

**1st International Conference on Making Construals – Making, Thinking and Learning in the Digital Age – 13-16 July 2017
University of Warwick, UK_TRANSMEDIA DIGITAL STORYTELLING – LET’S BUILD OUR STORY!**

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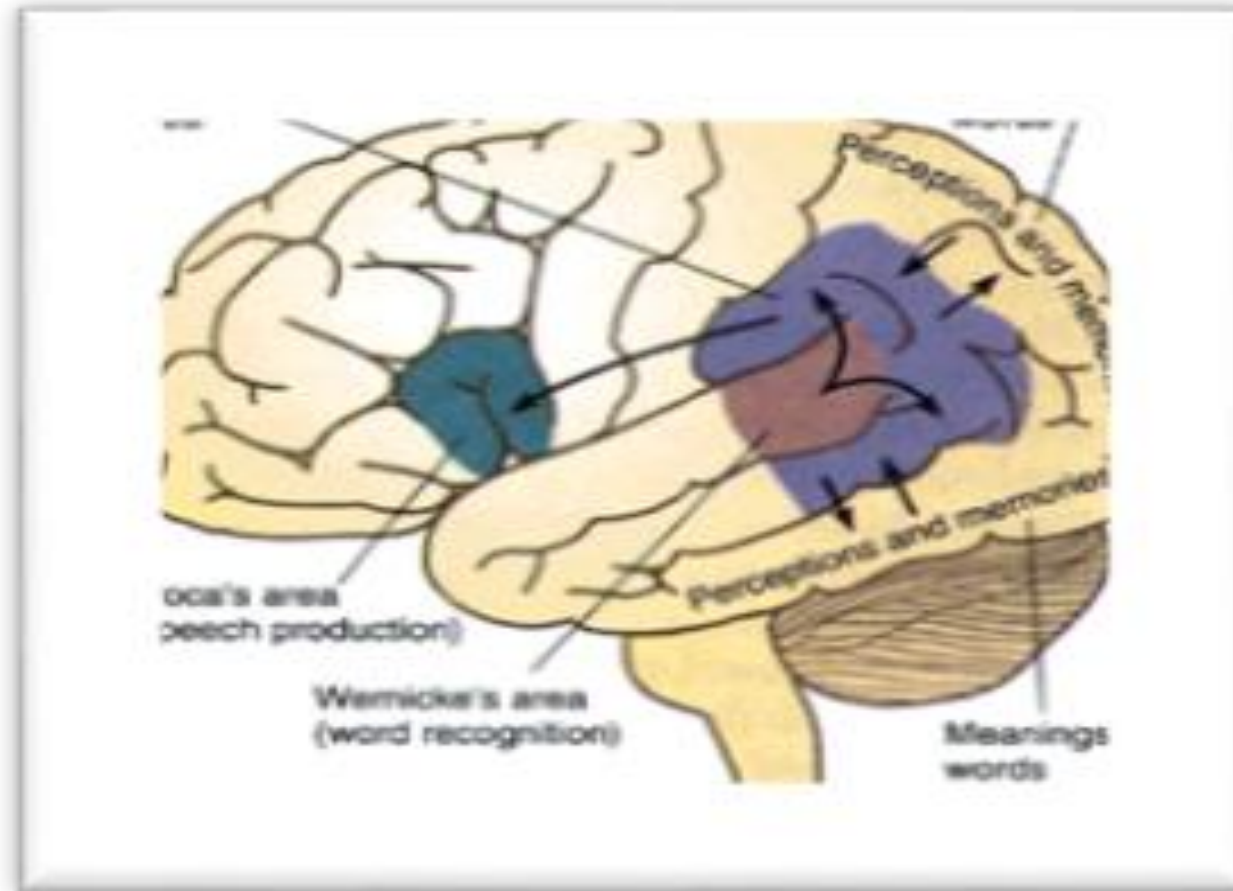
LANGUAGE AS MAN’S OWN

How do come up with combinations of ideas in a person's brain? And how to generate images in other’s spirit? How self-evokes the past or project the future? And how can I lead others to do it? Is it enough to make noises with my mouth?

Chomsky (2002) argues that human language depends on a specific module of our brain, being the seat of a universal generative grammar.

Language would not be possible without the cognitive capacities identified in the Broca and Wernick zones (located in the left hemisphere of the brain).

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Pinker (2008) argues that language is a genetically programmed instinct which is updated by learning (like other man’s cognitive and motor skills).

Medical imaging, it is possible to know that, at birth, the neural circuits are preformatted to learn how to speak. If language is genetic, languages are the product of a culture - signs of identity and social recognition.

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LANGUAGE ACT AS AN IDENTITY CONSTRUAL

Language as a cultural and social’ representation

Language can be seen as a construal of being (social/cultural...) allowing us to exercise human’s specificity!

Language is the first construal.

("In the Beginning was the Verb ..."), made in the image and likeness of God, man can name, so he can make things exist. Language is defined by this capacity: saying (naming) is conferring existence

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Benveniste (1958) considers language as an instrument of communication distinguished from the concept of instrument in the broad sense.

Language belongs to the man’s nature, language is not a man-made instrument. we cannot think man before language, in the same way that we cannot think of man inventing language at any given moment.

Man is a talking man, so language provides the very definition of man.

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It is in language and through language that man is constituted as subject, as subjectivity. I am the one who says me (I). Consciousness of itself is possible only if it is experienced by opposition/contrast.

As I say I, I become aware that the one to whom I address is a not me (is a you).

Benveniste argues that language is, then, the possibility of subjectivity/identity. By (spoken) language one sees identity being (construed) performed

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SPEECH ACT AS CONSTRUAL OF CULTURAL/SOCIAL ACTS

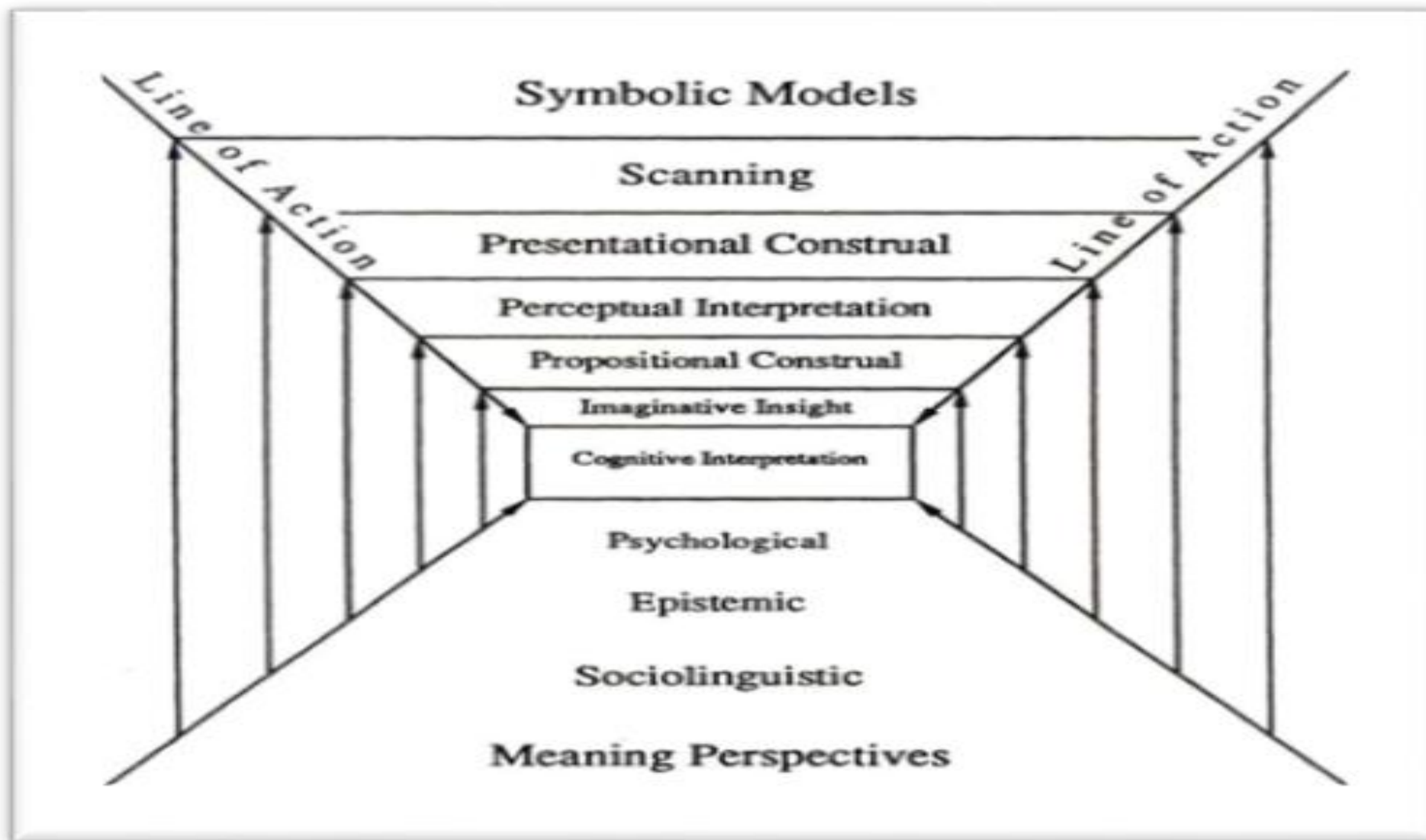
Meadows (2003) considers the narrative in the context of the origin of the word that is "narrare" which means to know.

According to Castro e Freitas (2009), a story arises from a narration, from a real or imaginary event, oral or textual, that is updated by the mind of the listener or reader and happens in an environment of representation.

We share stories to communicate, to pass culture, values, information and knowledge, from generation to generation

Language is a social and cultural construal!

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The narrative, as Aristotle (1998) claims it is a sequence of action

Narrative is an action’s sequence that can be transcribed by word, by visual and sound systems, such as by literature, theatre, cinema.

Eco (1993/1994) states that we should not fail to read fiction stories, because it is the way we seek a meaning to our existence.

Through language, we build culture and social values. Through Language we build bridges!

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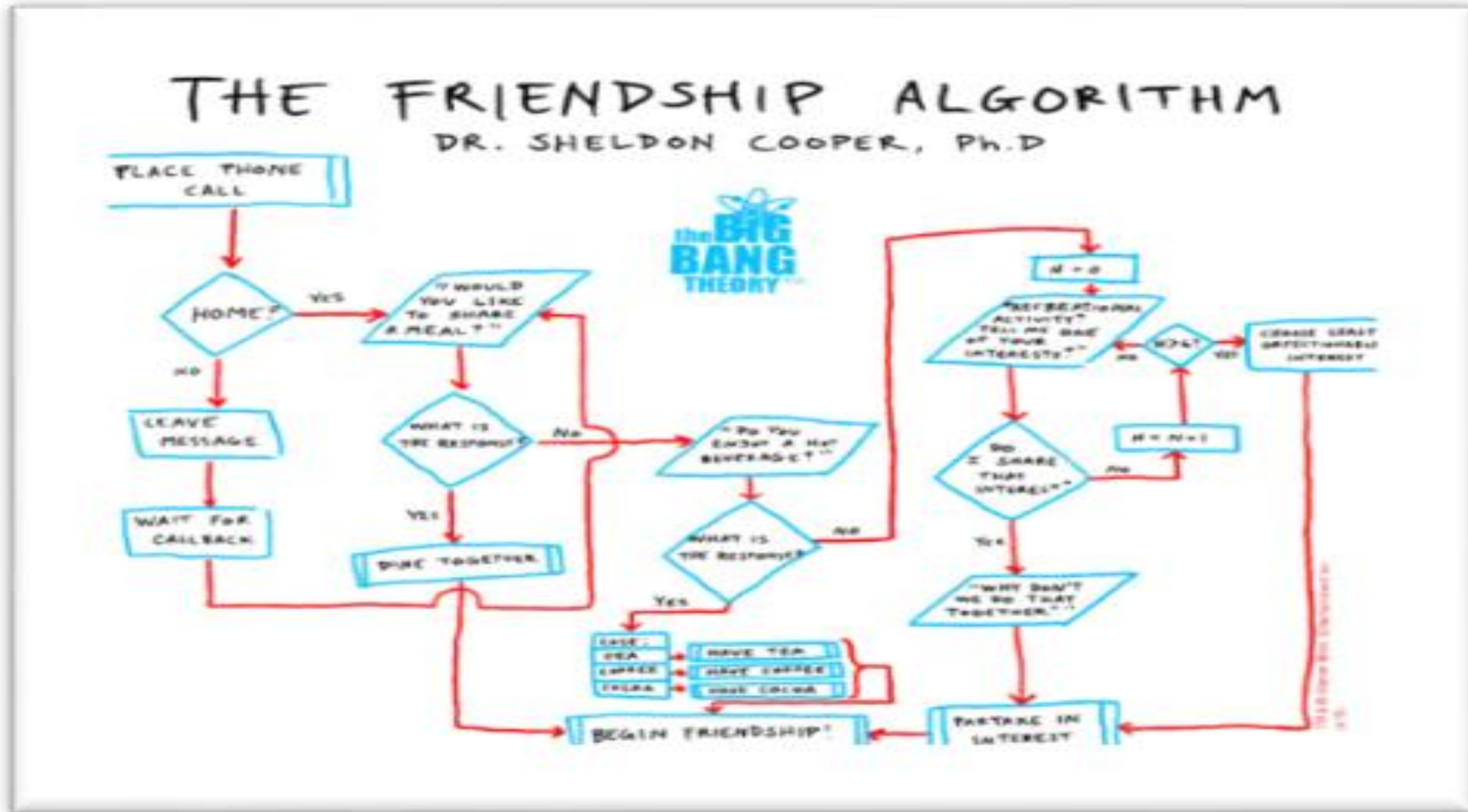
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DIGITAL TRANSMEDIA NARRATIVES: A NEW PARADIGM FOR A CHANGING SOCIETY

In a postmodern world (Beck 1992), living in the information and communication society, all of us, nevertheless of our age or social status, we need to keep being updated or transforming the knowledge and skills we already possess.

Created by electronic networks and social networks, we discover what we have, what we do not have and who we are, being possible (also) in (technological) relation to others (Arendt 2003).

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Since the 1980s and 1990s the concept of narrative transmedia has been studied. Kinder (1991) emphasizes the notion of transition, in 1997, Janet Murray presents the term hyper serial that designates the fragmentation of narrative structures in multiple media.

In 2003, Jenkins coined the term transmedia narrative he has been developing. Our lives are made up of stories that represent our understanding of the world and the people we interact with. There are life lessons that guide the way we live in community. Digital technology allows us to share experiences interactively.

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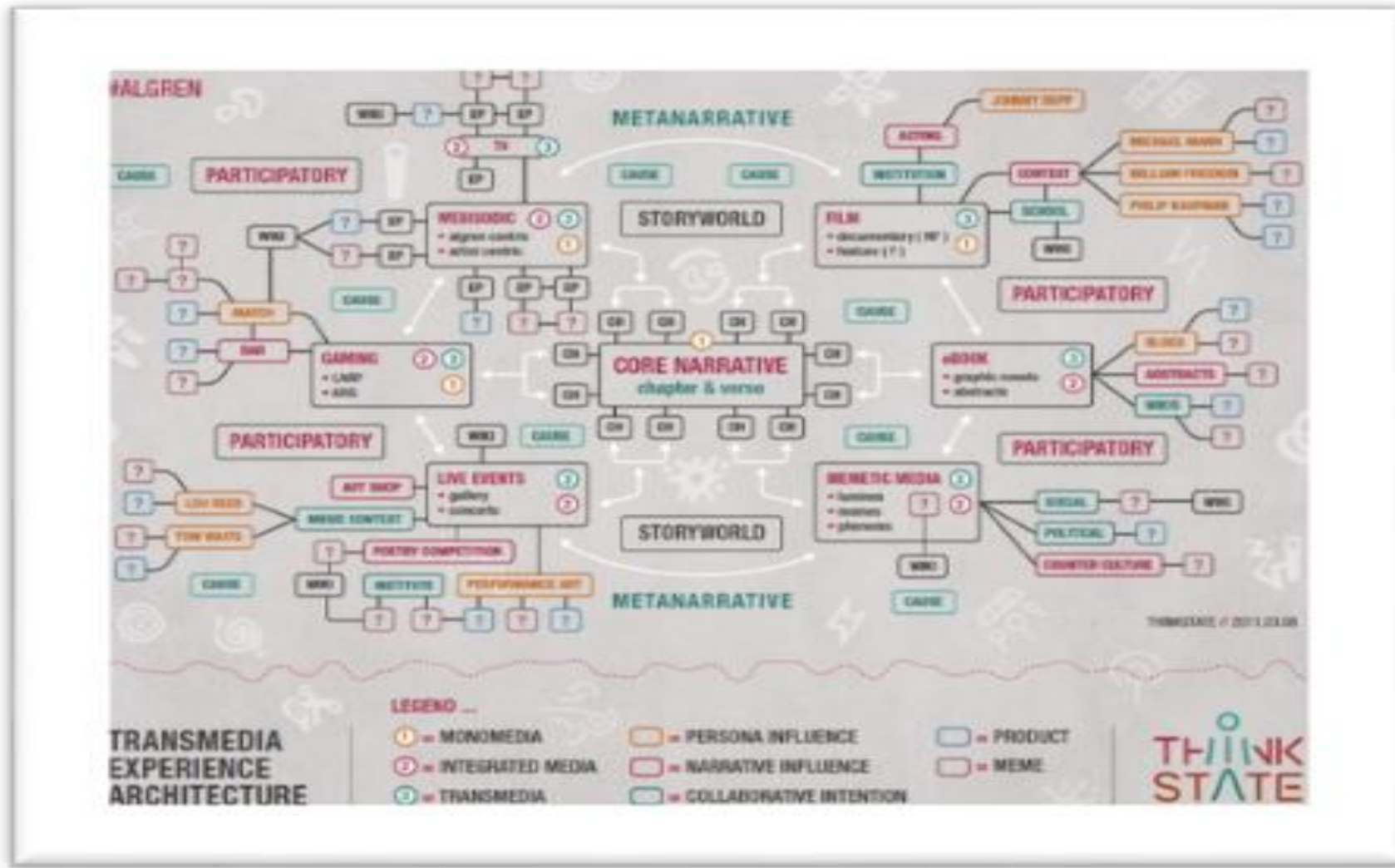
Digital transmedia narratives:

use multiple characters and multiple story arcs, which are developed by the creator but also by the user (who ceases to be a passive viewer to become a co-author);

is constantly expanding (Jenkins 2007) and develops at the content level, backstory, map of the worlds of the stories, perspectives of the characters, calls the users to participate in the narrative construction (Jenkins 2011).

Transmedia narrative retains its roots in the linear narrative (as we said above), but is distinguished by creating a story in a temporal continuity that, theoretically, can be expanded into infinity.

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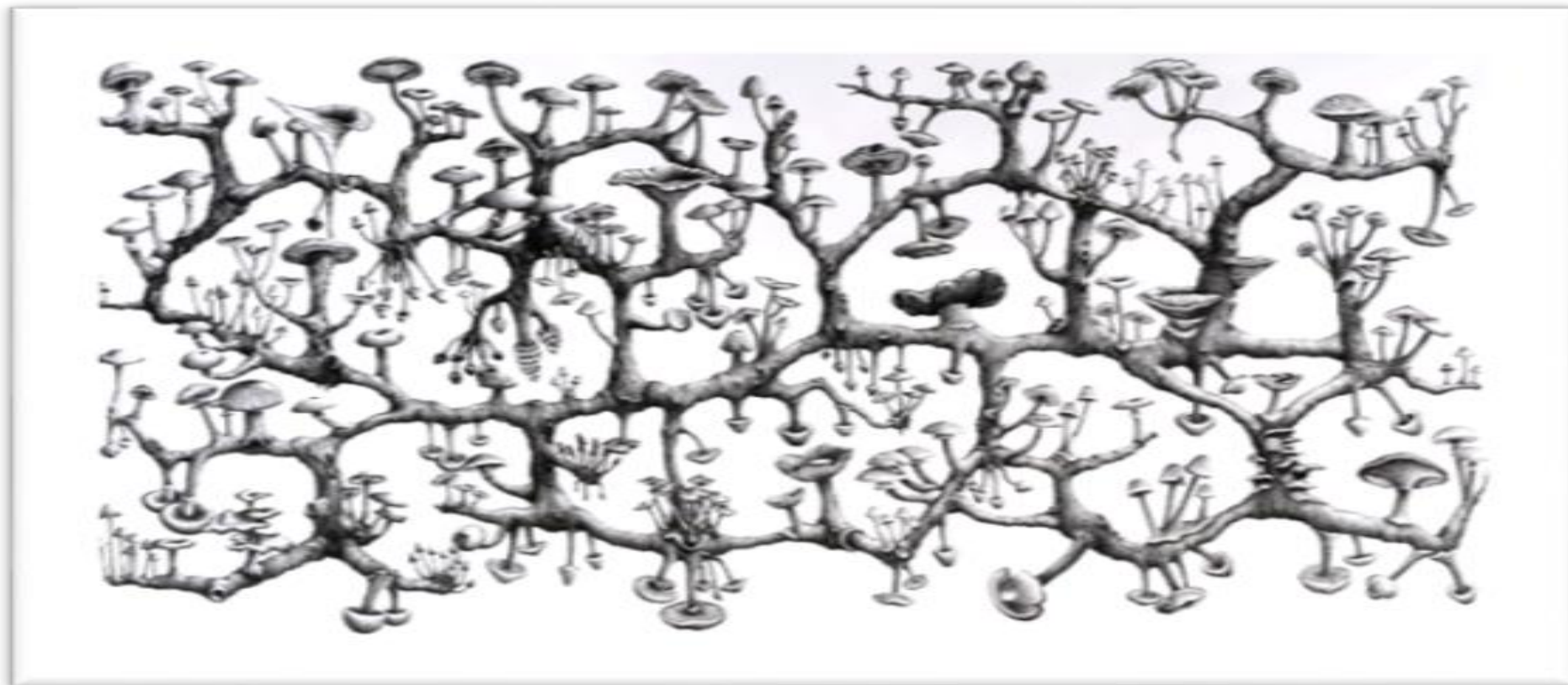
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Breaking with linearity, transmedia narratives reconfigure the very concept of narrative.

Freed from linearity, the text adheres to the concept of hypertext (Kristeva 1974) and palimpsest (Genette 1982).

As Deleuze and Guattari (1987) emphasized, the narrative becomes rhizomatic.

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Transmedia narratives are interactive and are based on four levels of narration:

- 1) Here is the story - which belongs to any medium of transmission;
- 2) What I am hearing - is the involvement of the audience with the raconteur through the social media of transmission;
- 3) This is my world and be welcome - it is when/where the public can participate;
- 4) Take the world - the public assumes the world of stories and begins to create stories interactively (Sousa 2017).

The transmedia narratives draw a kind of narrative nomadism that inherit an apparent chaos. With Jenkins, we claim to be translatable by the computational geometry represented by the Voronoi diagram (Sousa, 2017) that interprets the nature apparent chaos.

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ACTIVE AGING: COMMUNICATIONAL INTERCHANGE IN DIGITAL AGE

“Despite coding is intimidating for all, younger and older generations, it is intimidating for all, younger and older generations not to be excluded from this world, not to excluded from any world, indeed. Social stereotypes burdering them should not prevente them from learning” (Findesein, 2017, blog Mrs Sirk, this is a wonderful idea” or The Silver Code Project”).

When we work in adult education, we must aim to promote a social, cultural and symbolic equity that should aim to eliminate the technological gap, promoting the capacity for dialogue and interchange between generations

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COME AND BUILD OUR STORY!

As we are experiencing a moment of social and cultural fragmentation, in which the generations are positioned at different times.

It is urgent to eliminate the technological gap that has been installed and to separate more and more young and old.

Society is increasingly on the way to a techno utopia, but risks becoming more and more dystopian whenever we ignore this gap.

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As we can demonstrate, language is essential to man. In language and language, man becomes aware of the self, of himself.

The narrative act is ancestral. Through the narrative, man understands himself, others and the world around him.

The challenge is to recover the narrative to ensure social and cultural cohesion. New technologies separate generations but also can be used to bring them together.

Transmedia digital narratives can represent a strong tool for generational inclusion (devoid of old stereotypes) and for establishing intergenerational dialogue.

In the digital age, in transmedia narratives we are in the domain of computational code.

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Hayles (2015) argues that word, writing and code are the three systems within which signifying operations are inscribed. The three systems interact in innumerable ways, all of them constituting construals of identity. Each of the systems resigns the previous one.

In order to reduce the technological gap, rather than seeing the code as an obstacle, its similarity with words and writing should be emphasized.

The code corresponds to a translation, just as the writing corresponds to a translation of the word oral.

The code is offered to the seniors as an opportunity for learning, an illiteracy that is urgent to overcome so that the narrative remains the possibility of constructive identity.

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In the present age, language is mediated by new technologies and by the transmedias narratives.

the technological age we are living in, does not in itself constitute an obstacle to the transposition of the technological gap and intergenerational dialogue. It is our belief that the obstacle is at the level of the senior stereotype that must be urgently destroyed.

“Algorithms, the coding, is just about calculation. We’ll have to be able to decide whether something is good or not good for us and humanity. What is human, uncertain, is excluded. Will in the future, the future happen with us or without us?” (Findesein, 2017, blog Mrs Sirk, this is a wonderful idea” or The Silver Code Project”).

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There will always be those who ask, tell me a story, just as there will always be someone ready to begin ... Once upon a time ... So... Come and Build our Story!

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