

# Stitching the Fragmented: 360° Videos for Language and Culture Learning

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**Keywords**—360° video, virtual reality, emerging technologies, language and culture, digital humanities, mapping, 20<sup>th</sup>-century history, ethic of care pedagogy

Emerging technologies present new opportunities for students to bridge the distance of space and time, allowing them to relate to a difficult period in history: the Shoah. Over the last few years, students in a French history and culture course have participated in a series of digital projects ranging in nature from mapping to 3D modeling, with the latest being student-created 360° videos in order to fill in the blanks left by time in memory. These DH projects allow students to walk the footsteps of survivors, vanished victims, and period writers in modern-day Paris by visiting physical places studied through coursework.



Fig. 1. [Map of Occupied Paris](#)

## I. DISCUSSION

The *Paris Sous L'Occupation* mapping project was created in 2017 for a French language and culture course at a large east coast university. The course centers on Paris during the German Occupation, and the mapping project aims to better connect students with this time, place, and history so far removed from them. Students find it challenging to conceptualize the meaning of space through course readings and videos alone. For example, students were shocked at the proximity of a velodrome, where 13,000 Jews were rounded up on July 16th, 1942 and taken before being sent to concentration camps, so near to the Eiffel Tower, an iconic symbol of modernity and culture. Until they saw the distance delineated on Google Maps, they could not fathom how Parisians could say they did not know this event occurred when they must have witnessed the day-long procession.

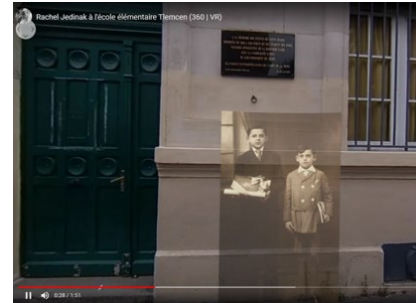


Fig. 2. 360° video narrated by survivor, [Rachel Jedinak](#)

## II. CONCLUSION

In this talk, we will discuss student-made 360° videos that were created as part of a fall 2019 global seminar course that culminated in a trip to Paris over winter break 2020. We will provide an overview of this project and explain how to integrate this type of iterative digital assignment practically into a humanities course. We will outline the technologies used and how students leveraged them to connect with and interpret the survivor's story authentically. In particular, we will articulate the value of positioning students as creators and describe how this type of project enables students to engage with course material in transformative ways.

## III. REFERENCES

Vickie Karasic, Meghan Moody, and Mélanie Péron, "Stitching the Fragmented: Critical Making as a Strategy for Language and Culture Learning," (presentation, T3+BlendLAC Virtual Conference, July 20-24, 2020, [https://youtu.be/DdKL73ZY\\_Nk](https://youtu.be/DdKL73ZY_Nk)).

## IV. ACKNOWLEDGEMENTS

We would like to thank the following students for sharing their experiences: Alejandra Bahena, Claudia Chung, Sarabeth Davis, Angela Malinovitch, and Dana Raphael. We would also like to thank those who have contributed to our project: Sam Kirk, Sasha Renninger, David Toccafondi, the Vitale Digital Media Lab, and the Price Lab for the Digital Humanities.