Artigo Original

Audiovisual language in teachers' development: a proposal based on educational design

Linguagem audiovisual na formação de professores: uma proposta baseada em design educacional

El lenguaje audiovisual en la formación de profesores: una propuesta basada en el diseño educacional

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Abstract

This paper aims to present a theoretical discussion based on the contributions of Audiovisual Language and the Complex Educational *Design* (DEC) designed by Freire (2013), seeking to contribute towards the development of teachers in their ability to produce educational videos. With the outbreak of the COVID-19 pandemic, the increasing use of educational videos has highlighted teachers' challenges regarding audiovisual production, already experienced before the pandemic. Researchers such as Wohlgemuth (2005) and Rizzo Junior (2011) had discussed the production of educational videos; others like Priuli (2017) and Rojo and Moura (2012) raised awareness of the relevance of audiovisual language in the teaching practice, mainly in developing teachers who have been teaching remotely. Such research shows that, in addition to the development of video editing and publishing techniques, there, may be the need to broaden teachers' understanding of audiovisual language, which is one of the languages increasingly present in the contemporary world. This paper intends to contribute to enhancing teachers' ability to use audiovisual language due to its communicative

potential.

Keywords: [Audiovisual Language. Complex Educational Design. Teacher Training.

Resumo

Este artigo tem como objetivo apresentar uma discussão teórica baseada nas contribuições da Linguagem Audiovisual e do *Design* Educacional Complexo (DEC), desenvolvido por Freire (2013), visando contribuir para a formação de professores na produção de vídeos educacionais. Com a emergência da pandemia por covid-19, o aumento no uso de vídeos nos processos educacionais evidenciou, ainda mais, os desafios docentes na produção audiovisual, embora antes da pandemia esses desafios já pudessem ser observados. Autores como Wohlgemuth (2005) e Rizzo Junior (2011) haviam problematizado a produção de vídeos educacionais; outros pesquisadores, como Priuli (2017) e Rojo e Moura (2012), aprofundaram a questão da linguagem audiovisual como relevante para a prática docente e, em especial, para a formação de professores que, neste momento, estão atuando pelo ensino remoto. Os trabalhos mencionados indicam que, além do desenvolvimento das técnicas de edição e publicação de vídeos, pode haver a necessidade de se formar professores para compreender a linguagem audiovisual, que é uma das linguagens cada vez mais presentes na contemporaneidade. É nessa perspectiva que este trabalho visa contribuir para ampliar a habilidade dos professores quanto ao uso da linguagem audiovisual, em razão do seu potencial comunicativo.

Palavras-chave: Linguagem Audiovisual. *Design* Educacional Complexo. Formação de Professores.

Resumen

Este artículo tiene como objetivo presentar una discusión teórica a partir de los aportes del Lenguaje Audiovisual y el Diseño Educativo Complejo (DEC) desarrollado por Freire (2013), con el objetivo de contribuir a la formación de docentes para la producción de videos educativos. Con el surgimiento de la pandemia COVID-19, el mayor uso

de videos en los procesos educativos resaltó aún más los desafíos de los docentes en la producción audiovisual, aunque, antes de la pandemia, estos desafíos ya se podían observar. Autores como Wohlgemuth (2005) y Rizzo Junior (2011) habían problematizado la producción de videos educativos; otros investigadores, como Priuli (2017) y Rojo y Moura (2012), profundizaron en el tema del lenguaje audiovisual como lenguaje relevante para la práctica docente y, en particular, para la formación de docentes que actualmente se encuentran trabajando en aprendizaje remoto. Los trabajos mencionados indican que, además del desarrollo de las técnicas de edición y publicación de videos, puede existir la necesidad de formar a los docentes en la comprensión del lenguaje audiovisual, que es uno de los lenguajes cada vez más presentes en la actualidad. Es desde esta perspectiva que este trabajo pretende contribuir a ampliar la capacidad de los docentes para utilizar el lenguaje audiovisual debido a su potencial comunicativo.

Palabras clave: Lenguaje audiovisual. Diseño educativo complejo. Formación de profesores.

Introduction

Educational challenges have been more evident today. Social demands and technological challenges impact the daily life of teaching, especially when education around the world is impacted by the covid-19 pandemic. The pandemic scenario revealed, in a more evident way, the need to discuss teacher education, especially in the context of the production of digital educational resources. Among these resources, the ones that stand out the most are the educational videos, which were already in demand both due to the increase in the offer of courses in the distance education modality, as well as the increase in the audience for video platforms on the internet, as in the case of Youtube (PRIULI, 2017). At the same time that society is undergoing these transformations, teacher education has been more studied and discussed. Different perspectives are presented, such as strategies for the production of digital educational resources such as video lessons. Wohlgemuth (2005) and his concept of audiovisual pedagogy already indicated, before Youtube, the need to expand audiovisual production in education and, at the

same time, revealed signs that teacher education needed to contemplate the knowledge of audiovisual language. Other authors, such as Rizzo Junior (2011), Priuli (2017) and Rojo and Moura (2012) expanded the discussion by directing the theme to teacher education in the context of audiovisual production, inspiring reflection for the development of different proposals and formative strategies. From this perspective, this work aims to present and discuss the possible contributions of audiovisual language articulated with a proposal for educational design aimed at training teachers in the context of the production of educational videos. For the development of this work, firstly, the theoretical bases of audiovisual language and its possible contributions to education and teacher training are presented and discussed. Following the discussion, the concepts and strategies of the educational design area are presented, in particular, the design developed by Freire (2013), named Complex Educational Design (DEC), which has been widely used as a basis in teacher training processes. (FREIRE; SÁ, 2020). To end the discussion, some possibilities and guiding principles are presented, which can contribute to the development of training proposals based on the articulation of audiovisual language and on the DEC.

1. Audiovisual language in education

Since the advent of the internet, the manifestation of language in different media has been more common. It is possible to understand that, currently, in the online context, "people mobilize available semiotic resources to build meaning and affirm their relationships with the expressed meanings" (BARTON; LEE, 2015, p. 33). However, the audiovisual language, as one of those languages that is more present on the internet every day, is not a new language, as Carrière (1994) argues, since it has been culturally present in society since the cinematographer times of the Lumiére brothers. For Carrière, "an authentically new language did not emerge until the filmmakers began to cut the film into scenes, even before editing and editing" (CARRIÈRE, 1994, p. 16). What we can learn from this author's argument is that audiovisual language does not emerge with the invention of the camera or technology, but rather with the language obtained by cutting the film into planes that

give audiovisual meaning. Meaning is the fundamental element when we think about language, both for verbal and for other languages, and it is no different with audiovisual language, even in times of digitization.

Seeking an understanding based on Applied Linguistics (AL) researchers to create a concept of audiovisual language contextualized in the context of social practices, it is worth highlighting the contribution of Priuli (2017), who, based on Morin, ensures:

> The audiovisual language moves from the symbol of the planes to the articulation between them, in a way that constitutes a language that, according to Morin (2014b, p. 207), develops from itself in a system of abstraction, of ideation, which manifests itself in a logic of order and reason. This language is not immediately present when there is only the use of technology, that is, it does not appear when you turn on a video camera that faithfully records a class, as in the times of cinematography when recording the theater. This language emerges from the cinematographic montage, which expands the human capacity to mean (PRIULI, 2017, p. 37).

This fragment of Priuli's thinking (2017) allows us to infer that, although the production of educational videos has increased in recent times, either because of the growing offer of courses in the distance education modality, or because of the impacts of the covid-19 pandemic, it is possible to observe that there are still challenges to be faced, such as knowledge of audiovisual language beyond the mere use of cameras.

One of the challenges, according to Rizzo Junior (2011) and Priuli (2017), would be to overcome the transposition of the recording of traditional classes to creative audiovisual production, which, in a certain sense, involves the construction of meanings materialized by audiovisual language. This is a challenge that can also be faced by the training of teachers who include training activities in which they can explore the use of audiovisual language beyond the use of cameras and equipment. It is pertinent to design training proposals that allow the shared construction of knowledge, the experimentation of audiovisual

language articulated with different techniques of audiovisual meaning construction, in different audiovisual genres and formats, as stated by Priuli (2017).

Except for the use in distance courses, in the format of video lessons that are presented most often as a record of lessons, that is, with the specialist teacher explaining the topics of the lessons, the use of audiovisual language is still poorly conceived from a pedagogical perspective audiovisual, as defended by Wohlgemuth (2005) and Priuli (2017). It is a pedagogical concept that places audiovisual language as a relevant ally for educational processes, due to its creative potential. However, in order to use this creative potential, it is necessary to build knowledge and knowledge that begins with audiovisual editing and narrative techniques for writing scripts and, only later, do the steps of recording and editing/editing. Under precarious working conditions and without adequate training in the use of audiovisual language, teachers are at the mercy of an idealization of audiovisual production and, in the case of productions that involve other professionals, they will also be subjected to mechanisms that can stifle teacher creativity.

The production of videos aligned with educational objectives that are, at the same time, coherent with knowledge contextualized with the real needs of teachers and students, pertinently passes through the use of audiovisual language, before handling video recording cameras. That is why this language is challenging, as it requires more than technological instrumentation: it mainly involves a construction of meanings that can be shared and carried out with students. This is a challenge that must be tackled, aiming to promote, in teacher education, multiliteracies, that is, the ability to use and create meaning through different languages. In this sense, Rojo and Moura (2012) propose a reflection on the impact of technologies on teaching-learning processes, which show a greater demand for multiliteracies:

> This is what has been called the multimodality or multisemiosis of contemporary texts, which require multiliteracies. In other words, texts composed of many languages (or modes, or semiosis) and that require skills and practices of understanding and production of each

one of them (multiliteracies) to make meaning (ROJO; MOURA, 2012, p. 19).

Learning to use other languages, especially multisemiotic ones, such as audiovisual language, allows teachers to develop resources contextualized with genuine educational demands and needs with their production conditions (BARTON; LEE, 2015, p. 33). In addition to this possibility of contextualization, it is possible to go beyond written texts in the production of digital educational resources and produce resources built from the interaction between verbal linguistic material, image and sound (ROJO; MOURA, 2012). Audiovisual production is based on these same symbolic pillars: there are verbal, imagery and sound elements, articulated for the construction of meanings. In the audiovisual production process, an audiovisual script can be drawn up, which is a textual genre that is closely associated with cinematographic, television and internet video productions. However, there is an important detail in the script that distinguishes it from a common textbook: in it, the audiovisual project can become a challenge, because in the same textual genre it is necessary to contemplate the planning of educational objectives, the clear and objective communication of the content and the transposition of language. In this transposition, the formal verbal language of the written text is transposed to oral communication, that is, in the same didactic script, the texts that will be displayed in the video and the speeches themselves are defined, either through narration or presentation of the theme that is being the basis of the audiovisual product.

In addition to the challenge of writing with oral characteristics, there is also the challenge of contemplating the visual and sound elements that also make up the meaning of the narrative. These elements require video language literacy, that is, it is essential to understand that a sequence of images can create meanings. In addition to the sequence of images, there is the symbolic impact of modifying the framing, lighting or even the insertion of sounds, music, excerpts from other videos or any other symbolic element. All these elements are articulated and constitute the audiovisual language that can go beyond the meanings of the individual elements. The process of articulating these elements in the production

of a video is recognized as audiovisual montage. Audiovisual montage is, basically, a new production of meanings materialized after writing the script and capturing images, sounds, among other elements. This is a process of creating meanings in audiovisual that goes beyond the recording, the recording of something. This editing process is very similar to video editing, but it is not just another technique, it is a process prior to editing and allows you to select and articulate the symbolic elements for the production of a message that has a purpose, in this case of an educational resource, an educational goal. The audiovisual script is an instrument that has a structure that, at the same time that it holds and dictates the rhythm of the message to be materialized in the video, allows planning the time for displaying images and synchronizing with sounds, music, texts or other elements visuals and sounds that are articulated in their own language. Adding to these processes the educational objectives previously defined and planned, all these elements become allies of educational video productions, allowing a balance to be established between time, pace and amount of information that, in many cases, requires the fragmentation of the video, to avoid cognitive overload, for example (PRIULI, 2017). In a perspective that aims to break with audiovisual production that is more in line with traditional education, the use of audiovisual language is a strategy that enables the articulation between different elements of cinema, art, text, technology and human subjectivities (MORIN, 2014).

In the process of producing educational videos in which the video class is the reproduction of the presential class, there is little space for the use of creative elements of the audiovisual language, since the production can be limited to the audiovisual record. According to Priuli (2017), recording a video class based on the logic of reproduction of the presential moment can promote a distance between the agents of the learning process who culturally produce and consume audiovisual products that are very different from this type of video. The use of audiovisual language allows teachers to create and explore their cultural, discursive and narrative repertoire, in addition to their semiotic repertoire, making their productions surpass the record of their traditional classes.

When considering the importance of audiovisual language for educational audiovisual productions, it is necessary to recognize its complexities and characteristics as it is recognized in other languages. Based on these considerations, it is pertinent to create training strategies that allow teachers to build knowledge and expand work possibilities, including their production conditions that may be weakened in times of uncertainty, such as those faced in the pandemic.

2. Audiovisual language in teacher education

According to Rizzo Junior (2011) and Rojo and Moura (2012), initial teacher education programs for the use of audiovisual language at school were not able to satisfactorily prepare them for such activities, revealing an anachronistic scenario that despises or minimizes effects of the digital revolution on the daily lives of teachers and students. The pandemic highlighted this problem and, although several educational actions and technological training programs have been made available en masse, it is possible to observe the centrality of the theme of the manipulation of technological artifacts and the uses of digital platforms. This technical knowledge is equally important for teachers. However, it is always necessary to allow them to build knowledge that is coherent with their professional and social conditions.

 Also according to Rizzo Junior (2011) and Priuli (2017), some studies on audiovisual production in education have an underprivileged look, due to the overvaluation and predominance of orality and writing, traditionally recognized as the most effective forms of communication in education and, consequently, in the production of educational resources.

Another fact is that the transposition of the traditional class to the video class occurs, sometimes, as the records of speeches and oral explanations, as highlighted by Priuli (2017). Even if a plan that contemplates the writing of an audiovisual script is postulated, this process can be more creative if there is knowledge about audiovisual language, as the act of writing the script does not follow the same standards

of written language that are traditionally recognized, as they postulate some audiovisual scriptwriters:

> Obvious to professional screenwriters, not so obvious to beginners, script talk comes written, but it's not meant to be read, it's meant to be spoken. Therefore, in addition to not following grammatical rules of written language, you should pay attention to the sound of speech (CAMPOS, 2007, p. 157).

Given these identified challenges, with regard to audiovisual language, it is possible that, especially in the case of teachers who are working in remote education, it is necessary to understand that it is possible to create educational videos that transpose the traditional class, based on knowledge of audiovisual language. One way to transpose the traditional class is to create educational videos that are based on stories told with the support of audiovisual montage, in which there is not a teacher speaking, but rather a video constructed by him. (PRIULI, 2017). An example are videos in which teachers can demonstrate an experiment in which they change planes (shooting from top to bottom, for example), aiming to give a broader view of a given process, or integrating an animation, a photograph, an audio, a testimony or other symbolic elements available on the internet that allow this blending or the famous remix, when allowed by the licensing of the resource (ROJO; MOURA, 2012).

Merging different elements enables a contextualized and illustrative construction of meanings. The potential of the articulation between image and sound to show how a technique works or explain a concept applied to world phenomena are just some of the examples of possibilities with audiovisual language. Authors who have focused on the study of audiovisual language, such as Morin (2014) and Carrière (1994), claim that there is an audiovisual grammar, which can be identified and learned in training processes about this language. Morin (2014), when affirming the existence of an audiovisual grammar, highlights that, in audiovisual language, there are certain similarities with the production of verbal language and that is why learning it can expand the communicative possibilities:

> The Process is the same one we use in our verbal language, where wonderful metaphors fell asleep [...] they increasingly assert their significant role from then on and even begin a conceptualization: they are no longer adjective qualities, but almost ideas; the idea of passing time, the idea of travel, the idea of love, as well as the idea of dream, the idea of memory, which appear at the end of an authentic intellectual ontogenesis (MORIN, 2014, p. 208).

With this reflection proposed by Morin, it is possible to consider and recognize the interfaces between the language in use and the audiovisual language, which permeates the transposition of the class to the video class, especially when language is inserted as a central point in social and educational practices. In this sense, it is necessary to consider teachers as subjects of these languages and who are immersed in them, as Freire (2009) reinforces, when discussing the technological training of teachers:

> Access to new technologies enables other interfaces, practices and languages, compelling us to deal with multiliteracies and to consider original requirements both for belonging to specific groups and for defining what could be considered inclusion or exclusion (FREIRE, 2009, p. 14).

Ao proposing a reflection on technologies as artifacts that enable other interfaces, practices and languages, the works of Freire (2009), Priuli (2017) and Costa (2018) allow us to broaden the reflection on the possibility of creating different training spaces for teachers , even mediated and materialized in digital environments. In times when face-to-face training may not be recommended or even in future times, post-pandemic, it is possible to think of strategies that benefit from the audiovisual language itself as a privileged resource in training actions.

One way to privilege audiovisual language in training actions is to make use of educational design strategies, in particular, centered on learning relationships that can be established through the articulation

between practice, collaboration and reflection (PRIULI, 2017). If conceived as an area of knowledge, educational design can be understood according to different theories, approaches and models, and it is essential to identify and select a design proposal that is coherent and viable for each context and educational demand (COSTA, 2018). Using an educational design to think about training strategies for teachers is a way to materialize these training processes, articulating different digital languages, especially audiovisual, as proposed by Priuli (2017). In this sense, it is interesting to articulate formative proposals based on educational design, so that they can also be based on an audiovisual pedagogy, as stated by Wohlgemuth (2005). For this author, an audiovisual pedagogy is a pedagogy that understands the audiovisual language as a language that articulates and materializes the learning processes, in a perspective that goes beyond the mere use of cameras: it is a pedagogy that uses audiovisual language as a pedagogical language (WOHLGEMUTH, 2005).

In the case of training in audiovisual language, in addition to technical instrumentation, as discussed in the previous sections, it is pertinent to allow teachers to learn through resources produced by the application of creative elements of audiovisual language, while exploring and applying in practice what they are learning and experiencing with these resources (ROJO; MOURA, 2012). There needs to be coherence between what teachers are expected to learn and use with what they are receiving as an educational process, and, in this sense, making use of educational design strategies can be productive.

3. Complex Educational Design (DEC)

The educational design area in Brazil is always linked to online educational projects or courses offered in the Distance Education (EaD) modality, although it can be used in different contexts, including hybrid or face-to-face teaching.

In this work, the concept of educational design is in line with what Gomez (2014) postulated when relating the concept of design with the

following definition: "Drawing implies intuiting, conceiving, designing, imagining, idealizing, representing or reproducing in the mind, in the imagination" (GOMEZ, 2014, p. 125).

There are many possible proposals for educational design; however, a proposal that places the centrality of human relations in the training process is the proposal of the Complex Educational Design (DEC), developed by Freire (2013), used by Priuli (2017) and Costa (2018) in the context of technological teacher training. DEC breaks with the elements of educational design proposals traditionally based on behaviorist approaches, being an open design proposal, allowing the educational process to be built based on the relationships established in the process, that is, on the dynamic relationships between subjects, technologies, languages and environments. It is possible to understand an open educational design proposal in Kenski (2015), which allows us to understand it as a design that involves a creative continuum of production, development and execution of educational actions that involve cooperative work articulated between multidisciplinary teams and experts and teams.

Developed with the purpose of contributing to the design of online courses aimed at teaching English and being also used for teacher training, DEC is based on complex thinking and can be understood, as defined by Freire and Sá (2020):

> Initially conceived as a guideline for the design of online English courses, complex educational design (FREIRE, 2013, 2018) has been used and shown to be a relevant and suitable reference for courses in other areas, modalities and settings. Purposely called educational (not instructional), the DEC contemplates, at the same time, being, knowing and, above all, knowing how to do, addressing a content that is reflected, reflective, articulated and negotiated by students and teachers, aiming to meet the needs and expectations of both - which highlights their customized nature, predominantly (FREIRE; SÁ, 2020, p. 93).

The DEC has three stages that are articulated and occur in a non-linear way from the first moment of the conception of the educational proposal and, due to its dynamic nature, it becomes a design proposal that can be adapted to different challenges of teacher education. The three phases are presented below – Preparation, Execution, Reflection – proposed by Freire (2013):

a) Preparation: survey of initial information on educational demand and the needs, expectations, interests and prior knowledge of students and teachers who will mediate the learning process. This initial information allows, when creating the first learning situations, to carry out the production or curation of the first resources and the drawing of the first sketches of the formative action, for example, the diagnostic evaluation of the group's knowledge and profiles.

*b) Execution: r*ealization of the first learning situations (according to the outline outlined in the previous phase), establishing the implicit or explicit negotiation of its development, considering the relations established between students and teachers. It is the stage in which the proposal begins to take shape and starts to be co-created by the agents of the teaching-learning process, emerging the creation and curation of new educational resources, schedule adjustments, updating of educational objectives, selection of complementary technologies, among other collaborative activities.

c) Reflection: development of formative and summative processes for the evaluation of the teaching-learning process. It is materialized by the constant verification of educational processes, from the point of view of processes and products. It aims to guide collective decision-making on the sequence of content, selection of learning situations, technologies, adequacy of tasks/activities/resources/tutorials, among other actions.

These DEC phases are not linear and are undertaken through the relationships established through the strategies developed in the Preparation stage, whether between subjects, artifacts, environments and resources. DEC can inspire and serve as an educational design basis for different teacher training activities when the formative objective is to overcome traditional forms of education. In this sense, exposing

teachers in training actions based on the DEC can be a way of putting them in contact with experiences that require the development of the audiovisual language domain in the production of educational videos, as learning situations that value, too, can be designed , languages and not just technologies as the central objects of knowledge.

4. Possibilities and training strategies

In a scenario where the demand for audiovisual production has become a challenge evidenced by the pandemic, finding possibilities and strategies to train teachers in audiovisual language is a way to face the uncertainty of this context. Expanding the repertoire on the audiovisual language of teachers can contribute to an audiovisual production that is viable for the different contexts and conditions of production that these subjects experience. Often, there are technological restrictions, other times, the weakening of the social and emotional conditions implied by the pandemic are fundamental issues to be considered when the objective is the training of teachers in this scenario.

From an educational point of view, by being able to define the time for reading the texts, images that emerge in the video, the sounds and music that will compose the scenes, teachers can create different types of educational videos. Learning how to produce an audiovisual script makes it easier to plan the content to be taught, articulating it with the type of video you want to create (documentary, simulation, interview, animation, etc.). According to Wohlgemuth (2005) and Priuli (2017), an educational video script must include at least two symbolic dimensions of audiovisual language: one materialized in audio and the other in video, as in the model presented in Chart 1, based on the script models presented by Wohlgemuth (2005):

Chart 1 – Pedagogical script template

Video	Sound
• Animations • Scenes / recording plans • Texts / images	• Music • Sound effects • Voiceover/Narration

Source: Adapted from Wohlgemuth (2005).

Chart 1 can inspire the creation of a template that can serve as a basis for training activities that can follow the discussion carried out in this work, especially in the Preparation stage, after all, it is a resource that can be adapted by the group, according to the context of production. Articulating audiovisual language with DEC can be a way to carry out a planning that is not rigid, fixed, traditional and, in a certain sense, fragmented. Language and design proposal, together, can make a formative proposal about audiovisual production more significant, as you learn by living what you are studying. In this sense, it is possible to design training proposals that allow the subjects involved in the educational process to reflect and explore knowledge in a contextualized manner and in line with social language practices established by the educational demand they need to meet and the challenges they must overcome.

Designing a training action for teachers in a context of uncertainties is always a process that must be based on collaborative principles and with many moments and spaces for dialogue, reception, listening and reflection, before the instrumentalization or presentation of contents. DEC is an educational design proposal that has these principles as fundamental design elements, which affects the choice of resources and environments and, mainly, the choice of strategies and languages. With the DEC as the basis for the design of proposals for teacher education on audiovisual language, the design of the Preparation phase can be started from the systematization and registration of some guiding questions. Based on the theoretical discussion carried out in the previous sections, articulating the elements of audiovisual language with the principles of the Preparation phase, the following guiding questions are suggested:

- *Probing Strategies:* Is it interesting to ask participants to send a quick video, telling a little about themselves, their technological conditions, their expectations and interests? Is it interesting to define a minimum video time, considering the total time of the formative action? Do participants have basic resources for the production of this video, such as cell phones? If they don't have basic resources, what other ways could they present their expectations, interests and technological challenges?

- *Resources and starter materials:* what is the virtual environment that can be more inclusive, from the point of view of access and institutional availability? Is synchronous encounters possible? What is the viable/available web conferencing tool? How to curate educational videos under free license on the internet with teachers? Is it important to produce a teacher-designer presentation video, using audiovisual language elements (with a script, use of plans, etc.)? Is it interesting to select or create audiovisual script templates? What is the relationship between audiovisual script, conceptions about narrative and the contents taught?

- *Audiovisual experiences:* Let's carry out a generative activity to identify prior knowledge, it can start with the restlessness: do you like cinema? Have you ever heard of film analysis[1]? Are we going to conduct a film analysis? Are we going to identify and understand the main elements of audiovisual language? Are we going to write an audiovisual script as a group? Are we going to rediscover the potential of narratives? Are we going to produce an educational video with available resources (mobile phones, tablets, traditional cameras, etc.), in a documentary, animation or storytelling format? Are we going to produce an educational video that can be created by teachers and students together? Are we going to create portfolios to publish the produced videos? Let's explore the

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[1]   Film analysis is an analysis strategy that makes it possible to understand the cultural, social, semiotic and symbolic aspects of a film and can be constituted as a didactic strategy when situated in the educational context.

concepts of remix and mashup[2]?

- *Living arrangements:* Are we going to create a space to listen to the group's needs? Are we going to establish agreements (virtual dialogues, forums, etc.) to adjust/update during the training activity, establish a coexistence contract? How can we register these combined through audiovisual language?

- *Communication:* Let's check, with the group, if you prefer the use of quick messaging applications, if the communication will be centralized only in the tools of the virtual environment or others that they can indicate? Are we able to review and negotiate deadlines within the limits of the proposal execution schedule, if necessary? Are we going to use videos to communicate and present the productions and tasks performed, instead of text files? What resources and limitations can emerge from these communication processes?

- *institutional rules:* is it necessary to formalize the registration of evaluative learning processes for certification purposes? Is it necessary to check whether the use of an institutional platform is mandatory or will we use free platforms, without institutional rules? Is it mandatory to follow the entire execution schedule and institutional academic rules or is it possible to extend/reduce deadlines?

- *Initial reflections:* to reserve moments and spaces for the group's reflections on the process that is being lived, the concerns and doubts (synchronous and asynchronous)? Can teachers register through audiovisual diaries and share them? Can the publication of audiovisual productions carried out by the group be shared on a collective mural?

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[2]   It's a mashup terminology, to name the mixture of elements that emerged in the context of music, especially electronics, and in the audiovisual context it means combining different videos and languages to create a new video. It is also a technique that can be used as a didactic strategy for learning audiovisual language.

The guiding questions presented above are just suggestions, which can serve as inspiration for the Preparation phase of a humanized and collaborative training process, even if planned for the online context. These are questions that, while referring to relevant points for the planning of experimentation and exploration of audiovisual language, articulate language as an element of the proposal's own design. In the Preparation phase, it is also possible that the initial resources produced or cured can be replaced or updated, depending on the emergencies of established relationships, emergencies and problems; however, having an audiovisual script template is very pertinent.

As pertinent material for the development of a training proposal in this perspective, the audiovisual script proposed by Wohlgemuth (2005) stands out, illustrated in the model in Chart 1. It is a pedagogical material that minimally guarantees that the essential aspects of audiovisual language are articulated to the educational purpose, as it helps teachers to realize the importance of describing the initial (planable) scenes, among other symbolic elements. To write a script with the intention of transposing languages, similarly to a translation from one language to another, as in verbal language, it is important to know the language to be translated, as Morin adds: "Cinema shows us the right images tend to constitute grammatical instruments (fusion, sequence, superimposition) or rhetorical ones, the same as those of ellipses, metaphors and even periphrases" (MORIN, 2014, p. 208), and learning is needed for this transposition to happen. In this sense, proposing teacher training for the use of this language is very important, especially in the current context of the pandemic. When Wohlgemuth (2005) and Priuli (2017) defend the idea that the audiovisual production process happens in a way that the teacher can become the author, screenwriter and director of the production itself, these authors anticipate a need that deepens in a scenario in which , due to sanitary restrictions, there is no way to maintain the production mechanisms. And it is also, in this perspective of social distancing and the use of online training strategies, that having as a base an open educational design, such as DEC, can be a viable proposal, since it has flexibility as a structural element.

Final considerations

The present work does not intend to exhaust the theoretical discussion about the importance of teacher training on audiovisual language, nor to indicate the DEC as a hermetic proposal for the design of training proposals. On the contrary, the discussion presented here aims to broaden the understanding of how teachers can appropriate the elements of audiovisual language, while experiencing strategies based on open educational design, and here the DEC is proposed. The audiovisual language understood as a necessary language for experiencing multiliteracies events is a discussion that can still be much explored and deepened in future studies. The theoretical discussions established in this work indicate that there is a challenge to be overcome with regard to guaranteeing the presence of audiovisual language in teacher education, not only as an element for the production of educational videos, but as a symbolic repertoire. In this way, it is expected that this study can contribute and foster dialogues, reflections and inspire training actions that can promote interesting and creative learning experiences for teachers, so that they respect their social, emotional and technological conditions of audiovisual production.

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