

Developing intercultural awareness using digital storytelling

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ABSTRACT

Higher Education mirrors the shifting nature of society and work. Mobility may provide unparalleled learning opportunities for all stakeholders; however, in order to live and work in plural societies as socially responsible and intercultural knowledgeable citizens, intercultural awareness and intercultural communication skills need to be mastered. In parallel, the relevance of a digital agenda and the studies that attest to the positive student engagement brought about by the inclusion of information and communication technologies (ICT) across all grade levels push educators to seek and incorporate technology-based learning and teaching strategies. Digital Storytelling was implemented in an undergraduate degree in Business Communication, where students discuss and reflect on key issues in Intercultural Communication. Our case study draws on the qualitative analysis of a questionnaire, which intended to understand student perceptions regarding an assignment where they are asked to create Digital Stories and consider on the their own reflection process regarding intercultural differences and communicating across cultures. Our analysis of the 140 questionnaires revealed that Digital Storytelling was able to engage students in a serious and productive debate revolving around technology-enhanced learning and cultural differences, empowering them to construct new personal and group meanings and improve their intercultural awareness.

KEYWORDS

Digital storytelling; HE; intercultural awareness; student engagement; technology-enhanced learning

O Ensino Superior reflete a natureza inconstante da sociedade e do trabalho. A mobilidade pode proporcionar oportunidades de aprendizagem inigualáveis para todos, no entanto, a fim de viver e trabalhar em sociedades plurais como cidadãos conhecedores e socialmente responsáveis, é necessário adquirirem uma maior consciência intercultural. Ao mesmo tempo, a relevância da Agenda Digital, e os estudos que destacam os resultados positivos que derivam da inclusão das TIC no ensino servem de ímpeto para os professores incorporarem estratégias de ensino base tecnológica. *Digital Storytelling* foi implementado na Licenciatura em Comunicação Empresarial, onde os alunos têm a oportunidade de se debruçarem sobre questões relacionadas com a Comunicação Intercultural. O nosso estudo de caso baseia-se na análise qualitativa de um questionário, que destina-se a compreender as percepções dos alunos em relação a uma trabalho em que têm de criar narrativas digitais e analisar o sobre

o seu próprio processo de reflexão sobre as diferenças interculturais e a comunicação entre culturas. Uma análise a 140 inquéritos por questionário revelou que o trabalho que incluía

Digital Storytelling foi capaz de motivar e envolver os alunos em torno de um debate, consciente e inconsciente, sobre a integração das TIC no ensino superior e as diferenças culturais de forma a capacitá-los para a construção de novos significados individuais e de grupo e melhorar a sua consciência intercultural.

Introduction

The ever-changing nature of society and work has clear repercussions on all educational levels. As social, educational and technological boundaries become more fluid, new learning opportunities emerge. However, in order to live, study and work in this technology-driven, plural and unpredictable context, as socially responsible and intercultural knowledgeable citizens, intercultural awareness and intercultural communication skills need to be reflected upon and regarded as a basic, essential literacy by teachers and students alike. While the relevance of a digital agenda seems to be uncontested, intercultural awareness is still often looked upon as belonging to a delimited context, especially in Higher Education (HE) contexts in Portugal, where the importance of specific subject content prevails over cultural aspects. Indeed, studies that confirm the positive student engagement brought about by the inclusion of information and communication technologies (ICT) across all grade levels push educators to seek and incorporate technology-based learning and teaching strategies. Digital Storytelling (DS) falls under this paradigm, combining the old storytelling technique with new technologies. While storytelling fosters reflection, the digital enables students to manipulate multiple modes to convey their message. This article describes a qualitative case study that draws on student perceptions obtained from an open-ended questionnaire where students in an undergraduate degree in Business Communication at ISCAP-IPP (Instituto Superior de Contabilidade e Administração do Porto, Instituto Politécnico do Porto), in particular in a Translation and New Technologies course, were asked to reflect on the DS activity used to address and develop intercultural awareness.

Intercultural awareness in HE

Higher Education Institutions (HEIs) can no longer disregard the shifting nature of society, work and, thus, education. Students today must be ready to pursue their professional careers across borders as a new global workplace emerges. In addition, today's HEIs comprise a large number of activities, including student mobility. While the growing diversity of students in HEIs may bestow different types of difficulties for teachers, it can also constitute unparalleled learning opportunities for all involved. In order to do so, teachers in these institutions cannot merely focus the teaching and learning process on their specific subject area, but should also develop greater intercultural awareness and master intercultural communication skills, transversal to all areas. The challenge lies in preparing all students to live and work in plural societies as socially responsible and intercultural knowledgeable citizens. For many authors (see, e.g. Hollins, 2011; Kim, 1999; Schuerholz-Lehr, 2007; Strauss & Young, 2011), this is, undoubtedly, the biggest challenge placed before HE.

Uncontested remains the fact that improved intercultural consciousness fosters knowledgeable, comprehensive, contemplative and in due course, more conscientious

individuals. While it is true that HE students are exposed to the idea that it is important to understand cultural differences, we need to question whether or not they have the skills needed to deal with those differences and issues. Bodenhorn, Jackson, and Farrell's (2005) study refers to various attempts made over the years to broaden cultural awareness in HE (see, e.g. Bardhan, 2003; Clark, 2002; Gilleard & Gilleard, 2002; Morey & Kitano, 1997; Mushi, 2004; Oltjenbruns & Love, 1998; Roberts, 1998; Starkey & Osler, 2001). However, the authors suggest that individuals are not able to recognize and value other cultures because they continue to lack cultural self-awareness. Paulo Freire's famous *Pedagogy of the Oppressed*¹ had already acknowledged the vital importance of self-awareness in social contexts in education more than 40 years ago. However, the question remains: How can teachers increase cultural awareness and prepare students for today's challenges?

In the late twentieth century, Hofstede (1991) claimed that learning cross-cultural communication skills comprises three essential steps: (1) *Awareness* – consciousness and acceptance of behavioural differences; (2) *Knowledge* – knowing the precise differences is as crucial as it is necessary to intellectually understand where the differences lie and (3) *Skills* – the need to train specific non-verbal communication skills. Almost 10 years later, authors such as Liddicoat, Papademetre, Scarino, and Kohler (2003, p. 16) add other dimensions to the intercultural awareness learning process and state that learning processes must: involve the learner in a process of self-transformation; encourage overall communication skills; comprise a learning strategy focused on 'knowing' in its multiple and diverse linguistic and cultural contexts; and accept different perspectives. Indeed, cultural awareness moves well beyond facts about different cultures. Authors recognize the need to critically compare others' norms, values, beliefs, assumptions, behaviours and so on with our own. By shifting the focus towards their personal culture, as well as towards other cultures, students are able to understand viewpoints within and across any one culture, thus obtaining a deeper understanding of both their own culture and other cultures.

Fenner (2006) also draws on Hofstede; however, she argues that it is not just gaining knowledge and developing skills, but also a matter of attitude and interaction towards the foreign culture. Yet, the author emphasizes the need for openness towards the other and acknowledges that the learning process must be based on self-reflection and self-understanding.

Guo and Jamal (2010) corroborate that the exploration of otherness is essential in order for students to understand the worldviews of others. This may be either internal through a process of self-reflection, or external when engaging in activities in which students are required to incorporate alternative viewpoints.

To conclude, preparing students to live and work in plural societies as socially responsible and intercultural knowledgeable citizens implies tolerance and flexibility, where the 'new existential foundations established through the dialogic process between the Self and the Other (...) sustain the quest for knowledge and re-invention by means of reasoned debate and logical thinking' (Dasli, 2011, p. 34).

From storytelling to DS

Storytelling is seen as an unshakable tradition witnessed across the world, in different cultures, and over time. Stories and storytelling were and are still used by many cultures to

communicate and convey information to younger generations, to incite questions, encourage discussions or even to explain how one should live. They are looked upon as a means to ‘socialization and enculturation’ (Cruz & Snider, 2009, p. 380). Narrative studies acknowledge narrative as the primary form of human understanding. Authors such as Ricoeur (1984), Greene (1995) and Bruner (2004) among others argue that for an individual to fully comprehend his/her experiences and the broader social world, it is necessary to recreate and contextualize them, both socially and culturally through stories. Stories allow the intersection of perspectives, which, in turn, will encourage knowledge negotiation and construction. Hence, storytelling is recognized as essential to comprehend oneself and the world. How a person creates and tells their own narrative ultimately shapes their own self-perception, that is, how they see themselves. Stories bring meaning to lives; they convey values and emotions, aid in reaffirming and validating lives and experiences. Additionally, stories connect people with their inner selves, with others and, ultimately with society.

Culture studies have actively promoted narratives and storytelling as these encourage people to reflexively situate and resituate themselves. As Ricoeur (1984) states, a narrative ‘construes significant wholes out of scattered events’ (p. 174). Therefore, narrative practices are able to evoke, in all participants, unexpected emotions, ideas and unexpected selves. Consequently, they shift perspectives on experience, constructing and deconstructing knowledge.

This premise extends to the field of education, where narrative and story is thus seen as essential in learning. Lowe (2002) claims that telling stories fosters an inquisitive society, one that is encouraged by learning and understanding, and in turn disseminates its findings. Lowe, among others (see Ribeiro, 2014, for example), argues that stories encourage communication and closer interpersonal relations, given the capacity they have to share experiences, communicate empathy and understanding, and generate new ideas and perspectives. Thus, stories and the storytelling process is the foundation of education. As we have claimed elsewhere (Ribeiro, 2011, 2014, 2015), the benefits of stories within the learning process are numerous. Table 1 is a synthesis of the literature review conducted by the author on the reported benefits of storytelling across in education, grouped into clusters. These are not limited to a specific educational level or subject field.

While storytelling is not new, the concept of DS also found in the literature as DST is recent, especially within HE in Portugal. The term ‘Digital Storytelling’ means using ICT tools to manipulate content – audio, text, still images or film – to tell stories. Digital Stories are the result of this process. However, in our opinion, DS cannot be confined to this techno-centric explanation, especially because the expression implies more than this.

DS began in California in the 1990s with Dana Atchley, Joe Lambert and Nina Mullen. This group of performers wanted to provide individuals and communities with the computer tools and skills needed so that they were able to tell their own stories using a digital format (Lambert, 2002). The movement evolved and the proliferation of DS throughout the world has led to the emergence of different interpretations of this concept. For the purpose of this study, we will focus on DS as originally conceived by Lambert and his colleagues.

DS is the process of creating a 2–3-minute personal story told with the use of graphics, audio, and video, which should include the following seven elements: Point (of View); Dramatic Question; Emotional Content; Voice; Soundtrack; Economy; Pacing (Lambert, 2002).

Table 1. Benefits of storytelling for education (Ribeiro, 2015, p. 26).

Benefits of stories	Author (date)
Literacy skills (language development in terms of reading, writing and vocabulary)	Wells (1986) Fredericks (1997) Bendt and Bowe (2000) Barton and Booth (1990) Grugeon and Garder (2000) Isbell, Sobol, Lindauer, and Lowrance (2004) Strahovnik and Mecava (2009)
Self-expression; Communicating thoughts and feelings; Social interaction/interpersonal skills; Building community	Biddle, McCabe, and Bliss (1996) Wenger (1998) Craig, Hull, Haggart, and Crowder (2001) Mello (2001) Gere, Kozlovich, and Kelin (2002) Butcher (2006) Ganske (2007) Strahovnik and Mecava (2009)
Overall human/child development; Connected knowledge; Knowledge structure	Applebee (1978) Piaget (1959, 1962) Polkinghorne (1988) Egan (1989b) Engel (1995) Trabasso and Stein (1997) Lowe (2002)
Memory, retention and attention span	Livo and Rietz (1986) Trabasso and Stein (1997) van den Broek, Bauer, and Bourg (1997)
Imagination; Creativity	Hennessey and Amabile (1988) Egan (1989a) Strahovnik and Mecava (2009)
Emotions	Young and Saver (2001) Alm, Roth, and Sproat (2005)
Reflection; Critical reflection; Higher order thinking skills (such as problem-solving)	Schön (1983) Mezirow (1991) Cranton (1994) McDrury and Alterio (2003) McKillop (2004, 2005) Butcher (2006) Tyler and Mullen (2011)

The content becomes more emotional when issues are presented from a personal perspective, as the founders recommended. The creator's voice adds a greater degree of personalization to the content and the tone, and rhythm can help convey the intent of the story being told. In addition, music and/or sound effects are used to support the storyline. These elements need to be conjugated almost poetically to convey the story in a very short time period. Thus, DS allows people to construct narratives by combining multiple media, which can then be exported as movie files and played back on a computer or uploaded onto the Internet.

Literature review on DS reveals studies in multiple contexts that range from business and religion to education. Hayes and Matusov (2005) as well as Davis (2005), for example, concentrate their studies on the change in the relationship of storytellers in relation to their stories. Other studies contemplate changes in how storytellers see their past and future life trajectories and their agency in respect to advocating for themselves and pursuing their objectives (see Hull & Katz, 2006). There are also studies on how

people represent themselves to others (see Hull, 2003; Hull & Zacher, 2007; Thumim, 2006) and in the relationships among those exchanging stories (Ribeiro, 2014).

Robin (2008) argues that, within education, Digital Stories do not need to be personal and can be used to examine historical events, inform or instruct. This circumvents what some authors believe is an exceedingly emotional genre (see Hartley & McWilliam, 2009, for example) and beyond the scope of HE.

The creation process in itself entails the development of effective communication skills and it engages the content creator in intensive reflection (see, for example, McDrury & Alterio, 2003; Moon & Fowler, 2008; Ribeiro, 2014; Sandars, Murray, & Pellow, 2008) which can be applied to every subject. Indeed, the reflection involved in the constructing process – writing the script and storyboard, selecting the images, photographs, music or video clips – is profound and discloses the creator's personal perception and a facet of himself. Thus, each layer either consciously or unconsciously mirrors a part of the creator's self (Ribeiro, 2011; Ribeiro, Moreira, & Pinto da Silva, 2011). In summary, DS is capable of integrating different literacies and language skills, as it combines the search for and use of multimedia contents with image, audio and video editing and production skills in addition to the traditional writing and oral production skills (Ribeiro, 2014, 2015). The process compels students to think critically about the effectiveness of each element and their final combination. Thus, creating Digital Stories encourages students to engage in deeper reflection regarding what they are learning, their own identities and behaviour on various levels. As Brown and Adler (2008) advocate, DS develops 'learning-about' and 'learning-to-be' skills, essential for lifelong learning and the development of competent twenty-first century citizens.

The case study

Based on the premises above, creating Digital Stories about culture and intercultural related issues may be seen as knowledge construction, given that students actively engage in the process by searching for and organizing information, and then making sense of evidence related to other cultures as well as their own. Through reflection, students establish their own understanding of the world, as they see it, which is shaped by the culture they are representing.

In order to better understand DS as a means to foster intercultural awareness, various case studies were carried out with third-year, undergraduate Translation and New Technologies Course in Business Communication at ISCAP-IPP, a Polytechnic School in Porto, Portugal. Since the academic year 2011–2012, more than 240 students have enrolled in the course and completed the DS assignment. Around 20% of the students enrolled have been international students (i.e. foreign students in the Erasmus Programme).

In the beginning of the course, students are asked to think about intercultural communication and are given a DS assignment. In this task, students are divided into groups of two or three and are asked to complete a worksheet on key issues in Intercultural Communication. After completing this worksheet, students are asked to create a short 2-minute Digital Story with the group's final reflection on the issues discussed. The groups are required to research concepts, read excerpts, analyse text and video documents and, together, discuss their findings. As a final reflection, groups are encouraged to tell a real account of an intercultural experience (their own or someone else's), which they believe

might highlight or illustrate the issues presented and discussed in the worksheet (such as concept of culture, monochronic and polychronic time, low-context and high-context cultures, gestures, cultural awareness, multicultural skills, culture shock, among others). Groups are given class time to discuss their findings and to present possible storylines to convey the real account.

One class session is set aside to present and discuss the notion of Digital Stories and DS. Students are also encouraged to watch Digital Stories available at Berkeley's Center for DS² and other DS sites and discuss them amongst the group. Furthermore, digital and media literacy issues such Internet searching strategies and copyrights are discussed. Another class session is set aside to help students work with basic voice recording and video editing software to create the final stories. The teacher often meets with each group to provide a more personalized assistance in the creation process. The final stories are shown and commented on in class. At the end of the assignment, students are asked to reflect on the DS group activity on Intercultural Communication by answering a questionnaire with 12 open-ended questions regarding the three phases of the activity – finding/writing the story, creating the story (technological manipulation) and sharing the story in class.

Notwithstanding the scepticism revolving around case-study research (Cohen, Manion, & Morrison, 2007, p. 183), we intended to 'understand and interpret the world in terms of its actors' by describing the implementation of a DS activity in a real context in order to 'investigate and report the complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance' (Cohen et al., 2007, pp. 28, 181). Our use of case studies allows us to describe a unique example of HE students in a very specific situation, allowing readers to understand ideas more clearly. Although our qualitative approach and analysis do not allow us to analyse a set of objective results and generalize our findings, it is our belief that not all situations are susceptible to numerical analysis, particularly when our objective is to understand student perceptions regarding the DS assignment proposed and collect their thoughts on their own reflection process regarding intercultural differences and communicating across cultures. We agree with Adelman, Jenkins, and Kemmis (cited in Cohen et al., 2007, p. 184), who state:

Case studies are 'a step to action'. They begin in a world of action and contribute to it. Their insights may be directly interpreted and put to use; for staff or individual self-development, for within-institutional feedback; for formative evaluation; and in educational policy making.

Findings

The DS assignment described previously has allowed us to collect a considerable number of Digital Stories. The purpose of the case study was not to analyse the stories themselves; our intention was to understand students' perspectives regarding the assignment. Participating students are always asked to complete an open-ended questionnaire, which focuses more specifically on students' initial reactions to the activity, digital literacy issues – namely copyright, group dynamics and students' overall perception on learning about intercultural issues through DS. In this particular case, we analysed the open-ended questions from 140 randomly chosen questionnaires in order to understand the effectiveness or lack thereof of the assignment. We identified key words in the answers provided and then

looked for similarities and differences amongst the responses. Relevant citations were noted to illustrate the findings.

Considering the 140 questionnaires, we can start by stating that students' first reactions to the DS assignment tend to be quite distinct. Some reluctance is felt as students consider the activity difficult and feel unsure because they had yet to have the opportunity to create a Digital Story and it is different from the written assignments. A small percentage of the students expressed some anxiety as they felt that they do not have enough time to complete the assignment. However, the overall feeling has been positive, as more than half of the students consider the activity an 'interesting challenge' where they are able to develop their creativity and have fun. Furthermore, while some international students have classified the activity as 'helpful' particularly to develop their technological skills, others still reveal some unease. Although they are familiar with social networks and video, they are inexperienced where DS is concerned. Our analysis revealed that more than half the students have already worked with video editing software for personal reasons (local students) and for school (international students).

Prior to the actual creation of the story, some digital literacy issues are discussed, namely searching and using music and images under the creative commons license. Students acknowledge that they are not aware of copyright issues. A handful of students say they were aware of these issues, but admit to ignoring them. As one student puts it, 'I actually was a little bit shocked. I had always thought that you could use the images on Google and the music on YouTube. Didn't know there was such a thing as copyrights.'

The majority of the students acknowledge the relevance of the activity for their future professional lives. One student has even claimed that this was the most important lesson in the entire activity. Despite this perception, students often refer to limitations when searching for the images and soundtrack for their Digital Stories. To overcome this obstacle, groups opt to create their own images and videos.

In order for students to better understand the concept of DS, students were encouraged to watch some Digital Stories available on the web. The main elements a Digital Story should contain were explained and discussed. Half of the students who have answered the questionnaire have acknowledged that watching other stories was helpful and positive for them and for the development of the final story. As one student said, it 'helped to share opinions on the stories and that is always relevant and positive for all involved'. Nonetheless, over a quarter of the students admitted that they did not pay much attention to the examples, and chose to concentrate on their own understanding of the activity, the group's suggestion for the story and then just completing the task as they knew how.

In terms of time, students were given two weeks to complete the entire assignment. Half the students who have answered the questionnaire (70 students) claimed that the time given to create the story in class is not enough and this influences the final outcome. Curiously, the other half has made no such references, having admitted that the fact that the task was group-based was beneficial. These students claimed to have divided tasks amongst themselves and were able to complete the work within the timeframe presented.

All students have acknowledged that being able to work in groups helped them to manage their time better. A small percentage highlighted the relevance of the group discussion on the reflective process of their own personal intercultural experiences. These students also referred to the need to, through this debate, reach a consensus in order to write the actual story. Furthermore, emphasis has systematically been placed on the

differences of perspectives regarding the theme under discussion, namely the concept of culture, monochronic and polychronic time, low-context and high-context cultures, gestures, cultural awareness, multicultural skills, culture shock amongst others, and the need to reach a common understanding before moving on to the DS activity *per se*. As one student stated, 'I think that the group discussion positively influenced the work because by that way we have different perspectives and we could discuss the different items and ideas.' Ultimately, students felt that they were able to 'combine ideas and talents'.

When questioned on how they felt about the finished story, the majority said that they felt proud and satisfied with the work they accomplished. As one student puts it, 'well, all this work was worth it'. Nevertheless, more than half of the students claimed that they could have done better.

At the end of the assignment, stories were shown in class. A quarter of the students revealed anxiousness about sharing their story in class because that they are uncertain of their colleagues' reaction to their stories. However, most recognized the advantages of sharing their final work. They believe that they are able to learn from their colleagues: 'It is always good to see the work of others, learn from it and see our own work through their perspective.'

Of the stories shown in class, the stories most students comment on are the ones where 'international students commented on our culture and how we act in class. (...) They show a completely different perspective from ours. I think it was interesting because maybe they were actually living it at the moment'. In fact, these stories are pivotal for both local students and international students. Local students admit to being forced to reflect on positive and negative characteristics of their own culture. While watching the Digital Stories, 'we were able to perceive how others see us, the Portuguese'. [After watching the 2 stories created by the international students] 'I thought a lot about cultural differences and who we are considering with whom we learn to be citizens and the values learned from our family, friends and in school.' Or even:

I think that all the work made us reflect on our identity. There are always questions in our head that made us think about what we are, which enrich and construct our opinions. Now I can say that I feel more comfortable talking about this topic that I was before.

For the international students, the activity '[...] made me think about the habits in Belgium and the differences with other countries. That your identity is defined for a great part by the country and culture you live in'. [... The stories made me realize] 'that I was studying in another country and that countries can be very different, even though those two countries are close to each other'.

All questioned students recognized that this assignment made them reflect on who they are and their uniqueness, and reinforce the need to respect others' differences. Finally, all students acknowledge that the DS assignment on intercultural issues is interesting and different from the types of activities they usually carry out and 'created an excellent opportunity to better understand other cultures and different views'. Also, students highlight the importance of the creativity needed for the activity:

It was a fun assignment and very creative. Also a good assignment to learn how to work in group together. We could share our culture with the other on a very creative way. [...] I thought it was really nice that we had to be creative with the things we learned in class.

To conclude, we agree with one student who states: ‘We are always building bridges of knowledge, using what we already know to construct our identity. It’s about using all the tools to enrich knowledge in areas that would be helpful in our lives.’

Discussion

Business Communication students (both local and international) create Digital Stories to represent their learning and reflection process on cultural and intercultural issues discussed in Translation and New Technologies classes. During the time frame set for the assignment, students create original Digital Stories by writing a script, establishing a storyboard, selecting images from the web, scanning photos, videotaping sequences, finding and downloading music, creating audio files, editing audio and editing the final story. The stories are then shown in class.

Students are encouraged to think deeply about intercultural issues and personalize their experiences. They need to clarify and discuss within groups what they know about the topic before and during the process of developing and communicating their stories. In the Digital Stories shown, the relevant points of view, the original content and the multiple resources used suggest that students do not just report facts and concepts connected to cultural and intercultural issues, but reflect on their thoughts and actively engage with the issues and their colleagues.

Across multiple studies, DS is regarded as not only a form, but also a *process* that is able to support multimodal, deep, reflective learning. Our case study revealed that DS allows students to have fun, learn how to use new technologies and improve their digital and media literacy and finally produce a digital short story.

Perhaps, more importantly, students used the DS assignment as a way to engage with their peers in a serious and productive debate concerning culture-related issues in order to create the final story. Thus, Digital Stories enabled students to construct new personal and group meanings and improve their *intercultural awareness*. We posit that the educational benefits of the DS assignment are not limited to knowledge construction and technological skills. Students had to negotiate group expression and test bonds through the emotional exchange when they shared culture-related perceptions. It is perhaps feasible to say that visible and invisible dialogue that emerged as the Stories are discovered, conceived, created and viewed allowed students to individually experience and interpret the multiple inputs from the entire process, while encouraging an open debate and personal contributions that were and are indeed valuable as a whole.

Notes

1. The book was first published in Portuguese in 1968 and in 1970, it was translated and published in English by Herder and Herder in New York.
2. <http://www.storycenter.org>

Acknowledgements

The work presented in this manuscript incorporates part of an ongoing study that began in 2009 with a PhD on DS in HE and that has, since then, been applied to multiple contexts and courses in ISCAP. Although the approach presented here is clearly qualitative in nature, data using the

Questionnaire to Measure the Level of Reflective Thinking, Assessment & Evaluation in HE (Kember et al., 2000) have been collected and quantitative data analysis has begun.

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