable suggestions to the realities of different schools and teachers.

As a limitation, the lack of direct application of the proposals with student groups is noted, which currently prevents analysis of results in a practical context. Future research could invest in the implementation and evaluation of these activities in the classroom, expanding the discussion on the potential and challenges of video production in History

education.

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