Principles of the tutor's pedagogical performance: creative teaching-learning

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Abstract

This article addresses the principles of pedagogical performance of a group of tutors from Open University of Brazil/Universidade Federal de Santa Maria, capable of enhancing the creative teaching-learning. The methodology used is the case study, with data analyzed by textual-discursive analysis, which resulted in the following categories: technological-pedagogical fluency; creativity, educational social skills, interaction and collaboration; and presentiality. It is concluded that these categories allow pedagogical strategies and make up the enhancing principles of creative teaching-learning.

Keywords: pedagogical performance; tutoring; creative teaching-learning; distance education.

Introduction

Developed in the Graduate Program in Education at Universidade Federal de Santa Maria (UFSM), from 2015 to 2018, this doctoral research, whose partial results we have already shared in Schraiber and Mallmann (2018b), is now rearticulated in this more complete synthesis, focused on the context of tutoring in distance learning (DE). The group of postdoctoral course tutors, at the specialization level of Open University of Brazil (UAB)-UFSM, continues to be the public interviewed. With the theme, the Pedagogical Performance of Tutors (PPT), we adopted the question "how does the PPT enhance the development of a creative teaching-learning process?" as a research problem, a question that still comprises what is done by the tutor to perform their pedagogical functions. The pedagogical performance of tutors mediated by networked educational technologies (NET) is the investigated phenomenon, aimed at identifying which of its principles, within the scope of UAB/UFSM, can enhance the development of a creative teaching-learning process (CTLP).

This article is organized into five sections. In this introduction, we situate the research context. Next, we present performance studies, based on Richard Schechner, and

the relationship between performance and education, based on Mallmann (2008). In the methodology, we describe the case study developed. In section four, we discuss the research categories that refer to the development of those partials anticipated in Schraiber and Mallmann (2018b and 2020), and finally we present our understanding of the PPT.

The tutors pointed out that the follow-up and monitoring with students must be constant, positioning themselves as mediators

UFSM adhered to DE in 2004, whose courses prioritize the innovative mediation of technologies, especially the virtual teaching-learning environment, which at UFSM is Moodle, a free educational technology for the internet. Although the UAB/UFSM system has several work teams, tutors are responsible for direct contact with students, playing a fundamental role in the teaching-learning, as they act as mediators in the production of knowledge, promoting interaction, interactivity and dialogue around study activities (MODULE 1, 2014).

Throughout this research, tutors from four specialization courses at UAB/UFSM participated. They are graduate or undergraduate tutors, work in other functions besides tutoring; some had already worked as DE teachers; and most of them are teachers in basic or higher education. Based on a tutor who stated "It is hard work, but it can be done smoothly", we understand that the expression "can be done smoothly" is a temporal in-between space in which she assumes the function of tutor, besides another job that is considered to be the main one. As tutoring is an educational function, with what they are already used to, tutors consider it possible to combine it with other jobs, despite the overload.

As for the functions developed, the tutors pointed out that the follow-up and monitoring with students must be constant, positioning themselves as mediators, organizing, stimulating and guiding the construction of knowledge. Mediation involves content, didactic materials, technologies and educational social skills (ESS), which allow collaboration and dialogic interaction and, together with technological-pedagogical fluency (TPF), offer possibilities for creativity and, consequently, generate presentiality with students.

Tutors consider themselves responsible for motivating students, through a follow-up that must be agile, daily and assiduous. Agility and assiduity were two characteristics often mentioned by tutors. However, some still need to interact more with the didactic content. As the coordinator of one of the courses said, "this content issue [...] is also the role of the tutor, of going to study [...] they are there to support and if they do not know something, they have to interact with the teacher" (COORDINATOR 1). Perhaps what leads to this low interaction is the overload with the other jobs taken on. Moreover, we saw a dismay in many tutors regarding the precariousness of tutoring due to low compensation and functioning as a scholarship. In this sense, Tutor 1 reported that:

> You cannot see tutoring as a job under these conditions that are offered to us. [...] the tutor's conditions are not favorable in the sense that they dedicate themselves exclusively to tutoring [...]. The quality of what we are offering depends on the working conditions that are offered to us.

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Furthermore, tutors often transcend their functions, alternating their roles, as if it were a transitoriness between being a tutor and being a teacher in a movement of deterritorialization (DELEUZE; GUATTARI, 2000), not stabilizing at a fixed point. It seems that many are deterritorialized and feel that they are taking on another role, that of a teacher, which we noticed when Tutor 9 said that "the teacher only passes the feedback [...]. But, if [...] it is an essay [...] we have to try to interpret what each of the students said. So, in fact, in the evaluation, we play the role of the teacher". When we questioned whether the teacher does any checking after that correction, we heard: "No. That is the evaluation made by the tutors". Here, therefore, we have a significant participation of the tutor in the evaluation, with a performative act, given that the grade assigned by the tutor is the grade that the student will obtain.

When transitioning between the roles of teacher and tutor, the latter can feel both the obligation and the freedom to show more of themselves, to develop pedagogical strategies, to create ways to express themselves, to make themselves understood and to deal with this two-way situation that tutoring often imposes. The degree of similarity and the blurred boundary between the roles of teacher and tutor were mentioned by several interviewees.

We thus realized that the evaluation, in this deterritorialization, is what most arouses tension among tutors. On the other hand, the "Tutor Commitment" states that the tutor must participate in the evaluation process under the guidance of the teacher in charge. What we understand is that if all the responsibility for the evaluation is left to the tutor, it leads to apprehension. This may be a matter of developing autonomy, because since the tutors have graduate degrees and background as teachers, then evaluating should not cause strangeness. Participating in the evaluation is part of the pedagogical performance of tutors.

In contrast, other tutors have a more separate view of the functions of teacher and tutor. When Tutor 2 stated that "Tutors differ from teachers because they will be triggered at the exact moment when the student is studying, so they will come with precise, specific questions [...]. Teachers, on the other hand, deal with knowledge at the most abstract level", we thus realized that the understanding of the limit between these functions performed by tutors who fulfill roles that they sometimes consider fixed, sometimes not, is debatable. There are times when they need to be more than tutors, in others they perceive the differences between both functions, and sometimes they see no difference, understanding themselves as teachers. Therefore, the boundary between the roles appears to be diffuse.

When tutors are required to critically evaluate the subjects they tutor, they assume the role of evaluators, which requires autonomy and criticality and makes them go beyond mediation, positioning themselves as critics. This requires responsibility as it is a responsive act and students will benefit from the improvements resulting from this evaluation. This stance of autonomy and criticism characterizes the pedagogical performance of tutors, for which we saw, in the performance studies, a field for the consolidation and establishment of its concept.

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Performance studies and its relationship with education

Based on the performance studies, initiated by Richard Schechner in the second half of the 20th century, and on Mallmann's (2008) thesis about teaching performance in the DE context, we related performance and education, discussing the concept of pedagogical performance in tutoring. The study of the relationship between these two areas gains more space in Brazil as of the beginning of the 21st century.

The term performance derives from the English verb to perform, which means to execute, and which originates from Latin in the term formare, which means to form or shape, plus the prefix per, which means to develop some task (SCHRAIBER; MALLMANN, 2018a). Performance, then, is execution, development, action. In Icle (2013, p. 9), performance is "a controversial term that comprises the interstice of several disciplines; and that has multiple possibilities when thinking about its productive capacity in Education". Given its polysemy, "performance is an inclusive term" (LIGIÉRO, 2012, p. 18) and its network of critical and specialized vocabulary is so complex that a neophyte looking for a path to discussion could feel confused and lost (CARLSON, 2009).

As we have already anticipated in Schraiber and Mallmann (2018b), performance studies comprises a field of interdisciplinary studies, involving areas such as social sciences, anthropology, philosophy, art, cultural studies and education. In the midst of a range of possibilities of performance, Schechner (2006) states that "performing performance" can be understood in four terms: being, which means the existence of the performance by itself, that is, what it is; the doing, which is the activity performed by all that exists, defines the action that performs something; show doing, which is the demonstration of the action, the performance occurring, the doing display (doing and show by doing are actions always flowing and ever changing); and explain it "by doing", which are studies on performance to understand their world and the world as performance, which makes it possible to study things of everyday life, including tutoring in DE.

Mostaço (2012) points out that performance studies suggest directions and create contexts, and he understands it in three dimensions: as both a process and a product (something that emerges through a process); as productive and purposeful (it creates both itself and the other); as traditional and transformative (refers to a way of forming, acting and believing). For Goffman (2002), performance is any activity of a certain person at a given moment, which influences any other participant. It delimits "a space of investigation that concerns not what human beings do when they interact with each other, but how they do it" (ICLE, 2013, p. 13, author's emphasis).

Thus, we see that how the tutor exercises tutoring constitutes from and in the interactive, dialogical, and technologized relationship with the students, encompassing what they do and how they do it, since their performance corresponds to the teaching-learning process in which what and how are constitutive and inseparable parts.

Within performance studies, we have the concept of liminality, which, according to Van Gennep (1978), is associated with the notion of "margin", which refers to "transient"

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individuals, or "passage", from one place to another. Liminality is where people enter a space-time where they are "neither-this-nor-that", neither here nor there, in the midst of a journey from one social self to another.

In Schechner's studies, carrying out actions in performance involves learning "certain portions of cultural behaviors, of adjusting and acting out one's life roles in relation to social and personal circumstances" (SCHECHNER, 2006, p. 2-3). Carrying out any performance involves a permanent learning process that tends to involve diverse interests and suggest a plurality of meanings (SCHECHNER, 1985). It is, then, a learning process, and therefore requires action.

Inserting performance in education means discussing its various possibilities in this field, since it is an action by one for another, in a certain context and to a certain audience, with particular objectives and circumstances, characteristic in all areas in which it operates, including education (SCHRAIBER; MALLMANN, 2018a). What teachers and tutors do in the teaching-learning process is performance.

Among the studies on the topic in education, Mallmann (2008) points out three principles for teaching team performance: competence, a challenge for teaching performance in preparing didactic materials, requiring a scientific knowledge and didactic know-how; autonomy, which imples creative uniqueness in the teaching-learning as a principle of investigation, decision and choice; and desire, which manifests itself as action, movement of production, overflow of power and creation of conditions. These principles correspond, respectively, to knowing how, being able and wanting to do.

Performance studies operate in a broader dimension than just acting, and it is in this amplitude that we can build relationships with education, maintaining action and reflection. In this sense, it is important to remember Schechner, when he states that education must be active, engaging in a whole "mind, body and emotion" taking them as a unity, and that performance studies are aware of this dialectic between action and reflection (SCHECHNER; ICLE; PEREIRA, 2010). As the tutor's pedagogical performance takes place in a team and with collaborative interaction, it makes possible the unity, action-reflection-action, dialogue and problematization in the teaching-learning. Therefore, performance is more than just acting, it is a set of research actions, operations, innovations, and capabilities, being an act of invention of situations that lead to learning (JACQUES, 2014).

Invention, modification and transformation are integral actions of the pedagogical performance of tutors through networked educational technologies, as they "move towards innovative possibilities for (re)creating educational practices, enhancing changes in the pedagogical design of both face-to-face and online models" (MALLMANN; JACQUES, 2015, p. 53). Performance offers the chance to think beyond the demarcation of specific knowledge, being pure experience, action in the world and intervention in people's lives (ICLE, 2013), and as performative pedagogy,

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it supplants the deposit of information in favor of new forms of knowledge. (PINEAU, 2010). It overcomes the transmission of information as a methodology and reconfigures the educational movement as an act that places itself as a space in-between, where ideas and actions are related and performance takes place.

In DE, the strategies developed to build knowledge with the contents and how they are implemented characterize the pedagogical performance of tutors

We highlight Schechner, Icle and Pereira (2010, p. 30) when they state that "teaching [...] is certainly a performance. In teaching, the teacher needs to define certain relationships with the students. The teacher needs to play the role of the teacher", as this role is what we call pedagogical performance, and which we understand as "development of competencies to transpose knowledge using the possibilities of hypermedia to generate teaching-learning" (JACQUES; MALLMANN, 2014), p. 50). It is necessary to reiterate that pedagogical performance makes it possible to "think of educational practice itself as invention", being a way of doing that allows "inventing renewed forms of interaction, not only between knowledge, wisdom, information; but also between individuals, roles, characters, ideas, spaces, times" (ICLE, 2013, p. 20).

In distance education, as we pointed out in Schraiber and Mallmann (2018b), the strategies developed to build knowledge with the contents and how they are implemented characterize the pedagogical performance of tutors, which is a complex process of invention, whose complexity lies in the implementation of the pedagogical mediation via networked educational technologies (MALLMANN et al., 2013). This complex process includes attributions, reflections, competencies, principles and the development of intellectual capacities that result in knowledge (SCHRAIBER; MALLMANN, 2018a). Thus, we see the pedagogical performance of tutors as an enabler of a creative teaching-learning process, in which the tutor finds a space-opportunity to assume a role of researcher and producer of knowledge.

Tutoring is an action that promotes mediation, motivation, interaction and creativity in the production of knowledge between teacher, tutor and student. It addresses cognitive processes, new wisdom, the way of learning and building thought; it carries values, principles, ideas, and perspectives subordinated to the philosophies of their respective pedagogical projects (BERNAL, 2008). It is a space for research and knowledge production, and understood by Souza et al. (2004, p. 5) as "a global guiding action, key to articulating instruction and education". Therefore, tutors are fundamental in DE, and they have, therefore, many responsibilities.

For Barion and Marques (2013, p. 4), the tutor's functions "involve pedagogical mediation and all the implications that this function requires, including the mastery of content and the collective construction of knowledge". Here, we have the first indications of tutors as researchers and producers of knowledge. Collectively producing knowledge requires research, so if tutors participate in this construction, research is intrinsic to tutoring. First, they produce knowledge about their performative action, when they develop pedagogical strategies, then they apply this knowledge and make the student produce their own.

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The research conducted by tutors is a reflection on "knowing about tutoring", "knowing how to tutor" and "knowing how to relate theory and practice". These are three aspects that do not occur in sequence, but together. Therefore, the pedagogical performance of tutors reflects their work with the team and represents possibilities of transformation and creativity as means of intensifying the teaching-learning. The performance, then, enables pedagogical invention in view of the demands of teaching-learning through networked educational technologies.

Leal (2005) understands the tutor as a professional who is outraged by alienated proposals and who promotes ideological counter-discourse. In view of this, we see the tutor in a position to contribute to a creative teaching-learning process by investigating procedures that instigate reflection, knowledge and that maintain pedagogical performance by mobilizing interaction, collaboration and mediation, making teaching-learning a creative process.

Methodological procedure

We used a qualitative approach, conducting a case study of a group of tutors from graduate courses at the specialization level at UAB/UFSM as a methodological procedure. By case study, we continue to understand it as an empirical investigation that researches a current and deep phenomenon in its real context, especially when the boundaries between such phenomenon and its context are still uncertain (YIN, 2010).

The case study we propose is unique because it has only one phenomenon in one context (YIN, 2010), which is the pedagogical performance of tutors at the UAB/UFSM; it is descriptive because it broadly describes this phenomenon in the context of DE in the institution, provides answers to the problem of "how?", identifies the multiple manifestations of the phenomenon and describes it from different ways or points of view (GIL, 2009); it is exploratory because it does not intend to obtain a definite answer to the problem, but a more refined vision of a topic that has not been explored yet and which is intended to be approached from new perspectives (GIL, 2009); It is integrated because, according to Yin (2010), it has multiple units of analysis (the courses), as well as multiple subunits, with technological-pedagogical fluency, creativity, educational social skills, interaction and collaboration, and presentiality, as the categories of analysis.

To achieve the proposed objectives, we followed these steps: first, a literature review on tutoring, performance studies, and relationships between performance and education. Second, we disseminated invitations to the UAB/UFSM specialization courses in order to get participants. We had a total of three courses, totaling 16 tutors, who participated by signing the Free and Informed Consent Form.[1] Then, one course was dropped and another was added, which changed the number of tutors to 12, who participated until the end of the research.

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In the third stage, we applied the means of data production, also used in Schraiber and Mallmann (2018b). We developed a questionnaire with 26 questions for an initial recognition of the tutors and their knowledge on tutoring. Of the 16 tutors, 12 replied to us. Later it was implemented the second questionnaire, with 28 questions about technological-pedagogical fluency, integration of technologies, creativity, development of pedagogical actions, communication and interaction. Its objective was to gather information about technological-pedagogical fluency, possible pedagogical strategies that could be developed by tutors, how they interacted with the students, and whether the interaction offered possibilities for developing creativity in the teaching-learning. This time, ten tutors responded.

In addition to these questionnaires, we produced more data through observations of tutoring meetings, interviews, by following a WhatsApp group of tutors, exchanging emails and messages via WhatsApp and Facebook, as well as images and reading of institutional documents of the courses where these tutors were working.

The interviews consisted of individual conversations with each tutor, starting from central questions, unstructured. Based on what the interviewee reported, it was possible to raise new questions, entering the intricacies of their functions. We carried out a total of 12 interviews, which allowed closer contact with the tutors, giving them the opportunity to talk about their own work, thus producing more data on technological-pedagogical fluency, creativity, educational social skills, interaction and collaboration, and presentiality.

The fourth step consisted of analyzing and interpreting the data. The questions that guided the analysis revolved around what is essential in the pedagogical performance of tutors (PPT) for a creative teaching-learning process (CTLP); whether technological-pedagogical fluency is a necessary basic condition for a CTLP; which pedagogical strategies characterize the PPT; how it can generate creativity in the teaching-learning; which roles tutors play in their performance; what are the boundaries between the tutor and teacher roles; whether the tutor's performance is performative and whether it generates presence effects.

To proceed with the analysis of the total amount of data, we were still committed to discursive-textual analysis (DTA). This method, it should be noted, according to Moraes and Galiazzi (2013), is a self-organized process of understanding in which new meanings emerge from three stages: unitarization, which is the deconstruction of the texts that make up the corpus (all the data produced) in numerous units; categorization, in which these units are grouped into larger categories; and the new emerging, which is the constructed knowledge that is shared and validated as meta-text.

In the unitarization, we fragmented the corpus into several units (words/sections of speech); in the categorization, we regrouped the units into five categories named: technological-pedagogical fluency (TPF), creativity, educational social skills (ESS), interaction and collaboration, and presentiality; and we built the new emergent from these categories and based on our interpretations and relations established with the theorical background, as we present below.

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The principles of the pedagogical performance of tutors

PPT is directly related to knowledge about pedagogical possibilities based on technology. Therefore, we emphasize that knowing and assessing the technologies we have, knowing both how to choose and how and when to integrate them in the mediation in monitoring activities, promoting reflection and criticality, are necessary and basic knowledge (JACQUES; MALLMANN, 2014) in the teaching-learning mediated by networked educational technologies. Thus, technological-pedagogical fluency, a principle that we have already defended in Schraiber and Mallmann (2018b) and also in Schraiber and Mallmann (2020) along with monitoring[2], has now had its study intensified, requiring, in itself, Mallmann's principles (2008) for the following reasons: competence, for representing the knowledge about technology; autonomy, for representing the power to do with what is known; and desire, for representing the will to do with the knowledge and possibilities within reach.

The tutor performs several assignments in which knowledge about technology and how to integrate it into the teaching are essential. As Tutor 5 said, "from the moment the tutor, or teacher, masters the different digital technologies, he is able to have a broader view of how and when to use them for educational purposes". Here, we reaffirm the thought in Mallmann et al. (2011) because this speech dialogues with the idea that technological fluency concerns the type of knowledge that the tutor must have about educational technology in order to interact and solve various problems in the teaching-learning.

It is also important to resume to Kafai et al. (1999), regarding fluency with technologies, which based this entire research. For the authors, this fluency is like a lifelong learning process of continually applying what one has learned, which involves adapting to changes and acquiring more knowledge to enhance the application of technology to work or personal needs. Acquiring fluency implies the ability to confront new developments with ease and the response to the desires of a "literacy" always in flow and mediated by technological development (AMARAL; AMIEL, 2013).

Following the development of this research, we became convinced, as already stated in Schraiber and Mallmann (2020), that the tutor needs the three types of knowledge, presented by Kafai et al. (1999), to be fluent: contemporary skills, – the ability to use programs with instant application – which correspond to technical fluency, to basic knowledge of machine operation; fundamental concepts, – explanation of how and why technology, and suggestions of its possibilities and limits – which concern practical fluency; and intellectual skills, – the ability to apply technology in complex circumstances and to guide students in using it for their own benefit – which refer to emancipatory fluency.

Mallmann et al. (2013) emphasize that the performance of tutors is a complex process, which requires improvement in these three fluencies in order to enhance performance in relation to creativity in developing teaching-learning strategies, so that competence guarantees knowledge, autonomy directs the process, and desire makes it concrete. It

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However, during the research, in statements such as "it would be good to learn more about the resources of the environment, there are types of activities that these are not used", and "if the tutor knows how to use the technologies, he will know how to help students with their difficulties", we found that there are deficiencies in terms of technological-pedagogical fluency on the part of some tutors. With this, we show, according to Kafai et al. (1999), that TBF is really a lifelong learning process and that there are still limits to overcome. Therefore, we have chosen technological and pedagogical knowledge as a subcategory of TPF. The statements by the tutors refer to the knowledge about the technological-pedagogical fluency that they already have and the need to further develop it, according to the specificities of Moodle and its tools, in order to enhance it.

Regarding technical fluency, tutors send messages and emails, review didactic materials, check student profiles, monitor study activities through spreadsheets, integrate Google Docs resources, detect plagiarism, among others. As for practical fluency, tutors answer questions, guide the development of activities and correct them, establish communication, monitor and interact with students in Moodle and in the discussion forums. In the emancipatory fluency, they demand from teachers criteria to better evaluate the activities, discuss and review the material of the courses, pointing out problems, produce and post videos on YouTube, besides other pedagogical uses of social networks, such as WhatsApp to discuss issues of course progress and Facebook to disseminate information and interact with some students so that they do not drop out.

Therefore, technological-pedagogical fluency at the technical, practical, and emancipatory levels, together with competence, autonomy, and desire, integrate and enhance the pedagogical performance of tutors as a creative teaching-learning process.

In the second category, in the concept of creativity, we expand the principle of pedagogical invention, presented in Schraiber and Mallmann (2018b), understanding it as the development of pedagogical strategies beyond the attributions that documents, legislation and the institution provides that the tutor must follow. It corresponds to the alternatives, strategies and means created by the tutors, according to the learning needs of the students. Creativity in PPT lies in developing pedagogical strategies through networked educational technologies that enhance teaching-learning.

Now, based on Nickerson, Perkins and Smith (1997), we analyze four components contained in creativity: capabilities, which are competencies necessary for a particular professional; cognitive style, in which creativity relates to information

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processing habits; attitudes, which include originality and commitment to the task; and strategies, which can enhance creativity and seek a new entry point for a situation. These four components relate to Mallmann's (2008) principles.

Tutors, with skills of self-monitoring, solving problems and making decisions, make students understand that they are available to serve them, guide them, clear their doubts, and therefore often assume the conditions to act, in place of the teacher, in explaining contents. This is because it is not possible for the teacher to attend, individually, to each of the students from each center where the course takes place, given the logistics of the DE/UAB system. Therein lies liminality, a space-opportunity for the invention of pedagogical performance, which is related to the component of capacities as it constitutes the competencies necessary for the tutor to perform.

When tutors make an evaluation, assigning grades and suggesting changes in the evaluation of the courses, they are being performative, which requires action and creativity, being linked to the cognitive style, due to the imbrication of creativity with information processing.

The statement made by Tutor 5 above, and in that of Tutor 13, when commenting that "[...] when he indicates some technology or something that helps students in addition to what was posted on Moodle [...], when the tutor shows other options", we perceive the indication of means by which tutors have sought to develop their creativity. Here, we see the component of attitudes when tutors have originality and assume their commitment, which is related to autonomy.

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At other times, creativity is found in simpler strategies, such as Google Scholar's recommendation for research on class content, the preparation of step-by-step tutorials, explanatory audios, discussion groups on WhatsApp or Facebook to disseminate information relevant to the course. These actions are interaction alternatives beyond Moodle and are part of the strategies component.

In brief, tutor creativity is enhanced by technological-pedagogical fluency, linked to the four components of Nickerson, Perkins, and Smith (1997), and to the three principles of Mallmann (2008), and therefore integrates and enhances the pedagogical performance of tutors in a creative teaching-learning process.

As the context of tutoring is educational, "the effective social performances of the person who poses as an educator or instructor can be called educational social skills and are virtually present in any educational process" (DEL PRETTE; DEL PRETTE, 2001, p. 95). Therefore, educational social skills (ESS) improve the conditions for student interaction, collaboration, and achievements. So, if tutors have ESS, they will be able to minimize conflicts and enhance the teaching-learning, since interpersonal development is "understood as the ability to establish and maintain simultaneously productive and satisfactory social interactions with different interlocutors, situations, and demands" (DEL PRETTE; DEL PRETTE, 1998, p. 205).

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Del Prette and Del Prette (2001) classify these skills into seven categories (of which we weave relationships with the five closest to the tutor's labor) and present four general ESS classes in the context of school education, as shown in Table 1.

Box 1 – Synthesis of educational social skills

Synthesis of educational social skills	
Social skills categories	1) Self-monitoring skills 2) Communication skills 3) Civility skills 4) Empathic skills 5) Work skills
General ESS classes in the context of school education	Class 1) Activity presentation skills Class 2) Content transmission skills Class 3) Mediation skills in educational interactions between students Class 4) Activity evaluation skills

Source: Schraiber (2018).

We asked the tutors the question "how would you teach someone to be a tutor?", with which we obtained several answers related to ESS, more precisely to empathy. These answers comprise most of the data produced in this category and relate to empathic skills.

Regarding the self-monitoring skill, Tutor 1 reports that it was very common for the coordinator to send a weekly email asking about the progress of the subjects, which "made us also go through a process of reflection [...], thinking and placing the situations". This illustrates self-monitoring at a time when tutors do this self-reflection process as a self-evaluation.

To contemplate the communication skill, Tutor 2 says: "I like to say goodbye wishing the person a good day, sending a hug. [...] It seems to me that this way the person feels more welcomed and as if they were talking to someone very close". This shows that reception, through communication, can ensure greater proximity between the tutor and the student.

"**The tutor needs to know how to move quickly within the field of knowledge to help the student, to know how to search quickly in the paths that lead to information"**

As for the civility skill, we had access to some messages sent to students by tutors, in which expressions such as "Good morning, my dears!"; "Dear students"; "Hello dears"; "Any questions, get in touch!!!!! Have a great study!!!!! Hugs!!!"; and "Happy Sunday, Hugs!" refer to cordiality and urbanity in the interaction.

Regarding work skills, a tutor reported that "the tutor needs to know how to move quickly within the field of knowledge to help the student, to know how to search quickly in the paths that lead to information", in which we saw the need for tutors to be a researcher and agile in the search for knowledge. In order to research, they need to have

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competence, autonomy, and also desire, because this requires that they use their capacity in wanting to know and discover.

Within the class of activity presentation skills, Tutor 2 reported that, during the students' course final paper, tutors double their attention, intensifying explanations and support, and also emphasized that "we always try to be present and clarify doubts, as well as giving suggestions and welcoming them [...], if you don't give that support, they tend to give up [...]". When the tutor proposes to "be present", clarify doubts and make suggestions, she is using her ability to present and explain the proposal of the final paper, which is an academic activity.

In the class of content transmission skills, we found that the ability to expose the content involves proximity with the student, offering support, which creates space for tutors to explain the content, more than just trasmitting it. In the class of mediation skills in educational interactions between students, tutors speak about the importance of students perceiving and understanding themselves in the collective through more interactive activities, such as the forum. Within the class of activity evaluation skills, tutors play the role of evaluators, assigning grades and explaining the evaluation conditions of activities and tests.

Based on the ESS, we see an otherness grounded in socio-affectivity and in the dialogic process between the self-other pair (tutor-student), demanding, according to Reginatto (2015), the mutual participation of both and, as such, it is active. Accordingly, based on Bakhtin, we understand the pedagogical performance of tutors as a responsibility, for involving ESS and otherness, with the self-tutor and the other-student present in each other.

Educational social skills, together with competence, autonomy and desire, are enhanced by technological-pedagogical fluency and creativity, integrating and enhancing the pedagogical performance of tutors in a creative teaching-learning process.

Within the interaction and collaboration category, we expand the discussion about interaction, already started in Schraiber and Mallmann (2018b and 2020), and we reaffirm, together with Reginatto (2015, p. 31), that when we discuss "the concept of interaction, we are pointing out the inseparable character that permeates the development of human activities and its relationship with the use of language, be it verbal or non-verbal". It is also necessary to reiterate Bakhtin's (2003) thought that life is dialogic by its nature, and living means participating in the dialogue, questioning, listening, answering and (dis)agreeing. Dialogue inhabits interaction, with "dialogism as the constitutive principle of the possibility of interaction" (AXT, 2006, p. 6). So, dialogue will allow the confrontation between convergences and divergences in the teaching-learning, it is the power to combine practice and theory.

Dialogue is what provides interaction and collaboration, and it is necessary to remember that the basis of dialogism is located in the othering process, that is, in the self-other relationship, in which both the self and the other are responsible for their own acts; and that responsibility, in Bakhtin, embraces the idea of otherness in

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which the presence, the response by the other and the other are present in the self which, in turn, is present in the other (REGINATTO, 2015).

To be performative, tutors need to acquire competence, autonomy and desire in their interactive-dialogical and collaborative action. Dialogical interaction enables knowledge based on shared actions between tutor and student (SCHRAIBER; MALLMANN, 2018b), establishing "a dialogue that includes a mutual reception" (CORSINO, 2015, p. 412). This relationship between tutor and student is the space in which performance takes place.

To be performative, tutors need to acquire competence, autonomy and desire in their interactive-dialogical and collaborative action

According to the data obtained, interaction and collaboration cover the team, written language, mediation, equity, interpersonal relationships and motivation subcategories. Teamwork characterizes and integrates the pedagogical performance of tutors, and the tutor's positioning is quite positive in relation as to belonging to a team. Their performance is constituted in the collective, as a pedagogical invention, relating thinking and acting (CONTE, 2012). Written language is the enabling element of the interactive-dialogical relationship, as it is the main means of interaction and collaboration in PPT. Interactive exchanges basically take place through Moodle, in forums, private messages and/or email, which requires frequent use of writing.

Mediation maintains proximity, also a responsive act of the tutor towards the student. As the tutoring happens within a team, there is an agreement between the tutors so that they offer the same working conditions in each pole, as such equity ensures a more homogeneous quality. Interpersonal relationships involve professional and affective relationships between tutors, teachers and students. In order to be motivated in the pedagogical performance of tutors, they need to know the students, which occurs through dialogic interaction, messages and mediation.

Interaction and collaboration, imbricated with the principles of Mallmann (2008), are enhanced by technological-pedagogical fluency, creativity, and educational social skills, and therefore integrate and enhance the pedagogical performance of tutors in a creative teaching-learning process.

In the last category, the term presentiality means "quality or state of presence", which is different from the physical presence of someone in a certain place. Presentiality connotes "a more philosophical sense of participation of the being of conscience, of what is evident to the spirit or being of conscience" (AXT, 2006, p. 258). In DE, presentiality is close to what Valente (2005, p. 91) calls "virtual being together", which is the "process of knowledge construction through communication facilities [...], which provides a high degree of interaction between teacher and students". Presentiality, or virtually being together, is constituted in human interactions within the context of Moodle, or by synchronous mechanisms such as web conferences, mediated by technology.

Technological possibilities can generate the presentiality of tutors, making the student perceive the "presentiality of the being", in which "the interaction, in relation

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to the body, undergoes a process of deterritorialization [...]. The body is still present [...]; but the interaction becomes predominantly dialogical" (AXT, 2006, p. 261). This means that, with technology, tutors have the screen space to exercise all possible creativity in terms of presentiality. It is not a hidden body, as it exists and moves to establish its presence and its way of performing.

The way and frequency with which tutors "introduces themselves" to the student through technology is what generates presence effects. Therein lies the need for the pedagogical performance of tutors to be creative, producing, in the dialogic interaction, possibilities that favor presentiality. Therefore, it is necessary to be committed to the technological-pedagogical fluency, creativity, educational social skills, interaction and collaboration, as they are all deeply imbricated in the generation of presentiality.

This means that tutors are performative when they produce presence effects

Some of the strategies developed by the tutors, in terms of presentiality, are WhatsApp groups, in which instantaneity seems to be closer, and so we find a basis in what Axt (2006) says when referring to the new modes of territorialization and creative flows of dialogical interaction, as they are new technological-cultural plans. When they report the integration of tutorials, Google Drive spreadsheets, Google Calendar, YouTube and WhatsApp videos, they are generating presence effects. Tutors consider that video classes, presentation videos, webinars, web conferences and chat videos can be alternatives to reduce evasion and generate greater presentiality.

We realize that video production is a strategy that makes PPT performative and inventive. The need for proximity and contact is responsible for the strategies that generate presentiality. Presence effect strategies include communication via messages, presentation videos, Moodle profile with photo and information, presentation forums, and interaction in Moodle activities. This means that tutors are performative when they produce, with these strategies, presence effects.

Assiduity of tutors is also an essential feature to generate presentiality, preventing students from dropping out, as one tutor reported, saying that "If the tutor is a daily tutor [...], he avoids the big problem with DE, which is evasion" (T4). Assiduity is seen as a means of maintaining sociability and proximity, conveying the idea of "human warmth", which, therefore, can prevent evasion. The non-present body, mediated by technology, can guarantee teaching-learning conditions as much as the present body. Thus, we understand, from Axt (2006), that the bodies, in the person of the teacher, the tutor and the student, continue to exist and interact, but mediated by the technological interface, a condition for their presentiality in DE.

The pedagogical performance of tutors generates creativity in the teaching-learning when face-to-face strategies are implemented, which, intertwined with competence, autonomy and desire, are enhanced by technological-pedagogical fluency, creativity, educational social skills, and interaction and collaboration, integrating and enhancing the pedagogical performance of tutors as a creative teaching-learning process.

After the analysis, we present, in Figure 1, a synthesis of the five principles that constitute the PPT of UAB/UFSM.

Figure 1 – Synthesis of the principles of the pedagogical performance of tutors
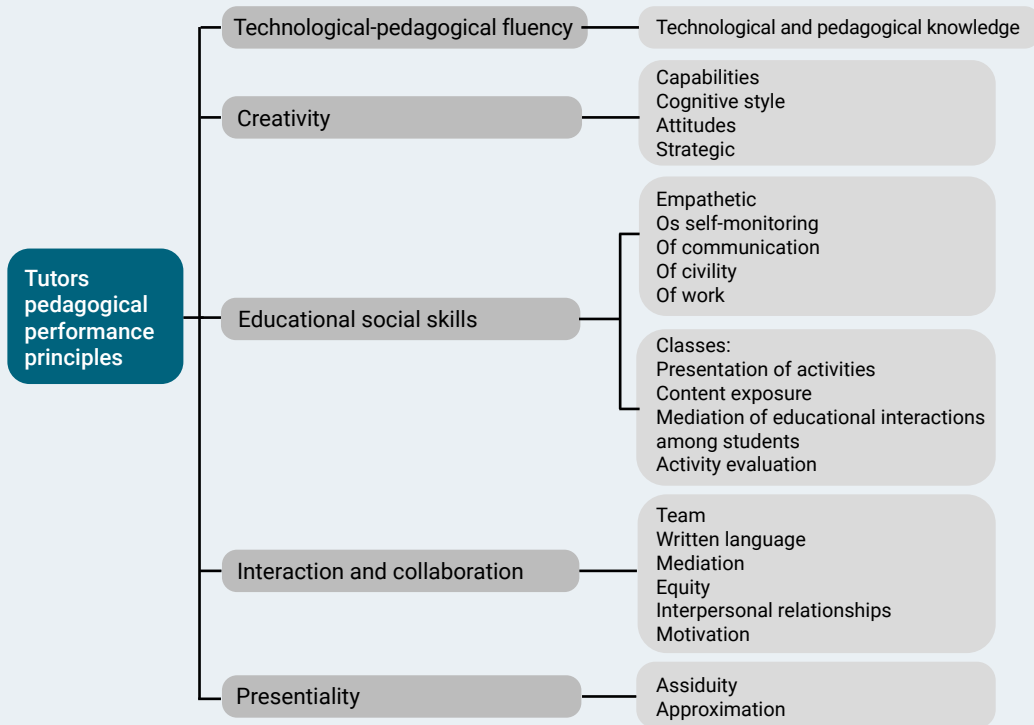
Source: Schraiber (2018).

Final considerations

Focused on the context of tutoring in distance higher education, this research intended to explore, describe, understand, and contextualize the pedagogical performance of tutors at UAB/UFSM aligned to a creative teaching-learning process mediated by networked educational technologies. With the case study developed, we describe how PPT enhances the creative teaching-learning. This how is given by the development of pedagogical strategies, involving the technological-pedagogical fluency, creativity, educational social skills, interaction and collaboration, and presentiality categories. These categories constitute the principles of pedagogical performance of tutors at UAB/UFSM, which are intertwined with Mallmann's (2008) principles of competence, autonomy and desire.

Pedagogical performance shows that, many times, the tasks of teachers and tutors converge so much that they blend, functioning as a mix and remix of functions, conceptions, ideas, methodologies and ways of inventing possibilities to interact, collaborate, create strategies and mediate.

The tutor is a professional with a vast potential to develop pedagogical strategies from the interaction with the student. Therefore, for tutors who still lack technological-pedagogical fluency, it is necessary to intensify their development so that they are able to develop their strategies. Developing technological-pedagogical fluency is a condition to enhance the creative teaching-learning process, since by expanding knowledge about networked educational technologies, tutors dynamize their performance, thus generating creativity in the teaching-learning.

The strategies that characterize the pedagogical performance of tutors at UAB/UFSM are those designed to promote the creative teaching-learning process. These strategies and how they are carried out define the pedagogical performance and position tutors as researcher and producer of knowledge, which allows us to understand it as a pedagogical invention. Performing comprises identifying problems in learning and, based on that, developing pedagogical strategies that address them. To this end, competence (knowing what to do), autonomy (being able, deciding to do it), and desire (wanting to do it), intertwined with the principles of TPF, creativity, social educational skills, interaction and collaboration, and presentiality, enhance the development of these strategies.

In technological-pedagogical fluency, we highlight the need for convergence between technological and pedagogical knowledge, where tutoring is based on both, being necessary for tutors to develop levels of technical, practical and emancipatory fluency to enhance the creative teaching-learning process. In creativity, we emphasize that tutors have a space-opportunity, that of liminality, the in- between where they can develop their creative potential. This space-opportunity is the moment for tutors to be performative when acting. Educational social skills give tutors an empathic character, promoting reception and proximity. Interaction and collaboration are centered on the self-other relationship, being a responsive and othering act by the tutor towards the student, providing for dialogue and collaboration. Teaching-learning is interactive and collaborative, and tutoring fits into this as it deals with an exchange and heterogeneity of knowledge from those involved. In presentiality, where the effects of presence are produced, the tutors are being performative, presentiating themselves with the students.

We have systematized new attributions for tutors that can enhance the pedagogical performance of tutors, such as: 1) developing technological-pedagogical fluency, for themselves and for the student; 2) developing pedagogical strategies, meeting learning needs; 3) developing and maintaining socio-affection towards the student; 4) generate communication skills, through writing, in Moodle; 5) developing problem-solving skills, proposing decisions; 6) promoting interaction and collaboration in the tutor-student relationship, involving teaching materials and technology; 7) generating presentiality (presence effects), maintaining assiduity and proximity with the student; 8) developing, when studying the contents, competence regarding them; 9) performing self-monitoring, evaluating the role played in tutoring; 10) developing autonomy, taking initiative when there is no need for teacher participation; 11)

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maintaining the desire for teaching-learning success, motivating themselves and the student in their respective attributions.
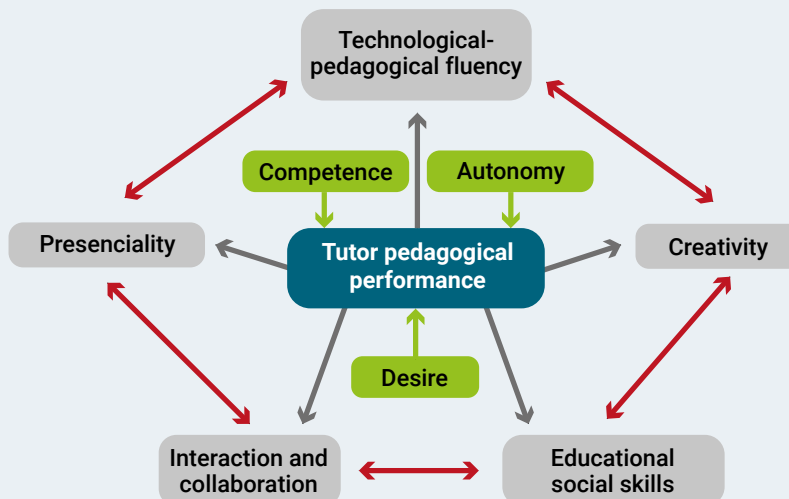
Among the polysemy of the concept of performance, and complementing what we anticipated in Schraiber and Mallmann (2018b), we understand the pedagogical performance of tutors as the movement of a set of pedagogical actions and strategies

Tutors are able to act as active professionals, researching and producing knowledge

that constitute, characterize, and create meanings to the tutor's acting and action-reflection-action movement; It is how they direct and enhance the teaching-learning, seeking the production of knowledge through strategies using networked educational technologies; it is a set that encompasses, besides the participants, their acts, technologies, writing (and also speech), silences, theory and practice, thinking and acting, way of being, context, time and space; it is what tutors pedagogically perform beyond operational tasks, involving their values, beliefs, and knowledge. Therefore, the pedagogical performance is, in the teaching-learning process, as what and how the tutors do to make it happen.

The reflections we raised in this research contributed to understanding the pedagogical performance of tutors as a pedagogical invention, and the teaching-learning process as creative. Tutors are able to act as active professionals, researching and producing knowledge, because these movements need to happen, precisely, for the creative teaching-learning to happen. The pedagogical performance of tutors is a responsive act, it is an educational action, it is invention, it is movement and development, it is the way of being and doing, it is acting with responsibility, it is procedural, broad and complex, transformation and intervention.

In Figure 2, we represent the complex movement of the PPT.

Figure 2 – Movement of the tutors pedagogical performance

Source: Schraiber (2018).

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Finally, in the context of DE tutoring, technological-pedagogical fluency, creativity, educational social skills, interaction and collaboration, and presentiality, lead to pedagogical invention, and therefore constitute, in the pedagogical performance of tutors at UAB/UFSM, enhancing principles for a creative teaching-learning process.

Notes

[1] Ethical procedures: this research, developed between 2015 and 2018, complied with all required ethical procedures. Therefore, interviews and observations developed with the tutors were allowed upon authorization signed by the coordinators of the courses involved, and upon signing of the Free and Informed Consent Term (ICF) by the tutors who agreed to participate in the research.

[2] The principle of monitoring, in the development of the research, ended up being intrinsic to the five principles that we present here, since each one involves monitoring actions.

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