Using the Strategy of The Lost Experience's Game as Methodolgy in Education
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Abstract: *This paper analyzes the concept of Transmedia Storytelling and Open Educational Resources in addition to the Lost narrative data, specifically the Lost Experience game. Using the strategy of the game as teaching methodology, we found that students are attracted to the content through the transmedia storytelling process and through the expansion of the narrative. This experience compels the students, encouraging them to learn through collaborative work. That experience/strategy can be applied, for example, in Textual Production classes. In this paper, we propose an activity for Textual Content: Narration. The strategy of the Lost Experience game applied as a methodology for teaching Textual Content Type: Narration brought significant results for the educational environment, as it enhances the students' engagement with the content, their pursuit for knowledge and promotes collaborative learning.*

Keywords: Transmedia Storytelling, Open Educational Resources, Lost Experience, Methodology

Introduction

The connectivity offers us a new way of learning and teaching, as learning and knowledge building are based on the diversity of opinions and in performing multiple tasks simultaneously. Increasingly, learning includes the action of connecting different information sources, since social media promotes the ability to create and share ideas with others. Therefore, we will develop the theme "using the strategy of the game "The Lost Experience" as methodology in education" that leads us to a discussion focused not on technology but on the social attitude towards it. We refer to a more participatory, autonomous and creative style where the user creates and recreates, using and reusing content in a simple and natural way.

For this, we analyze the concept of Transmedia Storytelling and Open Educational Resources, besides the data of the Lost narrative, specifically the Lost Experience game. The game The Lost Experience worked as follows: the fan, after watching the chapter of the series (about 45 minutes long), would go to the game where several tracks were implemented, these clues would lead to other tracks on different platforms, such as from the Internet to a magazine, from the magazine to a book, and so on. Some clues were quite complex, which meant that the player/fan would interact with other players /fans so that, together, they would be in a "treasure hunt".

We have as objectives conceptualize Transmedia Narratives and Open Educational Resources (OER), as well as conduct a documental research about transmedia narrative, Lost, focusing on the Lost Experience game, and then analyze the potential use of the strategy used in the game as teaching methodology in a classroom for a Textual Production class. To realize these reflections, the article was based on the theoretical approach of authors such as

Henry Jenkins (2006), Vicente Gosciola (2012), Carlos Scolari (2013), among others. Also, the research was based on the data of the Lost Experience.

We noticed that the student may be attracted by the content through the transmedia storytelling process and through the expansion process of this game. This experience engages the student, encouraging them to build learning through collaborative work. That experience / strategy can be applied, for example, in Textual Production classes. In this paper, we propose an activity for Textual Content Type: Narration. The Lost Experience game strategy is applied as a methodology for teaching Textual Content Type: Narration and generates relevant results to the educational environment, as it enhances the students' engagement with the content, their pursuit for knowledge and promotes collaborative learning.

1. Defining Transmedia Storytelling and Open Educational Resources

Communication, historically, always made use of the best resources, it is a lively and a social practice. Many "eras" emerged and many others will come and communication will continue to exist, people and companies will continue communicating. Some types of companies will cease to exist while others will be created, a type of consumer will decrease immensely and another will grow rapidly. All of these because we need to communicate better.

In order that to happen, changes are required. Think clearly: people are the same, their needs too, but the way to meet them is changing. The current context of communication, interaction and collaboration between subjects include the concept of Transmedia Storytelling as the art of creation, distribution and exhibition of a narrative's universe that expands and enriches the narrative experience whether it be for entertainment, information, trade etc. for education. Henry Jenkins defines transmedia narrative as an expanded and story divided into several parts which are distributed among various media (Jenkins, 2006).

Basically, Transmedia Storytelling is a communication strategy that organizes content and platforms to tell a story (Gosciola, 2012). This strategy determines which platform will be dedicated to the main story and which ones will be used for additional stories. The key is that the platform of choice for certain part of the story is one that can best express its content. In this process, each medium contributes in their own specific way for the outcome, building a unified and coordinated entertainment experience (Martins, 2009). But, for this, there must be connection between the parts of the story, thus demonstrating to the public a clear cohesion between the many parts of the narrative in their respective platforms; otherwise no one can fully enjoy the work.

> Telling a transmedia story involves one of these two processes: either you have a unique story that is divided into different media, or you start with a story and add pieces to it (ad infinitum). These two processes result in projects that can be described with phrases like: 'better than the sum of its parts' and 'a single, cohesive story'. (Phillips, 2012, p. 15)

The structured by Transmedia Storytelling project, first, provides the roadmap and its division into parts, then define which platforms will receive parts that script, and ultimately determines how long each platform will be available to the public and how it may participate and / or articulate narratives. As stated Giovagnoli (2011), "transmedia means to allow multiple media tell different stories, but all explore a common theme, even if it is experienced through different perspectives of the narrative" (p. 17). Certainly the most important factor of

this strategy is in the condition to reach an audience that is not satisfied with only one means of communication.

The growth of the content offered through the web means that the audience is seeking information and entertainment on more than one platform, sometimes even simultaneously, and the transmedia narrative strategy has been fulfilling its role. Because it produces more content, the apparent downside is the impression that it is more toilsome than actually is, but this idea quickly wears off when one realizes that the strategy achieves a much larger audience.

Another important issue that seems to rise before this scenario is essential to reflect on how this participatory culture[1] is revitalizing the traditional process of knowledge construction, how educators are reassessing the value of informal education and how subjects are applying their skills as players (gamers) and fans at different social levels: work, family, school and politics. With this culture that arises, the production and reuse of content establishes the concept of Open Educational Resources. According to the definition given by UNESCO (2011), OER are teaching, learning and research materials, in any format or medium, that are in the public domain, or are licensed openly, allowing them to be used or adapted by others. Using open technical formats facilitates access and potential reuse of resources published digitally.

> The key element that distinguishes a OER of any other educational resource is its license. Therefore, a OER is simply an educational resource with a license that facilitates its reuse - and possibly adaptation - no need to seek permission from the copyright holder. (Inamorato, 2013, p. 21.)

Open Educational Resources can include full courses, part of courses, modules, textbooks, research articles, videos, pictures, tests, software, and any other tool, material or technique that can support access to knowledge, i.e., OER is characterized as a content that can be on different platforms, can be shared and can be edited /completed by anyone who has interest in it, and through this cooperation the content becomes increasingly extensive and comprehensive.

1.1 Potential use of Transmedia in Education

The possibility of the narrative to get more readers and/or viewers increases according to its expansion. “Two coordinates can define Transmedia Narratives, expanding a story through various media and collaboration among users in this expansion process” (Scolari, 2013, p. 45). The creation and deployment of these stories in different media by readers on the basis of a given original narrative also makes Transmedia Storytelling. As stated by Phillips (2012), “the stories in Transmedia process are slightly intertwined. Each can be consumed by itself and the reader/viewer has the idea that what was read/assisted was a complete story” (p. 13). With this, more specifically noted the potential for methodological proposals and preparing to digitally expanded content enabling a broader understanding of meaning, regardless the ways of reading, and at the same time, ensure the subject in contact with a part of the narrative, to understand the whole satisfactorily. Thus, each fragment is independent of the other and according to Scolari (2013) all texts, adaptations or expansions act as gateways to the narrative universe.

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[1] "Participatory Culture is a term generally used to describe the apparent link between more accessible digital technologies, user-generated content and some kind of change in the power relations between the market segments of the media and its consumers." (Burgess & Green, 2009, p. 28)

For Okada (2011), the transition from Web 1.0 to Web 2.0 has brought changes in the practices and ways of learning, seeking autonomy, co-authoring and socialization. “This transition requires a shift from the concept of “e-learning “- learning focused on access to digital resources, to the concept of “colearning 2.0”- co-learning based on multiple co-authorship” (p. 130.). Thus, we propose the inclusion of this new scenario in the educational environment for the student to become an autonomous subject of their learning, producing and/or collaborating on content production, either for formal or informal education.

> Education should be organized around four fundamental types of learning that, over a lifetime, will be, in some way to each individual, the pillars of knowledge: learning to know, that is acquiring the instruments of understanding; learning to do, in order to act on their environment; learning to live together in order to participate and collaborate with others in all human activities; and, finally, learn to be essential pathway that integrates the previous three. (Delors; EUFRAZIO, 1998, p 11.)

Therefore, the immersion of the Transmedia resources in teaching and learning process will connect students to educational pillars, learning to know, to do, to live together, through the (co)learning that seeks to enrich the formal education and also the informal use of education in numerous resources, technologies and methodologies for a larger autonomy and inter-active and collaborative participation of the learner (Okada, 2011). Thus we can say that the content creation through the Transmedia process will bring individuals the characteristic such as “critical and co-authors,” that expand contents in a formal and/or informal way, integrating, for Okada (2011, p. 131) “learning, research and training collaboratively.”

According to Sharda (2009), the capability to work with Transmedia narratives in Education lies in the possibility of articulating curricula activities that are already present in the daily lives of students, such as collaborative working, information sharing and interaction. The use of open resources can assist educators with developing methodological strategies to better meet the demands of students, rightfully adapt to their context, also considering the various stages of student learning, their peculiarities and interests.

From the study of the franchise Lost and with the collected data, a proposed class of Text Production, which will use as a resource the discussion of Transmedia methods, more specifically, the strategy used in the Lost Experience game. We believe that it is possible to build pedagogical proposals in order to ensure the collaborative construction of educational content and meaningful and participatory learning from the students in the educational process. The franchise and the game were chosen because of their successes (as will be proven with the data in the next section).

2. The data from the Lost franchise and the game Lost Experience

Lost is the second most watched TV series in the world, created by Jeffrey Lieber, Damon Lindelof, and J. J. Abrams - also creator of other successful series. The series has 6 seasons, with a total of 121 episodes. Lost has a unique style that follows two types of stories: one is the struggle of 48 survivors of a disaster to survive and live together on the island, and the other is related to the life of the main characters before the disaster, shown through personal retrospective - flashbacks. To Regazzoni (2009), “Lost incites to think about another idea of truth, beyond what is simply “correct”, “fair” and “appropriate”. That is what both fascinates and baffles in the series. “For this truth to be discovered is not re-lated to the end of the journey, but the beginning of a great mystery” (p. 25).

Success both by the critic and in public, the series had about 15.5 million viewers per episode during their first year of show, with only the first episode, more than 18 million people were watching the series, thus ensuring several audiovisual industry awards, including the Emmy Award for Best television Series in the drama category in 2005, best American Series imported at the British Academy television Awards, in 2005 and the Golden Globe Award for best drama series in the category in 2006. The series was added to American culture, being a phenomenon that increasingly enchants onlookers and expands across various media, such as comic books, TV commercials, web-comics, humor magazines, games, fan-films and fanfics. But, despite the series have come to an end, many mysteries remained unsolved, a fact that made the fans produce cultural products emphasizing these mysteries not yet unraveled. Products like fanfilmes, fanfics, blogs, and more.

In addition, there are sites created by fans with the intention of studying the series, episode by episode. As an example, we have the The Society for the Study of Lost (http://www.loststudies.com/). There are also sites that publish news about the se-ries, productions fans (or fanvids fan-films), and still offer chats with fans, and other resources, such sites like Lost.com (http://www.lost.com/).

The fictional universe of the series has also been explored through novels and alternate reality games, like the Lost Experience. This was an alternative reality game (ARG), developed by the writers and producers of the series itself for fans to participate in the plot, and yet expand it. This was available until 2010. The Lost Experience was a game that was based on the internet and it was characterized by a parallel storyline that was not part of the actual plot of the television series. This game was not about winning, but through it was possible to unravel some of the great mysteries of the island.

Image 1: Opening menu of the game. (Image is available in: http://m1.behance.net/rendition/modules/21422507/disp/5006896df927199def95320d63d64fad.jpeg)

The game The Lost Experience worked as follows: the fan, after watching the chapter of the series (about 45 minutes long), would go to the game where several tracks were implemented, these clues would lead to other tracks on different platforms, such as from the Internet to a magazine, from the magazine to a book, and so on. Some clues were quite

complex, which meant that the player/fan would interact with other players /fans so that, together, they would be in a “treasure hunt”.

> The Lost Experience is presented as a multifragmented narrative that spans in different media composing a product read in layers and in different modes of perception and variables according to the user experience. Both Lost and The Lost Experience are byproducts of a Transmedia franchise that can be read through the implications of a narrative as a pervasive and collaborative game, in which multiple recipients are encouraged to conduct a hive behavior in the resolution of a plot consisting of complex lines and specialized tasks. (Lesnovski, 2011, p. 2)

Also, according to Lesnovski (2011), both the series and the game are expanded through collaboration among fans. Each fan has a particular expertise about the fictional universe of the series, and with that they “work” together in or-der to unravel the mysteries of Lost Is-land. This game was created at the end of the second season, when an advertisement was published on behalf of the Hanso Foundation, announced the re-launch of its redesigned website. The video showed a phone number and invited viewers to connect and “discover the experience alone.” This was the long awaited “rabbit hole” that gave the start to the Lost Experience.

3. Education and Transmedia: Proposed class of Textual Production using as method The Lost Experience game strategy

To develop the activity we selected some criteria such as grade level in which the activity, discipline, and content can be applied. The proposed of utilization of the transmedia, especially from the game Lost Experience strategy, was designed for a class of 8th grade of elementary education in a private school in the city of Aracaju (Brazil), in the discipline of Text Production, with the content Typology Textual: Narration.

The strategy that will be used in class is based on the same strategy developed for the game Lost Experience. In this game the person feels driven to play to uncover clues that may help to understand the mysteries left by the episodes. The series' fans played the Lost Experience in order to understand the mythology contained in the Lost universe. Feeling yourselves inside the series, immersing in the world of the narrative when they were not watching the series (interval between seasons), or contested through another platform media (books, comics and webvideos). Since, “the experience can develop the vital energy of transmedia storytelling with promoting stories in various media that interact with others in a way that is even more suggestive , integrated and participatory for the audience another” (Giovagnoli, 2011, p. 58).

Image 2: Example of how the tracks were put in the game. (Image is available in: http://img1.wikia.nocookie.net/__cb20060615010803/lostpedia/images/f/fa/THE_DHARMA.jpg)

Therefore, we will describe the step by step of the proposed activity to predetermined content, using transmedia elements, as well as the strategy of investigative character of the game Lost Experience. At first, in class, the teacher should tell the students that the theme of the class is Textual Typology: Narration. Thereafter students must be requested to seek in different media (printed book, website search, e-book, magazine, social network, etc.) examples of narrative texts as well as their characteristics. During this activity, if the student encounters a question or cannot understand certain content, it must interact with a colleague to exchange information, in order to answer any questions and aggregate knowledge. And yet, continue the research collaboratively.

After the collection of content, students should produce collaboratively some narrative texts that can add to the episode that they watched. Finished the productions, the teacher through texts created, you should check the level of student learning about the content of the lesson (Textual Typology: Narration) and thus will guide them on what is necessary to achieve these learning on that content. Upon completion of the activities and collective reading from the writing, the teacher have to show the following episode (or what comes closest to answering the questions raised in the previous episode).

Similarly this process instigated several fans of the series Lost to seek content on the Island, the teacher can also excite students to seek information curricular content, as proposed for the content Textual Typology: Narration. Young consumers see themselves as hunters and gatherers of information, they like to delve into the narrative, rebuild / experience the story of the characters and connect with other texts within the same franchise (Scolari, 2013). With this activity students are encouraged to go to the pursuit of knowledge in an interactive, autonomous and collaborative way, thus cementing the learning of the “hunted” by them content.

Conclusion

The new media have innovative ways to teach and learn, since learning and knowledge building are based on the diversity of opinions and the achievement of communicative events. Thus, we conceptualize the Transmedia Narrative as a story expanded by some clippings, present in these diverse media. The choices of media in which the narratives are to be taken have to express the content in a way that the reader/viewer can understand the "whole" through what was read/watched.

In line with the concept of Transmedia Narrative, we have Open Educational Resources (OERs). The OERs are all kinds of content to teaching, learning and research that are in any media platform. As these open content license so that other subjects, besides the first "author", can contribute to the building of that content.

Through these concepts, we see the potential of using the resources of Transmedia as a teaching method. In these potentials we can highlight: the possibility of the subject not just be a spectator and become coauthor of a certain content, the development of the autonomy of the subject both to produce content and to expand the narrative, how to find content which also expand their knowledge about a certain topic, collaborative work that can exist between individuals with common interests. These and other potential of Transmedia tend to instigate the subject for learning a given content and they are factors that are already present in the daily lives of most people.

As an example of a Transmedia Storytelling we used the series Lost, which were described data that prove its success and highlight one of the parts of the universe of this franchise, the game Lost Experience. The strategy used in the game attracted many fans who were encouraged to search for content in different media still can unravel the mysteries of Lost Island. The intention is to make use of transmedia language used in the promotion of the series, for educational purposes. Since the series has effective devices and proven with the success of the series worldwide.

Based on this strategy, we propose its use in a class of Text Production, with Textual Content Type: Narration. In the activity developed by the students, they feel challenged to build their knowledge independently/autonomously and develop their collaboration skills, thus we believe that the student will feel urged to expand engagement in the pursuit of knowledge, empower their interaction/involvement with content, thus promoting collaborative learning, similar to what occurs when subjects use these resources for entertainment purposes.

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