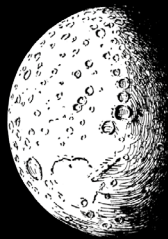


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**INSTITUTO DE EDUCAÇÃO  
26-27-28 APRIL 2018**

*Universidade de Lisboa*

ORG. DOCTORAL PROGRAMME IN ARTS EDUCATION & I2ADS

**26 ABRIL (5ª feira)****14h30**

Receção dos participantes  
(ÁTRIO PRINCIPAL)

**15h00**

Abertura (SALA 7)  
**Margarida Calado**  
FBA – ULISBOA

**15h15**

Conferência Principal  
**ARTS BASED INQUIRY AS ENTANGLEMENT  
OF RELATIONS AND POSSIBILITIES**  
**Fernando Hernández**  
UNIVERSIDADE DE BARCELONA

**16h00**

Apresentação (SALA 7)  
**A WAY OF DISPLACEMENT:  
ON INTERCULTURAL ARTISTIC  
PRACTICES**  
**Luísa de Magalhães & Mariana Mendes  
Delgado**  
FBA/FPCE UP e IE/ FBA ULISBOA

Comentadora: Teresa Eça  
Centro de Investigação em Artes e Comunicação  
(CIAC) e Universidade Aberta

**16h45**

Pausa: This is not a coffee break  
(ESPAÇO DA ANTIGA LIVRARIA)

**17h10**

Apresentação (SALA 5)  
**AMPUTECHTURE: REWRITING TO WRITE;  
ENDING TO BEGIN**  
**Luís Pedro de Almeida Castro Paupério**  
FBA UP e I2ADS

Comentador: Margarida Calado  
FBA – Lisboa

**17h55**

Saída para o átrio principal

**18h00**

Momento Musical

**INQUIETAÇÃO**

**Vera Cordeniz**  
**Leopoldo Gouveia (GUITARRA CLÁSSICA)**

**LISBOA NAMORA O TEJO**

(POESIA E MÚSICA)  
**Olga Sotto (VOZ)**  
**Leopoldo Gouveia (GUITARRA CLÁSSICA)**  
**Armenio de Melo (GUITARRA PORTUGUESA)**

**18h45**

Apresentação (SALA 5)  
**VIDEO AND LITERARY-BASED LEARNING  
IN A PSYCHOLOGY COURSE: A PILOT  
STUDY**  
**Filipe Dá Mesquita & António Duarte**  
FP ULISBOA

Comentador: João Peneda  
FBA – Lisboa

**19h30**

Saída para jantar: Restaurante O Borges  
(MEDIANTE INSCRIÇÃO)

**27 ABRIL (6ª feira)****11h00**

Apresentação (SALA 7)  
**CRACKING THE CODE: WHEN THE  
LANGUAGE  
FOR EVERYONE IS NO ONE'S LANGUAGE**  
**Sofia Ré**  
IE/ FBA ULISBOA e FPCE/FBA UP

Comentadora: Cristina Tavares  
FBA – Lisboa

**11h45**

Apresentação (SALA 7)

**A MEETING OF MINDS: AUGUSTO BOAL  
AND DOROTHY HEATHCOTE AND****PARTICIPATORY DRAMA**

Antonio Sarmiento Manuel

INSTITUTO SUPERIOR DE ARTES E CULTURA

– MOÇAMBIQUE

Comentadora: Elisabete Oliveira

IE-ULisboa

**12h30**

Apresentação (SALA 7)

**COOPERATION IN THE TEACHING OF  
PERFORMING ARTS: A DIMENSION  
OF CREATIVE FREEDOM TO EXPLORE**

Absalão Narduela

IE/ FBA ULISBOA e FPCE/FBA UP

Comentador: José Paiva

FBA-UP

**13h15**

Almoço livre

**15h00**

Apresentação (SALA 7)

**THE PRACTICE OF THE TROMBONE AS A  
WAY OF SOCIAL EMANCIPATION**

Vítor Silva de Faria

FBA/FPCE UP e IE/ FBA ULISBOA

Comentador: João Nogueira

FCSH – UNL

**15h45**

Apresentação (SALA 7)

**PEDAGOGICAL ARTISTIC MEDIATION IN  
DISTANCE LEARNING MODE**

Cinayana Silva Correia

IE/ FBA ULISBOA e FPCE/FBA UP

Comentador: Tiago Assis

FBA – UP

**16h30**

Pausa: This is not a coffee break

(ESPAÇO DA ANTIGA LIVRARIA)

**17h00**

Apresentação (SALA 7)

**THE CARTOGRAPHY PLACE OF  
INVESTIGATION ON BOOK'S EXPERIENCE**

Ana Serra Rocha

IE/ FBA ULISBOA e FPCE/FBA UP

Comentador: João Paulo Queiroz

FBA – ULisboa

**17h45**

Saída para o átrio principal

**VISITA ÀS VITRINES “LUGAR DA  
EXPERIÊNCIA DO LIVRO”**

Ana Serra Rocha

IE/ FBA ULISBOA e FPCE/FBA UP

**28 ABRIL (Sábado)****9h30**

Apresentação (SALA 7)

**LEARNING TO DRAW: THE GESTURE / THE  
PSYCHOMOTOR DRESSAGE**

Ricardo Luís dos Santos Gomes

FBA/FPCE UP e IE/ FBA ULISBOA

Comentadora: Odete Palaré

FBA – ULisboa

**10h15**

Apresentação (SALA 7)

**educatorARTIST&artistTEACHER**

Maria Manuela de Carvalho Rodrigues

IE/ FBA ULISBOA e FPCE/FBA UP

Comentadora: Helena Cabeleira

FBA – ULisboa

**11h00**

Pausa: This is not a coffee break

(ESPAÇO DA ANTIGA LIVRARIA)

**11h30**

Apresentação (SALA 7)

**NEOLIBERALISM AND ITS  
IMPLICATIONS IN EDUCATION  
AND IN THE TEACHING OF ART**

Luciana Lima Batista

FBA/FPCE UP e IE/ FBA ULISBOA

Comentador: Leonardo Charréu

ESE-IPL

**12h15**

Encerramento (SALA 7)

Ana Paula Caetano

E – ULISBOA

José Paiva

FBA-UP

**13h00**

Almoço livre



- ➔ [A Meeting of minds: Augusto Boal and Dorothy Heathcoat and participatory drama: How can Drama be used to find a shift from teacher centred to participatory learning method in Mozambican secondary Schools?](#)

ANTÓNIO SARMENTO MANUEL

- ➔ [Cracking the Code: When the language for everyone is no one's language](#)

SOFIA RÉ

- ➔ [Artistic and Pedagogical mediation in the distance education mode](#)

CINAYANA SILVA CORREIA

JOÃO PAULO GOMES DE ARAÚJO QUEIROZ

- ➔ [Cooperation in the teaching of performing arts: a dimension of creative freedom to explore](#)

ABSALÃO ANTÓNIO NARDUELA

- ➔ [The experience of books place in the art education field](#)

ANA ISABEL SERRA ROCHA

- ➔ [Amputecture: Rewriting to write; Ending to begin](#)

LUÍS CASTRO PAUPÉRIO

- ➔ [Neoliberalism and its implications in Education and in the teaching of Art](#)

LUCIANA LIMA BATISTA

- ➔ [Video and literary-based learning in a Psychology course: a pilot study](#)

FILIPPE C. MESQUITA

ANTÓNIO M. DUARTE

- ➔ [In the learning of drawing: either gesture, or training.](#)

RICARDO LUÍS DOS SANTOS GOMES

- ➔ [A way of displacement: on intercultural artistic practices](#)

LUÍSA MAGALHÃES

MARIANA MENDES DELGADO

- ➔ [Artista-Educador & Professor-Artista](#)

MARIA MANUELA DE CARVALHO RODRIGUES

# **A MEETING OF MINDS: AUGUSTO BOA AND DOROTHY HEATHCOAT AND PARTICIPATORY DRAMA: HOW CAN DRAMA BE USED TO FIND A SHIFT FROM TEACHER CENTRED TO PARTICIPATORY LEARNING METHOD IN MOZAMBICAN SECONDARY SCHOOLS?**

**ANTÓNIO SARMENTO MANUEL**

Instituto Superior de Artes e Cultura – Moçambique

## Introduction

Several important findings have emerged in a recent study for the Ministry of Education in Mozambique, that if implemented will contribute to the improvement of education. Amongst these are that large classes contribute to poor learning in Mozambican Secondary Schools. The rate of failure was 26,8% (grades 8,9 and 10) in 2006, In the same year, in grades (11 and 12) the rate of failure was about (22,3%), In the night shift the rates reached up to 45% for grade 10s and 69% for grade 12s , the rate of School drop outs was 5,3 % in day shift and 9,8 in night shift in 2006. (Republica de Mocambique, Conselho de Ministros, 2009: 24). The sum of the rates of failure and school drop outs in the day shift goes beyond 50%. The situation is even worse in the night shift. In the following year the problem continues. This paper will attempt to discuss some causes of the failure and poor performance of students in Secondary Schools. In discussing the causes of failure, historical, social and political causes will be given a very important attention, but it is the teaching methodology that is going to be referred to as the main cause of the failure and loss in secondary schools and propose drama as an alternative to the current teaching methodology, that is, looking at the meeting of minds between Augusto Boal and Dorothy Heathcote in discussing how drama can be used to find a shift from teacher centred to participatory learning method in Mozambican Secondary Schools.

When discussing the problem the paper will look at forum theatre of Augusto Boal, process Drama of Dorothy Heathcote, teacher centred Approach to teach, learning Theories such as Cognitivism and Constructivism, education and communication in order to be effective.

## Background

Mozambique inherited the colonial education system in 1975 when it became independent. By this time the level of illiteracy was very high, the number of schools was very short. The teachers were very low in number and they merely served the colonial minority and some privileged people, the so called “assimilados” (native Mozambicans that had access to education). After Independence in 1975 Mozambique tried to give access to education to the majority, in order to reduce the level of illiteracy as well as to ensure qualified professionals in many areas for its development.

From 1975 to 2009 the government had a great achievement in terms of the number of people accessing school because of the number of schools built, therefore reducing the level of illiteracy. But regarding teacher training and approaches to teaching little attention was given. So, the few teachers existing resorted to the traditional teaching method, the teacher centered



method where dictation and copying from the chalk board was common in schools.

To respond to the needs of development the education system has been focusing on teacher training and on the changing the curriculum over time to ensure quality education that would result in training qualified professionals to serve the country. However, the teacher-students ration (1teacher for 80 or more students) seemed to prevent the implementation of some teaching approaches that would help students perform better in the classrooms as well as in their daily life.

With regards to teacher training, there are some teacher training centres established by the government and some NGOs, some of them with limited resources and some of them with some resources that could allow the training of the teachers to be different from the teacher centred learning that they are exposed to. Despite the will of the government of wanting to introduce student centred approach, it finds resistance to exposure of the methods to the trainees, so, for them to engage in new teaching approaches, they need to be exposed to them and this paper suggests teaching through drama approaches to teach as an alternative to teacher centred approaches. In an attempt to revamp the ratio of teacher students, government introduced a (12+1) teacher training course which did not give to them enough teaching skill to handle the needs of both the students and the government. This attempt was only for changing into better the ratio teacher-students but ignored the actual learning process in the classroom, and the teaching methods, because it remained the same teaching method that was being used even though the constant talk is about achieving quality in education.

In primary schools the number of students doubled in the period of 1999 to 2005. In the very same period the number of students in secondary schools tripled” (Republica de Mocambique, Conselho de Ministros, 2009, 22).

Taking to consideration that a normal class should have about 25 to 40 students, 80 students in a classroom would definitely interfere negatively in the learning outcomes for the students. It is important to mention that the teachers had more than one class per day which will drive teachers as much as possible to deliver information to the students rather than interactively create the learning with the students.

In secondary schools (grades 8, 9 and 10) the rate of failure

was 26,8% and school drops out was 5,3% in 2006, in the following year they were over 30% in the day shift and 40% for night shift. In the same year, (grades 11 and 12) the rate of failure was about 22,3%, school drop outs 9,8%. In the night shift the rates reached up to 45% for grade 10s and 69% for grade 12s (Republica de Mocambique, Conselho de Ministros, 2009: 24)

Looking at the percentages of failure and school drop outs, there clearly is a problem that should be motivation to learning since the number of students is not helpful for a good classroom interaction, particularly when engaging in teacher centred method of teaching..

The Mozambican Strategic Plan suggests that “This failure in schools is a result of various factors among all, the curriculum, the assessment method, the lack of qualified teachers, explanatory way of teaching, lack of school material, and weak supervision. All these aspects mentioned above make this system an inefficient one” (Republica de Mocambique, Conselho de Ministros, 2009: 22 ).

According to the document, the explanatory method of teaching is stated as one of the causes of failure and drop outs in school and I think the use of an approach to teach is very important to bear in mind in education system. What also should be in mind is that in education, we are not multiplying our thought in the student’s head, but we are generating knowledge out of their experiences, feelings, beliefs and inquiry that can best be dealt with in an interactive mode of communication.

At present the talk around education reinforces quality of education, teacher- students interaction as well as introducing different approaches to teach that are more student centred than teacher centred, which this paper finds drama as an approach to teach in secondary schools. As a teacher in secondary school trained at Pedagogical University (teacher training University), I was not satisfied with both the number of students encountered in the classroom (60-90 students) because somehow this number interfered in the quality of my work, and the teaching method I was exposed to (teacher centred approach of teaching). Which also prevented me to creativity due to space physical condition of the classroom In addition, I have also not been satisfied due to the lack of interaction between teacher and students. The teacher centred

approach to teaching expose students to memorization than knowledge creation. This paper suggests the use of drama as an approach to create knowledge since drama offer opportunities to, think, create, interrogate and reflect on our learning and the process of learning.

As a drama practioner, I tried to use in my teaching practice some drama tools in teaching foreign language that seemed to be effective. As a student and theatre practitioner I participated in MELTA( Mozambican English Language Teacher's Association) theatre competition that was organized by English teachers as an attempt to expose the students to English language and learning some life skills through the medium of theatre, that fortunately seemed to be effective looking at the student's language competence and proficiency after the competition. This lead me into thinking and sharing some thoughts in 2007 on how to use drama in classroom not only for language learning but also in other fields as a tool to enhance the quality of interaction, participation and learning in secondary schools.

Another reason for proposing drama as a teaching tool is the fact that the government in the late years is interested in including drama and theatre in their curriculum. In 2008 a course in theatre was opened at Eduardo Mondlane University, in 2009 Higher Institute of Arts and Culture was created in 2010, Eduardo Mondlane University opened the Early Childhood Education Course which has got Drama as one of the pedagogical tools to teaching and in secondary schools Performing Arts were introduced. With regards to performing arts, since there are not enough qualified teachers, these are regarded as extracurricular activity.

As a teacher, looking at the learning aspects in Mozambique, my analyses drive me into concluding that the learning style that is predominant in Mozambican secondary school is Rote Learning under Cognitivism where the learner is viewed as someone who processes the information (like a computer). (<http://www.learning-theories.com/cognitivism.html> 01/10/2012). This learning theory emphasizes on the mental activity rather than the body and mind as a whole. So it ignores various aspects of being in the learning process.

I believe that that is why in an attempt to have a participatory and interactive learning process the Catholic University of Mozambique introduced PBL (Problem Based in Learning) in Medical school and at the later stage, in 2007, Eduardo Mondlane University also introduced PBL at School of Education and School of Medicine.

On this same note, of trying to create an interactive learning environment I suggest that the teacher training courses should be designed in ways that move from cognitive learning approach to Constructivism. "Constructivism as a paradigm or worldview posits that learning

is an active, constructive process. The learner is an information constructor. People actively construct or create their own subjective representations of objective reality. New information is linked to prior knowledge, thus mental representations are subjective". (<http://www.learning-theories.com/constructivism.html> 10/10/2012). Drama techniques are undoubtedly tools that provide the learners and teacher with highly constructive process and the students do not merely process the information, but also create information and this happens in confrontation with the ideas of the participants, in this way enriching the learning process. In other words, this paper is suggesting the inclusion of drama techniques in the teacher training courses as a way of enhancing the quality of teaching in Mozambican secondary schools.

Surprisingly this learning and teaching method was not introduced in the teacher training University, which in my opinion it should if we continue to talk about moving away from teacher centred learning.

## Education

To better discuss the need of introduce drama as an alternative to teacher centred method. This paper shall look at what education is and thereafter discuss. According to Natal College of education (1997:10), education can be defined as “an intentional process that teaches people in a respectful manner so that they change in a worthwhile way. In particular, education changes the way people think”. This definition of education suggests that the older generation holds knowledge and principles that should be transferred to the younger generation to better serve the society or communities, so it means due to the life experiences and years of practices the teachers a well-equipped in a sense that they can train or pass on to the students the skills and or abilities that the teachers know that will better serve the students. In this context, the teacher-student interaction is mostly dominated by the teacher instructing or explaining to the students.

In the process of education both the teacher and the learner is involved, this means everyone should be held responsible for what happens in the classroom, this is equivalent to say there should be a participatory learning in other for the learning to be more effective. Participatory learning is the learning to which both students and learners are responsible of the learning, where the process of knowledge creation acknowledges the presence of each participants and their input. Participatory education has been used in different programs and or theatre education intervention such as Training for Transformation, Theatre of the Oppressed, Community Theatre, and Theatre for Development as well as a research tool.

Some of these practices were unsuccessful and some were successful depending on the level of planning, engagement and participants involvement on the projects as well as the source of intervention, that is who defined what to intervene in and what. That intervention that spoke directly to the needs of participants and involved them in the solution of the problems has proven success. One example is the use of forum theatre in various situations such as communities, prisons, and drama in schools.

The above evidences makes me embracing the notion of education brought by The former Natal College of Education that sees education as “a deliberate process by which we help and guide our children to make the most of their abilities, to understand what is happening in the world around them and to make sensible choices so that they can lead meaningful, worthwhile lives” (1997:12). This principle of education, suggests that is in the learners where we have to find the meaning of education. It is by stimulate and put in practice the students’ abilities for them to have a better understanding of the things in a personal level as well as in a broader context. The above concept of education is shared by Sutherland on her definition of education where she says “.....education in child hood should be a time of happiness when children have freedom to develop their inborn abilities and follow their own interests: so ‘play-way’ methods are used, and self-expression is fostered...” (Margaret Sutherland: 1988;1).

Sutherland’s statement sees a child or a pupil with some capacities and or abilities that can be best explored through a close interaction between the learners and the teachers or educators so that the learning could happen. If the leaning process is meant to be enjoyable and the learning experience helpful for the pupil in their present life as well as in their future life, this paper will suggest the use of drama in Mozambican Secondary Schools. Forum theatre under the theatre of the oppressed and Process drama are techniques offering tools that can best help feed this encounters and process because they are practical and makes students responsible of their own learning through participating actively in the experiences and processes. The process of drama needs to have interaction among the participants. Everyone is involved in a dramatic process and the interaction between the participants is guaranteed. It makes the learners actively play and play in a context in which the learning occurs.

In the learning process where there is interaction between students and students as well as students and teachers it is likely to happen a conversation and or discussion whereas in teacher centred approach what happens is one way communication, that is, teacher - student.

## The Teacher Centred Method

In the teacher centred method of the teaching, the teacher is the centre of the learning, the teacher is an expert, the one who have all the “know how?” he owns the knowledge.

As the classes are predominantly instruction giving, the students are passive learners. ‘Tabula rasa’: they mostly wait for the explanation from the teachers and then write down in their exercise book as they are dictated by the teacher or copy from the chalk board. The learners mostly absorb the teacher’s idea and their previous knowledge is of little or no use. There is a lot of information giving.

In this teaching method, the teachers tend to give a lot of information to the students at once as a way of providing material to students for their learning process. Giving too much information to students, particularly young learners (15 to 19 years) at secondary schools, might lead them to misunderstanding or even drive them to become sloppy because the amount of information might make them lose focus and grab what is not essential for their learning. Unfortunately many educators think that as much information the students have, better performance they have. It is fine to give information to students, but the question that is posed is, What information should we give to the students? Is the information going to provide the learning? Certainly the learning is not measured by the amount of information an individual has been exposed to.

Learning is about engaging with the information and or material, experimenting and questioning, dialoguing and even trying out what has been informed about, so drama and its process (Forum Theatre and Process Drama) offers us opportunities to explore the information and even adapt into various context which in my opinion can broaden the learning of the students, and the same thing does not happen when the teacher is in the centre of the learning.

Paulo Freire states that “liberation is thus childbirth, and a painful one. The man who emerges is a new man, viable only as the oppressor and oppressed contradiction is superceded by the humanization of all men” (Paulo Freire: 1972 :25). Oppression does not necessarily mean something physical. In educational system oppression could be the use of inadequate system to convey meaning, concentrate on teacher centred education, ignoring the students previous knowledge and inculcate in them what we think they should learn rather than interactive methods and liberation would be the opportunity that students will have to explore the topic to be learnt and discuss with their peers. One method of stimulating the effective debate is the use of forum theatre under the theatre of the oppressed.

“Nobody shall free nobody, nobody shall free himself, men liberate each other in togetherness.”

Paulo Freire (1987; 29). This thought of Paulo Freire suggests that it is not about how good the teacher is in explaining that will create the learning in classroom; it is not the amount of information the students are given that will guarantee the achievement of the learning. It is the mutual interaction, exploring different ideas and opinions and this can be best experienced through the use of the theatre of the oppressed as well as Process Drama.

Regarding interaction in classroom, little or almost no interaction amongst students because most of the time is spent on teacher students, that is, the teacher dominate the class. because of that the brain is what plays the most important role in this classroom environment and the body is totally ignored..

The teacher is most of the time a controller. He is in controle of everything. From the behavior to the learning process.

This paper is not suggesting that in the teacher centred approach the learning does not occur. It does occur and to some extent it has some advantages, but the advantages it has in relation to the need of the society in terms of education and their role in the society is left out.

We will discuss further some of this aspects when comparing this method to the Boal and Heathcotes method.

### The Meeting of Minds

Before indulging into discussion about Boal and Heathcoat's approaches it is worth informing the roots of the approaches and methods that this paper is proposing. Drama in education is one of the Applied Drama forms. Applied drama/theatre "are forms of dramatic activities that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies" (Nicholson; 2005:2). Among others Drama in Education is one of the theatre forms that occur in outside the conventional theatre. "Drama in Education (classroom drama) is to do with creating an art form in a way that it is significant for its participants: from the art making experience something new is understood or something is newly understood". ( Bolton: 1993:39). In Bolton's statements it is shown one of the richness drama bring in learning, which one of them is to 'understand something new' and 'understand in new way'.

This section will look at the similarities and differences of Boal and Heathcote's drama approaches to teaching and then later on will suggest how to marry the two approaches to use effectively in the classroom context

## Augusto Boal / Forum Theatre

Forum theatre is a sort of fight or game and like all forms of game or fight there are rules. They can be modified, but they still exist, to ensure that all the players are involved in the same enterprise, and to facilitate the generation of serious and fruitful discussion. Boal (2002:242)

When we look at the definition of Forum Theatre of Augusto Boal we see the stress as being to ensure that everyone is involved in the game. That is what is meant to be in classroom. Every single student must participate actively in the activities. Another point to note here is that the involvement of the participants, are not mere involvement, they participate so that a profound and 'fruitful discussion' is generated. By 'fruitful discussion' they mean it is a discussion that will generate knowledge that can later on be used for the benefit of the group as well as for the benefit of individual.

For the discussion to generate in Forum Theatre, it needs to have a process in which people talk, inquiry, analyses, respond to each other's comment etc. by saying so, this paper is suggesting that Forum theatre is process based.

**Facilitator/Joker** - In Forum theatre, a Joker/facilitator is the person that leads the process, takes responsibility of the process and ensures a fair proceeding, and must never comment upon or intervene in the content of the performance, as that is the province of the 'Spect-actors'. He is a neutral figure. The roles of the Joker/Facilitator in the theatre of the Forum is of being 'Difficultator', He must not make things easy to the participants, he must guarantee the accurate and trustworthy response arise during the forum.

### EXAMPLE OF FORUM THEATRE

#### **Problem** / Setting the problem.

The problem should be of the peoples concerned and thoroughly researched.

#### **Action1** / Introduce the problem in a form of a scene

#### **Action 2** / problematizing

#### **Action 3** / Create tension

#### **Action 4** / Oppression vs Discussion and negotiation

#### **Action 5** / Proposing alternatives to the solution of the problems

#### **Action 6** / Tragedy. The reinforcement of the problem



## The Forum

In the forum stage is when the Joker/Facilitator/Dificultator/facilitate the discussion in order to bring about learning drawn from the process.

If we look at the example of 'Forum Theatre' session presented we can see that that: first we need to have a problem and this problem should be clearly presented to the participants which means there should be a thorough research on the problem to be dealt with. And during the process participants are invited to participating in the problematizing and seeking for the solution. The all process of negotiation and trying to find the solution is made out of the entire participation of the participants.

The most important thing this paper wants to stress on is the role of the facilitator. In 'Forum Theatre', the facilitator is not the one who knows everything, nor he knows the solution, he never provides the participants with opinions and or idea or even suggestions on possible solutions of the problem and never also brings his experience as a role model, rather he motivates participants to bring out solutions out of the process they have been into.

## Dorothy Heathcote / Process Drama

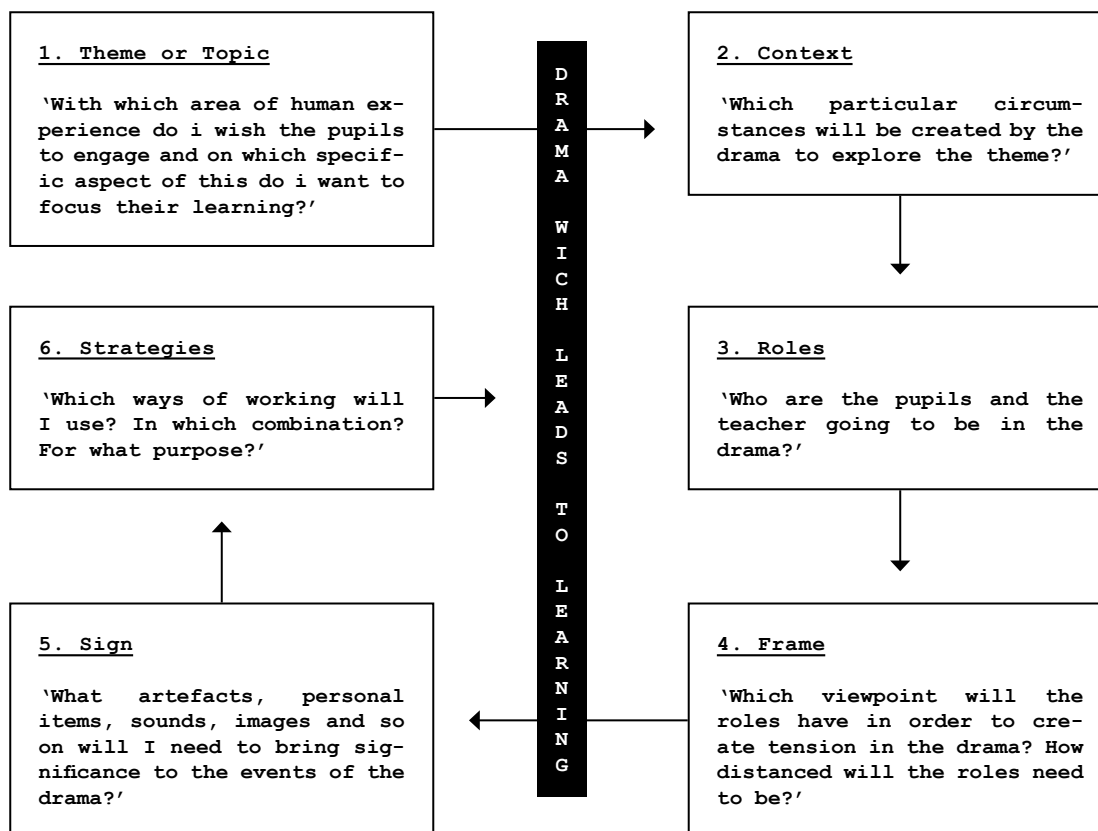
Dorothy Heathcote describes Process Drama as "lived at life-rate and operates from a discovery-at-this-moment basis rather than being memory based. That is to say participants in process Drama will not normally be involved with learning and presenting lines from a pre-written dramatic text-a play- but will be 'writing' their own play as the narrative and the tensions of their drama unfold in time and space and through action, reaction and inter-action( Howell & Heap: 2001:7).

The main thing we should look at here is the three fold relationship: Action, reaction and interaction that is going to be discussed about later one when looking at the similarities and differences of Boal and Heathcothes methods of teaching.

One important thing that we should highlight here is that process Drama is a teaching method that is process based where the creation of Knowledge or the learning process is not delivered by someone who knows, but rather it is a result of explorations of the theme or topic adding to it a theatrical language that helps students to express better.

## EXAMPLE OF PROCESS DRAMA PLAN

## PRINCIPLES OF PLANNING PROCESS DRAMA



If we have a close look on the on the example of the lesson plan of process Drama we will see from the beginning how the students are involved in the work. The only moment that the teacher works on his own is when defining the area to be explored, but the rest have got to do with both of them, the students and the teacher until they create the drama which will lead to the learning of what was planned.

**Boal and Heathcote. Similarities**

For both Boal and Heathcote, the driving point for the learning to occur is the participants. That is to say the participants are in the centre of the learning. They are aimed at making the education or the intervention a 'time of happiness' proposed by Sutherland. Among the similarities the Boal methods and Heathcotes methods has, this paper will discuss some of which

the writer found to be relevant for the paper.

## 1. Participants are in the centre

In Boal and Heathcotes method of teaching, the Students or participants are not regarded as empty headed, rather they are regarded as individuals that have some knowledge of some sort, that is to say, their method acknowledges the primary existence of the student as an individual with his own thoughts, feelings and or sentiments and beliefs that can be shared, discussed and or questioned about on the process of learning, resulting in offering opportunity to explore better the subject matter to be learnt. at the end of the day their methods this experience drives participants and or learners into validating the learning process because they are the main participants in the creation of their own knowledge. The two methods suggest that the student has to learn to become the protagonist of his or her own learning. This means that the teaching of any intellectual or artistic discipline there must be open structures- gaps for the unknown, gaps for reflection, gaps for revision, gaps for contemplation, gaps for questions, gaps for the imagination, gaps for the Socratic elenchus, gaps which constantly invite, provoke, unsettle and support the deep self-involvement of the student. Peter Abbs (2003;15). This gaps are undoubtedly filled in forum theatre driven by the role of the 'Facilitator/Dificultator' as well in the play process in the process drama

## The knowledge creation is process based

Both Boal and Heathcote give emphasis to the process. The students are much more active than in the teacher centred method. In the forum theatre of Boal, participants have the problem that is problematized and played in the scenes and thereafter played with the interventions of the participants suggesting possible solutions of the problem and at the later stage it is taken to the forum in a form of discussion facilitated by the "facilitator/Dificultator". In process drama of Heathcote the students are found in the discovery-at this moment basis which entails having students driven by self-activity through a guidance of the teacher that takes a role of teacher in role, and this self-activity is built upon the interaction of other participants in a play way offering opportunity to explore the subject matter with the involvement of all the participants leading to a learning that accommodates the learner as an individual as well as a member of the group.

## Problem solving method

Looking at the structures of the plans of process drama and forum theatre we can see that the methods are driven by a problem that must be resolved and this problem is presented in different ways. In Forum Theatre the problem is presented to the participants in a form of 'Oppression' where the participants known as 'Spect-actors' throughout the play have to suggest alternatives for the solution of the problem which it happens by taking a role of the 'Oppressed' that seeks for liberation through a negotiation with the 'Oppressor'. In process drama the students "... will be 'writing' their own play as the narrative and the tensions of their drama unfold in time and space and through action, reaction and interaction (Bowell & Heap: 2001:7). That is to say the process of knowledge involves action where students act out their knowledge, it involves reaction where participants react and respond to each other's action as well as witnessing the drama of the other participants and interaction that is a permanent relationship between the students themselves and the students and teacher.

## Creative Process

Both methods are creative process. The participants have the opportunity to learn the art form and through the art. Forum Theatre and Process Drama are better able to stimulate creativity, and the capacity for proposing alternatives possibilities in daily life, because this tool provide the participants with the possibility of playing in a safe place and being responsible for their own learning. Creativity is very important aspect to consider in the process of education because it allows students to create knowledge and discover things because knowledge can be a result of the encounter of different experiences and processes. According to Sir Ken Robinson on his talk on Do schools kill creativity? he states that if "the children don't know, they will have a go. If we are not prepared to be wrong you will never come up with something original. ...by the time we get to be adults, most kids lost that capacity of creativity, they become frightened of being wrong. In national education systems mistakes are the waist thing to be made. The result is we are educating people out of their creative capacities" Sir. Ken Robinson do school kill creativity? 2010 <http://www.youtube.com/watch?v=iG9CE55wbtY> [video] this thought of sir Ken Robins advocates that we should give students opportunity to try in as much as possible to bring about a solid learning in classes, furthermore it shows that being wrong is not a problem, but one can only be wrong if tries, and can only produce something original after he or she as overcome the wrong that was done previously, which in my opinion this might be called experience and process.

Teacher centred approach to teach most of the time, if not all, does not allow creativity to flourish. I agree with sir Ken Robinson when he says in the “system of education we are educating people out of their creative capacity”. Sir. Ken Robinson do school kill creativity? 2010 <http://www.youtube.com/watch?v=iG9CE55wbtY> [video]. The teacher centred method is one way of educating people out of their creativity because the students are limited. If so, what is the point of educating people if their capacity is neglected? If we want still to regain our value as people and people with own ideas interests and feelings, especially in Mozambican secondary school context where the creativity is dead in my opinion, this is the time to start thinking in drama (forum theatre and process drama) and its aspect of creativity to help students exploring their capacity of doing as well as helping the system of education to start educating people in their capacity, this means, to use drama tools in school curriculum.

### Boal and Heathcote. Differences

There are many differences to be found in this two methods, this study will look at some of those that are relevant to the discussion of this paper

If in the learning process everyone is involved and interact to each other, then one way of interaction is through discussion. In Forum Theatre the discussion is very important as it offer the platforms or alternatives for the learning and change to happen.

According to Kader Asmal & Wilmost James (2002:,24) “Conversation is a definite way in which human beings relate to another and make a human life together. One of the conditions for conversation is an absence of systematically antagonistic or unequal relationship between the participants. Conversation presupposes a participatory relationship between those who are part of the conversation; they acknowledge one another as fellow human beings sharing common human feelings, vulnerabilities, sympathies and hopes. A conversation is characterized by mutual ties of recognition and concern and, at least temporarily, a shared interest”.

In classroom there should be a discussion of what it is to be learnt. The forum Theatre already establishes the platform for the discussion which does not happen in the process

drama, rather it would have a reflection stage which is has to do with the participants echoing what they have learnt through the process.

In my opinion, discussion is of a paramount importance in the process of education. It contributes far more better in the knowledge formation than the teacher centred method because the teacher centred method prevent students from discussion, as it takes away from them the “mutual ties of recognition”, therefore driving them to a selfishness. Forum theatre provide students with wide range of discussion that help the students to validate and acknowledge their presence and what they know as well as they help students to explore more the subject matter being dealt with.

If in our education system we aim at educating students to both serve the humanity and feel fully integrated in humanity we cannot afford to regard education as merely the passing on of information from the person who knows things (the teacher), to the people who do not know things (students), then we would agree with a form of discussion to create knowledge, because “discussion is ‘educative’ in the sense that it has a potential to transform our prior opinions, and over time, to reconstitute not only our opinions but also our very identities. Discussion is the principal way in which humanity is cultivated”. Kader Asmal & Wilmot James (2002; 25). The nature of teacher centred approach to teaching, can limit students to reconstitute their opinion, values and beliefs because there are somehow limited exposure to ways of being and doing things, but discussion, that is used in Forum theatre can open the mind of students to think, experiment and share various taught. It is true that a human being first and foremost is an individual, but to be a part of the ‘cultivated humanity’ he needs to engage in discussion. Forum Theatre offers a wonderful platform of discussion that can best ‘cultivate humanity’ and allows the learning to occur in classroom.

Forum theatre is based in real facts; it promotes critical thinking whereas process drama is much more emotional, of fantasy, imagination and distancing. This differences makes this processes unique and of great value in the creation of knowledge. As it is known that there is no an unique method that can be 100% effective on its own, this paper finds it important to suggest the linkage of these methods to enhance the quality of learning with a particular focus in Mozambican secondary schools.

### **Boal and Heathcote’s contribution in Mozambican secondary schools**

It is a concern of some child educator that if “we don’t give children a chance to develop as well as they could: we crush or distort their real abilities and interests. We make education

a time of unhappiness instead of the joyful and rewarding time it ought to be” Margaret Sutherland (1988: 10).

Most of the time students learn from the experiences of the adults, which in my opinion is not very wrong, but what should be put in consideration is how much the pupils should learn from the adults and when they should learn from adults in the formation of their own personality as well as formation of the knowledge?. Clearly the teacher centred classes resort to passing on of the knowledge of the adults therefore stepping into the inner self of the pupils and making in my opinion a mechanic learning which negate the rights of being of the children, therefore “ making education a time of unhappiness instead of the joyful and rewarding time it ought to be” Margaret Sutherland (1988:10). This paper suggests that reward in education is a process of creating knowledge through a learning that results from an interactive dialogue and discussion among learners and the teachers, so if we are seeking for reward in Mozambican Secondary schools we should be thinking of exposing students to a participatory learning environment. This learning environment will comprise te a combination of the role of Difficultator for the teacher from the forum Theatre of Augusto Boal together with the teacher students interaction and knowledge creation in the process drama of Dorothy Heathcote.

Among others this paper suggests the use of drama due to the possibilities it offers both the learners and teachers to experience their past, the present and their future and even experiment a fantasy that can help them decide better in what there are doing.

# ***CRACKING THE CODE: WHEN THE LANGUAGE FOR EVERYONE IS NO ONE'S LANGUAGE***

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## Abstract

In this paper I intend to present some aspects of the project *From the excess of identity to zero identity: significant challenges to Arts Education*, in which I'm researching visual representations of cultural national identity, in the arts and the economic circuit.

Taking the chain of stores *A Vida Portuguesa* (The Portuguese Life) as my empirical field, I try to demonstrate how it is based upon a code of shared memories, which connect consumers to national culture. Those who do not know this code of built-in memory, fed from generations of consumption, are inevitably marginalised. The products are identified with the whole national collective, in a reification example that seems inattentive to alternative meanings and perspectives.

Using the notion of *dispositif* as a methodological tool I will argue that, like the stores, the products are just as much a *dispositif* in the way they constitute a code that can function as a reminder of a primordial bind. A code built on memory that summons us to this national cultural collective, but do not call us to build it, being passively assimilated and passed on to us, turning into no one's language.

I conclude remarking the necessity of discussing the possible and potential ways to crack this code, in the sense of not only decipher, but also break, and explore the fissures, seeing what is behind of the signifiers. I argue in favour of Arts Education to take on this task.

## Introduction

International events have English language as its official idiom, which is understandable once it is the common ground for the relationship between foreigners. We do not even question that. Maybe because we assume that English is (or even should be) almost like a mother tongue for any of us, when we forget that we all are products of different backgrounds and educational systems that respond to different needs and concerns. Binding a collective by its differences appears to be quite problematic, so the obvious way out is to resort to what we have in common, what we share, what is equal in all of us. What we seem not to notice is the tiny detail that what is (or should be) equal, and fully shared, is simply a product of a power that defines what is eligible for that purpose. Likewise, there is a dominant discourse in cultural national identity, one that seems invisible but inevitably blinds who don't seem to know it.

The heritage of globalization can be found both in Portuguese touristic cities but also

in school classes, where there is plenty representation of other nationalities and continents. A significant part of Portuguese students is not born in this country, reason why they face the same challenges of cultural confrontation like tourists do, as they don't seem to speak the same language, one that is built on a shared collective memory.

## Research Context

What I intend here to present is a contribute to my ongoing research, which I have been developing in the Doctoral Course of Arts Education, from University of Lisbon and University of Porto. The major project is entitled *From the excess of identity to zero identity: significant challenges to Arts Education*, in which I'm researching visual representations of national cultural identity, in the arts and the economic circuit. Focusing in those two empirical fields his project is questioning how does one imagine Portuguese cultural identity and how is it reified in the 21<sup>st</sup> century's visual culture. Both the arts and the economic circuit build an imagery that produces ideas of a national cultural collective which are disseminated, and thus become a common language. Portuguese artists and creatives that work on this theme, like Joana Vasconcelos (visual artist) or Nuno Gama (fashion designer), develop their discourses just as well souvenirs or traditional Portuguese products' shops do, certainly in different ways. Aiming to the economic circuit, I bring here the case of *A Vida Portuguesa* (The Portuguese Life) a chain of stores that was envisioned by Catarina Portas, who is committed to make homage to Portuguese brands and traditional products, made in Portugal or with raw materials' origin in this country, in a space that intersects the traditional neighbourhood shop with the souvenir shop for tourists.

## Theoretical Framework

The abundant literature on the subject of identity, at the national level, points to the idea that the construction of these collectives is based on bipolar axes, in the spectrum of which national identities are developed. The analysis of the literature review identified seven polarities, namely: Collective / Individual; Past / Future; Inside / Outside; Essence / Construction; Affect / Reason; Us / Them; Homogeneity / Difference.

I will use the notion of *dispositif* as a methodological tool in order to argue how this sheds light and darkness, how it gives visibility to some discourses while concealing others (Deleuze, 2005: 84). This gives a natural appearance to a certain vision of the world, making believe that is fully shared and obvious, when it is not. In the process of binding people to a national

collective through the things they are, have, know or remember, and inevitably share, we are putting through a desubjectivation (Agamben, 2005: 15) that claims we have to undress our identities in what is a relation of power, where the weak element is the less numerous.

Unraveling the tangle of “what is a *dispositif*” (2005), Gilles Deleuze points out that the subjectivation processes can result as much in forming subjects as well marginalised them. However, in the dynamic ryzomatic structure that Deleuze frames the *dispositif*, the outsiders can always be invested by another power and *dispositif*, which in turn will create new subjectivities.

### These products ‘R us

This subtitle is no mistake. The misspelled phrase is intentional: by its phonetic, it is citing Catarina Portas in *A Vida Portuguesa*’s Manifest (Portas, 2007), but by its orthography, it is referring to a well-known chain of toy stores. This is supposed to translate how deeply identity can be perceived like a consumer good.

In first place, it brings attention to the *Us-Them* bipolar axis, where the Us is not related to the chain of stores itself, but the whole nation. In interview, Catarina Portas talks about this Us in an ambiguous way that can refer to the stores, the products or even the Portuguese people. It is interesting to observe how this interview about *A Vida Portuguesa*’s brand and its products, can divert so frequently to the Portuguese people’s character, history or collective memory.

The affirmation that “these products are us” (Portas, 2007) is the evidence of a tendency to reify national cultural identity. When this concept is objectified, the collective identity is reduced to a stereotype that ignores the potential cultural inputs of the various differences with which a collective is built in the first place. It expresses the Us as a collective that immediately exclude those who, while feeling Portuguese, share other cultural variants (religious, ethnical and even historical ones).

Furthermore, by this reifying impulse, a particular rhetoric is instituted, and with it, an ideology, which the main function is to blind us, focusing our attention on a discourse and sweeping away all the other possibilities. This capacity of attentiveness to the other is described by Axel Honneth as recognition, a form of intersubjective engagement, that allows one to understand other people’s perspective. He compares the lack of recognition to the lack of perception of other people’s expressions in autistic children. Recognition is,

then, not only opposed, but prior to reification, and that is why Honneth conceives this lack of attentiveness, «this element of forgetting, of amnesia, (...) as the cornerstone for a redefinition of the concept of “reification”» (2005: 129). This occurs when we fail to engage with others and to recognize their presence and demands, which inevitably leads to seeing people as lifeless objects, and seeing objects with one absolute meaning. Reification is briefly described by Honneth in these words:

It would consist in our failing to be attentive in the course of our cognition of objects to all the additional aspects of meaning accorded to them by other persons. (...) We then perceive animals, plants, or things in a merely objectively identifying way, without being aware that these objects possess a multiplicity of existential meanings for the people around us.

It is curious, however, that Honneth refers to reification as forgetfulness of recognition, when paradoxically reification in A Vida Portuguesa's case is so evidently grounded on memory.

This brings us back to Catarina Portas' interview where she tries to distance herself from the national identity discourses from the past, related mainly to the dictatorship of *Estado Novo*: “the past, we cannot change (...), we must understand it, to not repeat what it had worse” (2016). One can suspect that, from her point of view, these products are a kind of genetic code for national cultural identity, which has been with us “since ever”, the motto of the brand itself. Catarina, however, doesn't assume the nostalgia, what is evidenced by these words: “What *saudade*<sup>1</sup>? This is not what we were, it's who we are and can help us to be who we will be” (2016). She firmly claims almost a pedagogical role to her brand, in order to fulfil the function of educating people, while answering the question “How was it possible to tell the story of a country, of a people, of a society, through the consumer products?” (2016). For this reason Catarina Portas is determined to promote the products made in Portugal, whose quality is attested by the longevity of the brands themselves, thus giving them the status of identity icons, which we remember since ever (Ach Brito soaps, Viarco pencils or Rafael Bordalo Pinheiro's Swallows). The founder of A Vida Portuguesa justifies this necessity with the fact that “we are in a society

<sup>1</sup> *Saudade* is a Portuguese word with no precise translation in one word. It is a concept by itself, a kind of nostalgia that mixes a sentiment of loss, with a feel of yearning.

that tends to forget” (2016).

### A code of built-in memory

As I have mentioned *A Vida Portuguesa* sells portugality to its customers, both to Portuguese and tourists. The products may appeal to tourists for very different reasons: the peculiar design, the traditional essence, or even the vintage aesthetic. On the other hand, to some native Portuguese these products activate a language of their own (Billig, 2004).

To explain how a code is assimilated, creating a subjectivity of belonging to a national collective, but also being left out, I will refer how *A Vida Portuguesa*'s concept and products illustrate a code that is completely inaccessible to foreigners, because it is based in our shared memory. A consumer's memory.

The strategy of this chain of stores resorts mainly to the activation of memory in some generations of Portuguese, the ones who remember buying these products or seeing/listening their advertisements on television and / or radio. Some of these products are very much attached to the slogans, the visual images, the scripts and the musics of these ads.

Nevertheless, the assimilation of memories of some products surpass even generations, by resonance of our family's memories. That is the case when we remember our parents or grandparents talking about products that we did not even experienced. This is what I call a built-in memory, which is simultaneously built but passed on like a genetic code.

If for the older generations this can work as the strategy of reminders of the construction of the national collective, proposed by Michael Billig (2004), for the younger generations can only be a different way of learning about the history and traditions of his country, since some of these products do not make the slightest resonance in their memory. For all those others that don't share any memories of their own or their relatives, this built-in code is simply a way to make them feel left out.

As it has been shown, memory is clearly addressed by *A Vida Portuguesa*, but not strictly in the sense of crystallizing it, just to not forget tradition, accepting serenely its permanent updating. That is the case of some brands that remain in the market for decades, reinventing themselves and still innovating with new products, like Viarco, what Catarina Portas and her stores very much encourage (FIGURE 1).



FIGURE 1 – The recent innovations of Viarco, a famous Portuguese brand which is famous by its pencils.

### Learning the code

The educational function of *A Vida Portuguesa* is evident in its founder's purposes, when she states that "We believe that the objects are capable of telling extraordinary and revealing stories" (Portas, 2007), and we have seen how this is a knowledge that can be passed on through generations. On the other hand, the products themselves encapsulate history, in the form how they are wrapped up. By the design of packages and labels Catarina Portas claims that we could have a vision of what was the history of Portugal for a hundred years, but *A Vida Portuguesa* is not just a *dispositif* that enables us a reading of history. It is also a way of alphabetize people in Portuguese culture.

If we look closely to Jorge Colombo's poster, which was created specifically to these chain of stores, we can recall from our elementary school times the board with all the letters of the alphabet (FIGURE 2). This Portuguese New York-based designer gathers here some of the most emblematic products, the Portuguese totemic images, as João Medina would put it (2006). Just as we relate a letter to its sound, in this poster we can relate each image to a meaning: in some

cases this may come from a built-in memory of experienced knowledge of the product; in other cases meaning comes just from perception or expectation of the product. But one thing is certain: someone will always be puzzled about these images, just like the ones who try to read in an unknown language.



FIGURE 2 – Poster A Vida Portuguesa, of Jorge Colombo, made specifically for this chain of stores with its most emblematic products, 2017. Source: [http://www.avidaportuguesa.com/loja/catalogo/papelaria/cartaz-por-jorge-colombo\\_4011](http://www.avidaportuguesa.com/loja/catalogo/papelaria/cartaz-por-jorge-colombo_4011)



FIGURE 3 – Postcard Sombrinha de Chocolate, of Jorge Colombo. Source: [http://www.avidaportuguesa.com/public/uploads/products/Papelaria/postal\\_colombo\\_regina.jpg](http://www.avidaportuguesa.com/public/uploads/products/Papelaria/postal_colombo_regina.jpg)

If I would run an experiment where I showed the product of Figure 3, labelled after René Magritte, with the phrase “*Ceci n’est pas un parapluie*”, I could get various responses from people with various cultural backgrounds, which include different generations of native Portuguese.

If *Ceci, n'est pas un parapluie*, what is it then? In fact this is not an umbrella, it only resembles one. For those who don't have any memory or knowledge of what *Regina* is, it would be very difficult to guess that this (the product, not the image itself) is a chocolate.

Is it not the role of resemblance to be the sovereign that makes things appear? Is not resemblance, a property of objects, also the property of thought as well? "Only thought," says Magritte, "can resemble. It resembles by being what it sees, hears, or knows; it becomes what the world offers it" (Foucault, 1983: 46-47).

I suspect that those who actually have memories of this product in their childhood, don't see a contradiction in the "magrittian" label, because they know for sure that *Ceci* (the product, not the image itself) *c'est beaucoup plus qu'un parapluie*. This happens for the amount of affective relations that these memories bring along.

We have to remember, as Magritte explores, that representations are not the thing itself. We have assimilated these codes in such a way that looking to words or images, we no longer see characters or forms, but only built-in meanings. For those who don't know this code by heart remains a feeling of being left out.

### Cracking the code

The grammar that is presented in Jorge Colombo's poster (FIGURE 2) unveils memories and experiences of different subjects, generations, or regions, and for that reason the idea of a national cultural collective does not resonate in all in the same way and with the same products. These products and brands summon us to this national cultural collective, but they do not call us to build it, let alone from scratch. The built-in code is a way for us to passively assimilate a language that has been passed on to us and which is no one's language.

Catarina Portas speaks of a differentiation, while finding her niche market: "It is natural that the roots, and what makes us different, our difference, is increasingly affirmed in a world that tends to be more and more similar" (2016). With this vision of a national collective based in memory she is somehow preventing the more recent cultural differences that make up our society can take over their own niche, maintaining their differentiation and contributing to a



collective to which they legitimately belong.

The stores of *A Vida Portuguesa* can be understood as *dispositifs* that, by means of decoration, lighting, architectural space and store furniture, seek to mark an identity and convey the taste and respect for tradition, giving visibility to products that live along for decades, and thus enabling memory to work on behalf of these discourses. However the products themselves must be also considered as a *dispositif* in the way that they constitute a code of built-in memory that can function as a reminder of a primordial bind.

Even creating subjectivities, namely through a national cultural identity, when resorting to memory, these *dispositifs* exclude everyone who doesn't share it, creating in their turn marginalised subjects.

For what has been stated here, it would be useful to discuss the possible and potential ways to crack the code, in the sense of not only decipher, but also brake, and explore the fissures, seeing what is behind of the signifiers and what they activate for some of us, or don't activate at all.

I argue in favour of Arts Education to take on this task, thinking in the functions that *A Vida Portuguesa's* stores perform: a museological function, presenting us historical artefacts; an aesthetic function, in the carefully designed interiors, showcases and shop windows; and an educational function, related with education for consumption of quality products made or with origin in Portugal and with cultural education, that promotes an identity differentiation based on tradition and nostalgia.

How can then Arts Education work in the fissures of cultural national identity, a language for everyone, that is no one's language?

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# ***ARTISTIC AND PEDAGOGICAL MEDIATION IN THE DISTANCE EDUCATION MODE***

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## Abstract

The present work presents an investigation that has been developed in the PhD in Arts Education, which focuses on the artistic and pedagogical mediation in the modality of distance learning in teacher training in Brazil. This research intends to dismantle the rigid and stereotyped structures of distance learning, and to value the critical and reflexive dimensions, but also participatory and communitarian, made possible by this modality. Based on a case study, in the research-action strand, deepen the following research problem: in addition to the function of mediation between people, spaces and times, new technologies can develop the function of constructing a reflexive and autonomous subject, but at the same time having full cultural and community awareness? The empirical context of this study is confined to distance higher education taught at the University of Uberaba, in the city of Uberaba, Brazil. The participants are students of the Pedagogy course, distributed in different regions of Brazil and enrolled in the discipline of Art and Education. In this sense, thinking about the teacher's know-how as well teaching of art in the distance mode, diverting from the resistances and preconceptions of this growing reality of teaching, allows to understand this teaching modality as a terrain in expansion of possibilities, to increase the perception of art, while cultural knowledge and cognitive strategy, and technology as a growing allied to the process of teaching learning.

**Keywords:** Research Project; Teacher Training; Distance Education; Art; Pedagogic Mediation

## 1. First steps of a Doctoral Research in Artistic Education

This work is part of a research developed in the PhD in Artistic Education, which focuses on artistic and pedagogical mediation in the form of distance learning in teacher education. This research intends to dismantle the rigid and stereotyped structures of distance learning, and to value the critical and reflexive, participatory and community dimensions, made possible by this modality.

The theme can be justified by the significant increase in the number of students entering higher education in the distance learning mode (INEP, 2015); which influences the new definitions of the concept of distance and the construction of knowledge in relation to technologies.

In this context, artistic and pedagogical mediation is understood as the creation of learning events through the encounter with art - as an object of knowledge -, which can broaden the reading and understanding of the world and culture. Thus, mediation between teacher, students and object of knowledge manifests rhizomatic qualities as it broadens connections and minimizes distances through technology (Martins, 2002). This aspect of interconnection

between the various elements is of interest to this investigation.

The objectives of this research are to deconstruct the idea of normativity of distance learning, to foster the growing need for a pedagogy focused on the development of teaching learning in different places and times and also to value its potential.

As a research methodology, a case study will be carried out in the research-action area, where it seeks to deepen the following research problem: besides the function of mediation between people, spaces and times, new technologies can develop the function of construction of a reflexive and autonomous subject, but simultaneously endowed with full cultural and community awareness?

### 1.1 Investigative Support

The technology produced by knowledge has modified human life from the earliest times, whether in the creation or perfection of objects, instruments or facilitators for life in society, whether in industrial growth or in the brain's capacity to store information. Hence the importance of language, the basic tool for the construction of knowledge and that acts decisively in the structure of thought (Vygotsky, 2001).

In this way, it becomes presumptuous to admit that one is living the technological age or new technologies, since each era is marked by its technological evolution, by different languages, which should not be considered in isolation.

The contribution of Vani Kenski reinforces this idea when he states that “Technological evolution is not restricted to new uses of certain equipment and products. It alters behavior” (2007, 21).

In this context, the same author defines the concept of technology as that which “encompasses all the things that the ingenuity of the human brain has managed to create in all ages, its forms of use, its applications” (Kenski, 2007, 23). A definition that brings us to a parallelism between technology and art, especially if we remember that painting, in the eyes of Leonardo da Vinci, is a “mental thing”. And yet, what

The social evolution of man is confused with the technologies developed and employed in each epoch. Today, technologies invade our lives, expand our memory, guarantee new

possibilities, a new technological society, changing professional qualifications and the way people live, work, communicate and communicate with other people and with everything the world (Kenski, 2011, 22).

This new way of living, characteristic of a more technological society, allows us to verify that all this evolution of society and technology, so present in the contemporary world, expands to the extent that man acquires enough knowledge to benefit from it without hostage and dependent on its use. However, there are those who consider technological evolution in another way, as if it did not give only an answer, but did emerge new needs. For example, the greater the knowledge, the more advanced the technology, the greater the wonder of man for it. However, prior to the invention of smartphones, there was a greater human-affective relationship between people. And now, it is almost impossible not to notice that people can not live without them, as well as to realize that children's games, which contribute so much to their motor, social, cognitive and psychological development, are being replaced by games electronics and all kinds of device interactions created in the last decade - smartphones and tablets.

In this way, technological evolution shapes our social relations, our behaviors, our language. Children are able to be each entertained with their tablet rather than a collective joke. Adolescents isolate themselves in technology as a way of being able to participate in a virtual community through social networks. The importance of the group to them has not changed, just the way it is made, variations of language.

But do we have enough knowledge to deal with technological innovations? Or do we just adapt to them so that we can no longer imagine our life without its use?

In addition, access to cultural and emotional knowledge of new technologies is often restricted to those who have access to higher education and are willing to think about information and knowledge, focusing directly on educational thinking, being a student and being a teacher before complex technological requirements. Technology is a device that creates (subjectivity) from a power: all the information available by it allows, in a certain way, a democratization of that same power, since it is often the children who teach the teachers or the parents to deal with technology. However, turning information into knowledge becomes more challenging.

For Moran, "Technologies will increasingly be present in education, performing many of the activities that teachers have always developed" (2015, 32). It is not a substitute for the teaching function, because it is up to the teacher to perceive the potentialities of these means

and to use proposals of activities, always articulating knowledge and technologies.

Thus, the teacher needs to be prepared in relation to the acquisition of experience and technological knowledge to stimulate this student who comes to school increasingly connected with the world. However, it has to be considered whether the democratization of access to information can be considered as access to knowledge, since allowing everyone the right to information demands to create conditions so that people can select it and turn it into knowledge.

In these interrelations, education, as well as technology, needs to be contextualized in order to better foster the growth and development of students at any level or modality of teaching. In this respect, Kenski (2007) considers a great challenge for education to be able to adjust to the growing technological advance and to mediate the teaching-learning process and critical appropriation of available technologies.

By virtue of a vast virtual space of communication and interaction - Facebook, WhatsApp, Instagram, Snapchat, among others -, the virtual learning environments present a considerable expansion for the access to contents, since they configure themselves as tools facilitating the learning and the pedagogical mediation - since students access contents and only then can transform them into knowledge -, enabling an ever closer pedagogy between teachers and students in a technological society.

## 1.2 Empirical context and participants

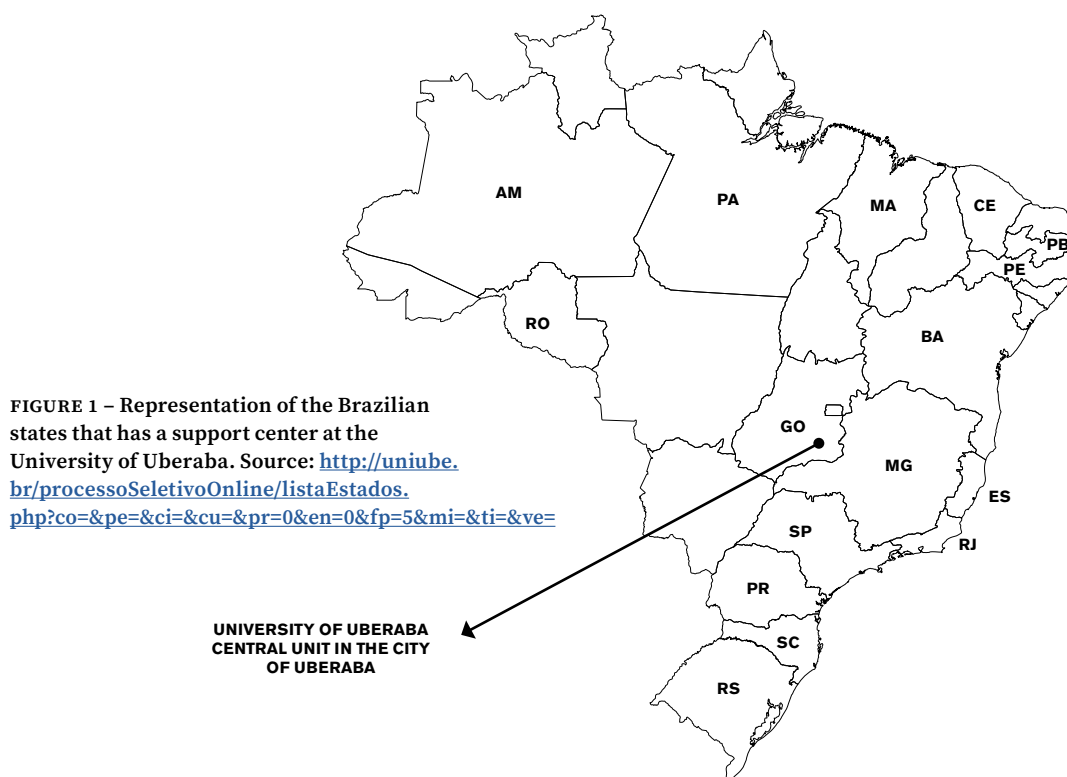
The empirical context of this study is confined to distance higher education taught at the University of Uberaba, in the city of Uberaba, Brazil. The participants are students of the Pedagogy course, distributed in different regions of Brazil, as shown in Figure 1, and enrolled in the discipline of Art and Education.

For the accomplishment of the present research will be made a case study in the research-action strand. Initially, data will be collected, exploratory, to understand the problems and elaborate hypotheses. To this end, it will be necessary to know the context of observation, the students involved, in what region of the country they live, the access to the classroom, the interest in the course and / or the teaching profession, the presentation of the researcher and the objective of the research.

Then, proposals for artistic and pedagogical activities are planned, based on the choice of themes available by the researcher or also proposed by the students, aiming for greater

involvement of the students involved.

In view of the data collection, we estimate to interview, by way of survey, the students involved in this research. Virtual inquiries such as the possibility of Google docs, videos, reports and conversation will be conducted through the web-based classes taught by the Virtual Learning Environment (AVA) - with real-time student interaction.



In this sense, thinking about the teacher's know-how regarding the teaching-learning of art in the distance modality, diverting from the resistances and preconceptions of this growing reality of teaching, allows to understand this teaching modality as a terrain in expansion of possibilities, to increase the perception of art, while cultural knowledge and cognitive strategy, and technology as growing allied to the process of teaching learning.

Distance learning goes beyond the utilitarian value of technologies and expands the construction of knowledge through communication, interaction, critical / reflexive authorship that becomes impacting as autonomous learning, and as collective virtual consciousness.



### 1.3 Expected Results

From this research, we intend to deconstruct the idea of normativity of distance learning; to question the stereotypes of the quality of distance learning - since it does not count on the physical presence of the teacher in the human pedagogical relation; to foster the growing need for a pedagogy focused on the development of teaching learning in different places and at different times; and to value the potential of this teaching modality, which goes beyond the utilitarian value of the technologies and extends the construction of knowledge through communication, interaction, critical / reflexive authorship that becomes impacting as autonomous learning, but mediated by reflection.

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## 1. Primeiros passos de uma Pesquisa de Doutorado em Educação Artística

Este trabalho parte de uma investigação desenvolvida no doutoramento em Educação Artística, que enfoca a mediação artística e pedagógica na modalidade de ensino a distância na formação de professores. Com esta pesquisa pretende-se desconstruir as estruturas rígidas e estereotipadas do ensino à distância, e valorizar as dimensões crítica e reflexiva, participativa e comunitária, possibilitadas por esta modalidade.

O tema pode justificar-se a partir do crescimento significativo do número de alunos ingressantes no ensino superior, na modalidade de ensino a distância (INEP, 2015); o que influencia à novas definições do conceito de distância e a construção do conhecimento face às tecnologias.

Neste âmbito, entende-se por mediação artística e pedagógica a criação de eventos de aprendizagem por meio do encontro com a arte - enquanto objeto de conhecimento -, podendo ampliar a leitura e a compreensão do mundo e da cultura. Assim, a mediação entre professor, alunos e objeto de conhecimento manifesta qualidades rizomáticas à medida que amplia as conexões e minimiza as distâncias por meio da tecnologia (Martins, 2002). Interessa a esta investigação esse aspecto de interconexão entre os diversos elementos.

Os objectivos desta pesquisa visam desconstruir a ideia de normatividade do ensino à distância, fomentar a crescente necessidade de uma pedagogia voltada ao desenvolvimento do ensino aprendizagem em locais e tempos distintos e, ainda, valorizar o seu potencial.

Como metodologia de investigação tomar-se-á o estudo de caso, na vertente investigação-ação, onde procura aprofundar o seguinte problema de pesquisa: além da função de mediação entre pessoas, espaços e tempos, poderão as novas tecnologias desenvolver a função de construção de um sujeito reflexivo e autónomo, mas simultaneamente dotado de plena consciência cultural e comunitária?

### 1.1 Suporte Investigativo

A tecnologia produzida pelo conhecimento tem modificado a vida do ser humano desde os tempos remotos, seja na criação ou no aperfeiçoamento de objetos, instrumentos ou facilitadores para a vida em sociedade, seja no crescimento industrial ou na capacidade do cérebro de armazenar informações. Daí a importância da linguagem, a ferramenta básica para a construção de conhecimentos e que age decisivamente na estrutura do pensamento (Vygotsky, 2001).

Dessa forma, torna-se presunçoso admitir que se vive a era tecnológica ou de novas tecnologias, visto que cada época é marcada por sua evolução tecnológica, por diferentes linguagens,

as quais não devem ser consideradas isoladamente.

A contribuição de Vani Kenski reforça essa ideia quando refere que “A evolução tecnológica não restringe apenas aos novos usos de determinados equipamentos e produtos. Ela altera comportamentos” (2007, p. 21).

Nesse contexto, a mesma autora define o conceito de tecnologia como o que “engloba a totalidade de coisas que a engenhosidade do cérebro humano conseguiu criar em todas as épocas, suas formas de uso, suas aplicações” (Kenski, 2007, p. 22-23). Uma definição que nos remete para um paralelismo entre a tecnologia e a arte, sobretudo se nos recordarmos que a pintura, aos olhos de Leonardo da Vinci, é “cosa mentale”. E, ainda, que

A evolução social do homem confunde-se com as tecnologias desenvolvidas e empregadas em cada época. Hoje as tecnologias invadem as nossas vidas, ampliam a nossa memória, garantindo novas possibilidades surgindo assim, uma nova sociedade tecnológica, alterando as qualificações profissionais e a maneira como as pessoas vivem, trabalham, informam-se e se comunicam com outras pessoas e com todo o mundo (Kenski, 2011, p. 22).

Essa nova maneira de viver, característica de uma sociedade mais tecnológica, permite, então, verificar que toda essa evolução da sociedade e da tecnologia, tão presente na contemporaneidade, se expande à medida que o Homem adquire conhecimento suficiente para se beneficiar dela, sem se tornar refém e dependente do seu uso. Porém, há os que consideram a evolução tecnológica de outra maneira, como se ela não desse apenas resposta, mas fizesse emergir novas necessidades. Por exemplo, quanto maior o conhecimento, mais avançada a tecnologia, maior também o deslumbramento do Homem por ela. Entretanto, anteriormente à invenção dos smartphones, existia uma maior relação humano-afetiva entre as pessoas. E, agora, é quase impossível não notar que as pessoas não conseguem viver sem eles, bem como, também, perceber que as brincadeiras das crianças, que tanto contribuem para o seu desenvolvimento motor, social, cognitivo e psicológico, estão sendo substituídas pelos jogos eletrônicos e por todo o tipo de interações com dispositivos criados na última década – smartphones e tablets.

Dessa forma, a evolução tecnológica vai modelando as nossas relações sociais, os nossos comportamentos, a nossa linguagem. As crianças são capazes de estar cada uma entretida com o seu tablet, em vez de uma brincadeira coletiva. Os adolescentes, isolam-se na tecnologia como forma de conseguirem participar numa comunidade virtual, pela via das redes sociais. A importância do grupo para eles não se alterou, apenas a forma como é feita, variações da linguagem.

Mas será que temos conhecimento suficiente para lidar com as inovações tecnológicas? Ou apenas nos adaptamos a elas a ponto de já não conseguirmos imaginar a nossa vida sem a sua utilização?

Além disso, o acesso ao conhecimento cultural e emocional das novas tecnologias, muitas vezes, restringe-se aos que têm acesso à educação superior e se dispõem a pensar sobre informação e conhecimento, incidindo diretamente no pensar educativo, no ser aluno e ser professor diante das complexas exigências tecnológicas contemporâneas. A tecnologia é um dispositivo que cria (Agamben, 2005) subjetividades a partir de um poder: toda a informação disponível por ela permite, de certa forma, uma democratização desse mesmo poder, já que muitas vezes são as crianças que ensinam os professores ou os pais a lidar com a tecnologia. No entanto, transformar informação em conhecimento torna-se mais desafiador.

Para Moran “As tecnologias cada vez mais estarão presentes na educação, desempenhando muitas das atividades que os professores sempre desenvolveram” (2015, p. 32). Não se trata de um substituto da função docente, pois cabe ao professor perceber as potencialidades destes meios e utilizar propostas de atividades, articulando sempre conhecimento e tecnologias.

Assim, o professor precisa estar preparado em relação à aquisição de experiência e conhecimento tecnológico para estimular este aluno que chega à escola cada vez mais conectado com o mundo. Entretanto, há de se considerar se a democratização de acesso à informação pode ser considerada como acesso ao conhecimento, uma vez que permitir a todos o direito a informação demanda criar condições para que as pessoas possam selecioná-la e transformá-la em conhecimento.

Nesses entremeios, a educação, assim como a tecnologia, precisa ser contextualizada para melhor favorecer o crescimento e o desenvolvimento dos alunos em qualquer nível ou modalidade de ensino. A esse respeito Kenski (2007) considera um grande desafio para a educação conseguir ajustar-se ao crescente avanço da tecnologia e, ainda, mediar o processo de ensino-aprendizagem e apropriação crítica das tecnologias disponíveis.

Em virtude de um vasto espaço virtual de comunicação e interação - *Facebook, WhatsApp,*

*Instagram, Snapchat*, entre outros -, os ambientes virtuais de aprendizagem apresentam uma expansão considerável para o acesso a conteúdos, pois configuram-se como ferramentas facilitadoras da aprendizagem e da mediação pedagógica - já que os alunos acedem a conteúdos e só depois os podem transformar em conhecimento -, possibilitando uma pedagogia cada vez mais próxima entre professores e alunos numa sociedade tecnológica.

## 1.2 Contexto empírico e participantes

O contexto empírico deste estudo está confinado ao ensino superior à distância ministrado na Universidade de Uberaba, na cidade de Uberaba, Brasil. Os participantes são alunos do curso de Pedagogia, distribuídos em diferentes regiões do Brasil, conforme apresentado na Figura 1, e matriculados na disciplina de Arte e Educação.

Para a realização da presente pesquisa será feito um estudo de caso na vertente investigação-ação. Inicialmente será efetuada uma recolha de dados, de carácter exploratório, para a compreensão dos problemas e elaboração de hipóteses. Para esse fim, será necessário conhecer o contexto de observação, os alunos envolvidos, em que região do país moram, o acesso ao pólo de apoio presencial, o interesse pelo curso e/ou pela profissão docente, a apresentação da professora pesquisadora e do objetivo da pesquisa.

Em seguida, procede-se à planificação de propostas de atividades artísticas e pedagógicas, a partir da escolha de temas disponíveis pelo pesquisador ou propostas também pelos alunos, almejando maior atuação dos alunos envolvidos.

À vista da coleta de dados, estimamos entrevistar, por meio de inquérito os alunos envolvidos nesta pesquisa. Serão realizados inquéritos virtuais como a possibilidade do Google docs, vídeos, relatórios e roda de conversa por meio das “web aulas” - aulas transmitidas pelo Ambiente Virtual de Aprendizagem (AVA) -, com interação dos alunos em tempo real.

Nesse sentido, pensar o saber fazer docente quanto ao ensino-aprendizagem da arte na modalidade a distância, desviando das resistências e pré-conceitos dessa crescente realidade de ensino, permite compreender essa modalidade de ensino como um terreno em expansão de possibilidades, ampliar a percepção da arte, enquanto conhecimento cultural e estratégia cognitiva, e da tecnologia, como crescente aliada ao processo de ensino aprendizagem.

O ensino à distância ultrapassa o valor utilitário das tecnologias e amplia a construção de conhecimentos por meio da comunicação, da interação, da autoria crítica/reflexiva que se torna impactante enquanto aprendizagem autônoma, e enquanto consciência virtual coletiva.



### 1.3 Resultados esperados

A partir desta pesquisa, pretende-se desconstruir a ideia de normatividade do ensino a distância; questionar os estereótipos da qualidade do ensino a distância - já que não conta com a presença física do professor na relação humana pedagógica -; fomentar a crescente necessidade de uma pedagogia voltada ao desenvolvimento do ensino aprendizagem em locais e tempos distintos; e ainda, valorizar o potencial dessa modalidade de ensino, que ultrapassa o valor utilitário das tecnologias e amplia a construção de conhecimentos por meio da comunicação, da interação, da autoria crítica/reflexiva que se torna impactante enquanto aprendizagem autônoma, porém, mediada pela reflexão.

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# ***COOPERATION IN THE TEACHING OF PERFORMING ARTS: A DIMENSION OF CREATIVE FREEDOM TO EXPLORE***

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### Abstract

In this study, I intend to continue the inquiries with which I came across in my research for the Doctoral Program in Arts Education, which aims to study the potential of using cooperative methods in the teaching of Scenic Arts.

Drama is a co-operative event by nature. According to Margot Berthold (2004), a man named Téspis is considered the first actor in the history of theater: when he was participating, among the crowd, in the sacred ritual of the Dionysian festivities, he took the stage and, adorned with grape clusters, proclaimed himself Dionysius. In front of others, he showed that one can represent the Other. It is with others that one can impregnate ideas from our soul, the very things, places and objects that are source of inspiration in the process of creation.

The reason for my research on these methodologies of cooperative practices lies in the fact that in Mozambique, more than in other societies open to knowledge and where mass schooling has been felt for decades and even centuries, very traditional methods of teaching still prevail. The teacher continues to plan his classes as if all the students were one, when they are culturally quite heterogeneous, demanding of them almost only the reproduction of contents that he previously established and transmitted.

It is in this context that I believe that it is important and relevant for education to research methods and strategies that encourage teachers and students to plan and reflect cooperatively on the teaching and learning processes of the performing arts. But also, by the openness to fruitful interactions with the Movement of the Modern School of Portugal, which operates in formation through an isomorphic pedagogy, which is continually being built as an object of cooperative self-formation (Niza, 2012). A pedagogy enriched by a human and communitarian trajectory, revealed in self-formation itself, and above all in what it provides to the participants and the group as a whole, puts the fulcrum in the social sphere within Education, since according to Tomaz Tadeu da Silva “The formation of the dominant or dominated consciousness is determined by social grammar of the curriculum “(2000: 153). Faced with such a reality, how can one teach and learn Scenic Arts in the absence of cooperation, after all the primordial mark of dramatic action?

**Keywords:** Cooperative methods; teaching; performing arts.



## Introduction

Teaching the creative act of art is impossible; however, this does not mean at all that the educator can not contribute to their formation and manifestation. Through consciousness we penetrate into the unconscious, in a way we can organize conscious processes in order to arouse unconscious processes through them, and the whole world knows that any artistic act necessarily incorporates as a mandatory condition the preceding acts of rational knowledge, the conceptions, identifications, associations, etc. (Vygotsky, 2001)

How are taught the performing arts? What does pedagogues show about good teaching and learning practices? How can teachers and students be able to inhabit the same world in learning processes? What is the common place for learning of the performing arts? What methods to adopt in the process of learning the performing arts? And what results stem from cooperation in the learning process of performing arts? To answer the questions we analyze two representative pedagogical perspectives in the learning process of the performing arts. The first is a cultural pedagogical approach, inspired by the principle of learning development is a culturally organized process and that all psychological functions have their origin in the relations between human beings (Vygotsky, 1988 and 2001, Jerome Bruner, 1996 and 2011). The following is an essay approach that has been developed from the practice of studies of the performing arts, mobilized by the initiative of claiming the creative act.

There are several methodologies dedicated to investigate the nature of the actor's representation: from the analysis of the physical actions of Constantin Stanislavski, to the lab of the Drama studies of Jerzy Grotowski, to the sessions of the therapeutic theater of Jacob Levi Moreno, to Augusto Boal's theater of the oppressed and to Jonathan Fox's playback theatre. Paths were taken to the theoretical, scenic and psychosocial issues that arose during the experimentation and investigation of the performing arts with the students. The logic is those learning methodologies in the teaching of scenic arts should not be a deduction, a replacement or a replication, or simply a fashion, which according to Barthes "appears ultimately as a pure taxonomic activity, a closed system about its signifiers and therefore

devoid of materials” (1979, p. 19). It is by social and cultural proximity and by the degree of spontaneity and creative freedom, in which the learning process demands cooperation, as an unquestionable contribution to the development of the pedagogical field of the performing arts, since theater was created to extinguish abscesses collectively “(Artaud, 2006, p.35). The laboratorial thought of this author, leads to an individual exteriorization and interaction with the other, in the sense that creative potential is expressed in the framework of mutual and cultural learning - the theatre, like the plague, is done in relation to the other and with life.

### Study framework

The process of teaching and learning of the performing arts requires motivation and a connection with emotions, for it is a creative process in which, in Vygotsky’s view, “creative activity is the human achievement that generates the new, whether it be the reflections of some object of the external world or certain elaborations of the brain and the feeling that live and manifest themselves only in the human being “(2012, page 13). More than the pretension to the elaboration of curricula of excellence for the teaching and learning of the performing arts, it is necessary to perfect “the cognitive and social co-operations completed (or functional, in the pedagogical sense) that construct the personal changes, the group changes and the changes of the very process of production that this group develops” (Nice, 2012, p.261). Two of the best scholars of cooperation are David W. Johnson and Roger T. Johnson, professors at the University of Minnesota in Minneapolis (United States of America), who began investigating student-student interaction and their relationships with the learning process, comparing the competitive learning with cooperative learning: “to understand cooperative learning as a research-based school practice it is necessary to understand what co-operation is” (Johnson & Johnson, 1987). The authors refined their research through a cooperative learning program at the University of Minnesota, where the basic concepts of effective student-student interaction are taught so that teachers can modify and adapt the basic principles of methodology to their teaching and learning contexts.

It should be noted that in Mozambique, as in other parts of the world, the teaching of the performing arts uses the lines of interpretation that guide the methodological process from studies and experiences developed by artists such as Constantin Stanislavski, Antonin Artaud, Jerzy Grotowski (Bonfitto, 2006, pp. 21; 55; 73), among others. However, the methodological practice and techniques of the various theater theorists and pedagogues should be used within the cooperative framework, taking into account the notion of local sociological and

ethnolinguistic contexts.

Cooperation in the context of the teaching of the performing arts produces subjectivities that incorporate experiences and individual experiences that connect with each other and with the group. Nóvoa (1979) advocates a “pedagogy to the skin” regarding the specificity of the character of the performing arts: the here and now, inevitably, teaching is operated through the pedagogy of the situation, which is subordinated to unexpected proposals and situations from the moment.

### Research problem

The study of cooperative pedagogical methods seeks to assess the value that cooperativism and reflexivity provide, as key tools for intellectual development in the context of the academic environment in the artistic field. The problematic of the thesis develops around the possibility of transforming the teaching of the scenic arts into a cooperative modality of learning, reflecting on the senses and limits of this pedagogical experience of the relation between peers. By orienting itself towards the construction of an artistically free and democratically reflexive society, based on the process of teaching and learning the performing arts in Mozambique, the following research question was formulated, still relatively open but already pointing to a precise direction: *How to introduce, to stimulate and sustain cooperative learning sessions in the context of the teaching of the performing arts?*

### Objective

The general objective of this study is to provide and reflect on the cooperative learning modalities for further development of strategies and guidelines regarding the integration and implementation of cooperative methods in the process of teaching the performing arts in Mozambique.

### Specific objectives

- a) To develop and refine practical strategies for experimenting with cooperative methods in the process of learning the performing arts in Eduardo Mondlane University, Mozambique;
- b) To promote joint reflection around the cooperative models and processes of learning of the scenic arts;

c) To analyze the relations of cooperation between the participants in the process of teaching and learning of the performing arts;

d) To produce a pedagogical document, resulting from the joint reflections between students and teachers, and to promote the adoption of cooperative methods in the teaching and learning process of the performing arts.

### Cooperative conceptions of learning

Much could be said to distinguish diligences and efforts from long ago to affirm the need to rehearse the cooperative pedagogical dimension as an imperative in the perspective of lucid pedagogues involved in the objective adventure of developing affective relationships between students and teachers. However, in our study, we cannot fail to mention the importance of the Movement of the Modern School of Portugal, and Sérgio Niza in particular, who is the main reference of this cooperative learning pedagogical movement, since its creation in 1966 (Nice, 1997; 2012). We also need to refer to the studies of Celestin Freinet and Lev Vygotsky, since they are the ones that best challenge us to reflect on the essence of being-in-cooperation in the teaching and learning processes.

In the ceaseless search for solid foundations for what he would call “the pedagogy of common sense”, Freinet reached four important pillars of knowledge: trust, kindness, help and decision (1978, p. 10). And even he questioned himself about the students: “And was not the scholastic error that minimized and deformed the essence, to monopolize and subject it?” (1978, p. 9). Its pedagogy of common sense functions as a kind of cooperation agreement between students and teachers, which was alluded to by Niza: “all this is still used today in the context of contract pedagogy, pedagogical differentiation, and cooperative learning” (2012, pp. 324-325), as educational practices that act through interactivity within the cooperative learning group. It is for this reason that the sociocultural analysis of James V. Wertsch proposes the notion of mediated action justifying that “to be human is to use the cultural tools, or mediational means, that are provided by a particular sociocultural setting” (2002, p. 11). The author thus argues in favor of the need to take into account the involvement of the mediators of the cultural and social context. The student becomes responsible for learning, increasing in itself the sense of belonging of the pedagogical process, establishing relationships of trust and friendship in the interaction with others. In a cooperative learning group “knowledge is thus built by the awareness of the course of one’s own construction, this course of metacognition lies in the construction of the action that is simultaneously instituted as the construction of knowledge” (Nice, 2015, p.

265). Cooperative learning is the approach that works on positive interdependence and the promotion of social skills and their processing in a group, developing a more dynamic view of learning. The teacher as trainer is also a product of the interactive pedagogical process and about this idea, the Movement of the Modern School of Portugal, perfects a formative model based on the belief that a trainer is:

- a) promoter of the organization, initiated and continued by the trainees with discreet and effective support of the trainer;
- b) an emancipator of the trainees by the way in which he stimulates the autonomization and makes clear the accountability in the actions in which they are involved and where they progress;
- c) a promoter of the negotiating process of cooperation;
- d) a civic leader of the formation group, reinforcing the agreements, emphasizing the coordinated efforts, articulating ideas and proposals, facilitating the construction of rules of operational and moral scope;
- e) an active auditor of each trainee and of the formation group in order to stimulate, propitiate or set free the speech and the exercise of divergent thinking, the critical attitude, the negotiation procedure to search for convergences in democratically founded decision making (Niza, 2015, p. 267)

In this study, it is precisely intended to develop what Peter-Koop, Santos-Wagner, Breen & Begg argue: that “co-operation alone may serve to perpetuate the status quo” (2003, p. 12), referring to a type of interaction where two or more individuals are non-hierarchically related (Hargreaves, 1998; Fullan and Hargreaves, 2001). The arguments of these authors point to the question of having a certain difficulty in distinguishing the meaning between cooperation and collaboration; in their view these two concepts are based on working together. In-depth debates on social and interpersonal interaction are revealed by both genetic epistemology and socio-historical study by Piaget and Vygotsky. These thinkers consider conviviality and social interactions as prime factors for cognitive development in peer learning (Piaget, 1994; Vygotsky, 1998). In this line of thinking, the work developed by these authors demonstrates that cooperative learning methods achieve higher performances than those obtained in individualized learning. The organization of learning in the performing arts must ensure and promote, according to Jorge Ramos do Ó, “the performance of collective work, a good way to put their students to work in an interested way, and can also implicate

them in the production of matter in the lesson” (2003, p. 713). The contribution of cooperative teaching mainly encourages the synchronized valorization of peers and reflective culture in the context of artistic creation “as has been argued, the lesson can not be thought and staged without the links that constitute it, leaving no social, historical aspects and cultural values that should be considered in their script” (Barboza, 2015, p. 94). The teaching of performing arts must be understood and regarded as a kind of moving matter. In order to obtain efficacy in the process, it is necessary for the participants to draw attention both to the emotional level and to the level of access to the self and the Us, because the elaboration and implementation of the learning meetings must attend to the different selves of students and teachers, as an identity seal in the teaching and learning process.

## Methodology

The introduction of the cooperative model in the process of teaching and learning the performing arts in Mozambique will create a new dynamic in which teachers and students will work towards the development of new methods of teaching the arts. This research is situated in the methodological perspective of cooperation and research-action, which allows the research process itself to be constructed cooperatively with the very context it focuses on. María Gloria Perez Serrano argues that “action research starts from the assumption that man lives in society and his behavior is linked to that of other men with whom he interacts constantly” (1990, p. 31). One of the most effective and important cooperation strategies is action research, which involves students and teachers working in co-operation to “associate a group or class of students in a work, in a work of art, in the pursuit of common ends, thanks to the participation, to the contribution of each one, in accordance with a statute that defines the objectives, the means, the tasks, the positions” (Leif, 1976, p. 97). This methodology introduces a practice of interaction and participation between students and teachers, so that all participants in the process learn to feel, to see and to understand each other.

## Expected outcomes

With the study of the cooperative pedagogical method I hope to be able to respond to the needs of the academic and scientific strengthening, regarding the teaching of scenic arts in Mozambique. Understanding how the changes in the university work’s practices essentially go through the construction of forms of dialogical relation and of work in common, will allow us to find ways of blurring the gap between the student and the teacher, putting them both in

the same plane in the search for the unknown of art and knowledge.

We could thus orient ourselves as a collective for the construction of a more artistically free and democratically more reflective society, taking into account sociocultural and ethnolinguistic diversities. On the other hand, we expect this study to value cooperativism and reflexivity as key instruments for intellectual development in the context of the academic and artistic environment of the performing arts.

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# ***THE EXPERIENCE OF BOOKS PLACE IN THE ART EDUCATION FIELD***

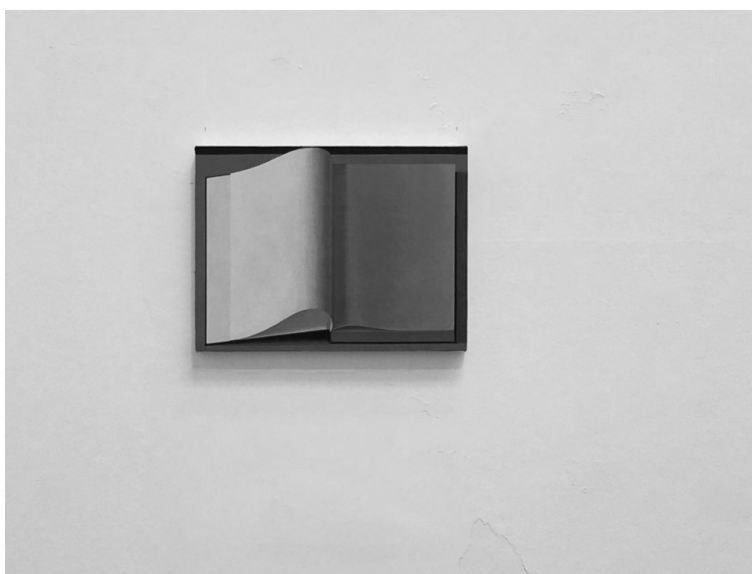
**ANA ISABEL SERRA ROCHA**

IE/ FBA ULISBOA e FPCE/FBA UP



## Books Representation

Books are represented in many different forms in the art and culture. At Art Biennial of Venice (2017), several artists presented their works at the Pavilion of Artists and Books, where I would like to highlight the work of Abdullah Al Saadi where is represented the transformation of the object book in several supports, with in several forms of reading. In other hand, Liu Ye shows a canvas with the painting of a Book, called Painting No. 1, where is represented an open book.



PHOTOGRAPHY – own source

The Stirling Pavilion is reserved with the reflection on the work of Walter Benjamim: *Unpacking my Library* belonging to the event of the parallel projects, where is exhibited the works referring to the preferred readings of the artists in non-formal context.

At the Kassel Documenta in the same year, Martha Minujín presents a replica of the Parthenon temple (Athens), that is constructed with 100,000 prohibited books, which were been donated from the community through and open call that had been available at the site. In Lisbon, at the S. Lázaro Public Library, there is a display of forbidden books (*livros proibidos*) in the main room, with about 200 books collected among other libraries.



PHOTOGRAPHY – own source

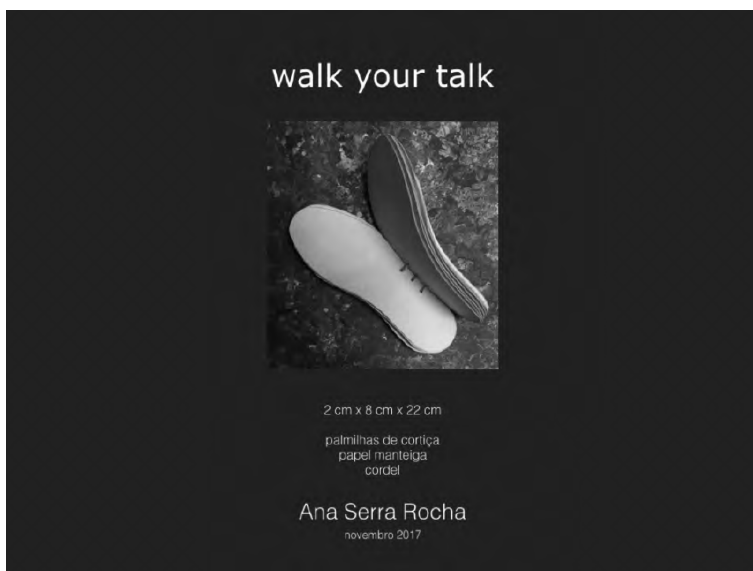
In Portugal since last year is being developed the project *LivrObjecto - Anatomy and Architecture* - platform that aims to gather together experts around the book according to the mission presented on the site at <https://livroobjecto.wordpress.com>, which is driven by Inês Correia:

“LivrObjecto is, in this project, both the starting point and the point of arrival - illustrates the relationship-mutation paradigm inherent in human action with ‘inhabited’ materiality.

The diversity of the LivrObjecto is naturally echoed in the diversity of the Book of Artist, but the chosen designation also seeks to explore the phenomenon itself - of anatomy, which stems from a creative identification; of architecture, which derives from the viable construction of a shelter, temple, house, or tomb.”

In this sense, LivrObjecto presents an agenda with activities that started in September 2017 and will run until June 2018. Between November and February 2018 took place a collective exhibition with artist’s books at the bookstore of the Powder Factory - Braço de Prata (Lisbon). I presented the book *WALK YOUR TALK* developed within the scope of the process of the

thesis investigation project, in order to try to understand how the book can be an element of mediation and an action-research tool.



PHOTOGRAPHY – own source

WALK YOUR TALK is a blank book, with a format of a foot sole, whose support is made with two cork book soles that are the cover book, and is fulfilled with paper. This book is manufactured exclusively with national and traditional materials, such as cork, *butter paper* and twine. The work pretend to show the need to carry out a coherent communication between what is communicated and what is represented.

The notion that my research happens in an art and knowledge atelier, corresponds to a metier that is strictly connected to a specific reality as a tailoring, where is designed, draw and manufactured a specific object, that becomes a space of dialogue between the self with the object, and the other. The manufacturing process functions as an intellectual bricolage, and must be turned to an already constructed and retrospective set. (Strauss; 1989, p. 32). WALK YOUR TALK has 22 cm long, which corresponds to the foot size nº35. The leaf of the hand-sewn book with 3 interlocking loops of string forming the hinge, allows us to read the meridians of the presented volume, which is formed by the profile of the sheets of paper.

The place of the book the experience can be connected with a performative character, to be an event as suggested in the catalogue of the exhibition Infinite Tasks (Calouste

Gulbenkian Foundation, 2012) “the book is performative: it can be an exhibition or propose an action. The book is thus an event. Not just an account or memory of what happened, but a promoter of a happening. “

## The Books Experience

This research initially intended to understand the place of the book's experience in art education among children and families, but along my participation in seminar and group discussions some changes occurred, especially when during the second year of the PhD I attended the Winter School 29.

The Winter School residence 2018 was planned and proposed in Network 29: research on arts education of EERA: “The network 29 aims to create an on-going space research seeking to create alternative narratives that are based on a reflexive and critical positioning on the potential of arts education in the contexts of contemporary “. (Booklet Winter School; 2018, p. 5)

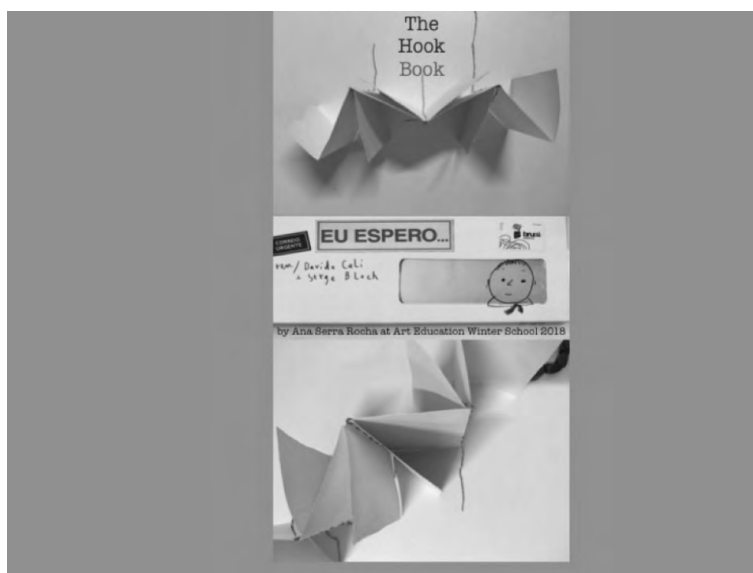
This event was organized by two partners: FBAUP - Faculty of Fine Arts, University of Porto, with i2ADS - Research Institute: Art, Design and Society, CIPRL Workshop, Guimarães, and took place from January 22nd to 26th with a group (Inês Vicente and Samuel Guimarães (Polytechnic Institute of Porto), Dennis Atkinson (University of London / Goldsmiths), and Fernando Hernández-Hernández (University of Barcelona / Fine Arts). The organization previously made available a digital booklet with texts from all the selected candidates and guests speakers, which reveal to be a driving force in the gathering of all the participants, resulting in a working tool and a mediator in the groups created with each of the invited guests.

In the working group that had been assigned to me, I presented the book *Eu Espero* by Davide Cali and Serge Bloch, in order to share the moment where I was in the development of the work, with the challenge to discovering the *feel rouge* of my investigation, and the desire of mapping the cartography of the ongoing research. My PhD colleague recommended this book when we were having a conversation about the residency.



The experience resulted in a everyday night writing narrative, and simultaneously in the development of a three-dimensional format, HOOK-BOOK, an eligible book, reflecting on the elements and references of the research process with raising the question: Arts -based research: how can artistic and the educational entangle?

This book was presented to the group in the last session, during the collective cartography. “This environmental notion of learning and nomadic learning experiences reveals the interest in the use of visual and artistic methods in educational research (Fendler, Onses & Hernández-Hernández: 2013 - ECER 2017) using visual narratives (cartographies) as a methodological strategy approach and to explore learning education.



PHOTOGRAPHY – own source

All the shared experiences, references and reflections that happen in the group I attended were enriching and established bridges between multidisciplinary areas such as visual arts, photography, cinema, visual culture, artistic and cultural collaborative projects, which led us to the initial question proposed by Fernando Hernández: Where is art in your research? Allowing transforming the core of the investigation, from children’s universe to the book experience as an element of mediation and entanglement between art and education.

The manipulation of the HOOK-BOOK book allows the unfolding of the triptych or double form, on the axis around the sheets mapped by a communicating module marked by an

interlaced orange and red line, interrupted on the sheet of paper suggesting a monochrome at the turn of the leaf, which reveals the law of the one that is made in two, and then made in four (Deleuze; 2004). This eligible book can be used by opening the pages at random, starting where you want, walking forward and back to compose and decompose all the different combinations (Munari; 1982). It is in this process that I question how can I approach the development of doctoral research as an organic-observation-experimentation process, avoiding a strict methodology and the necessity of a final product that is previously defined.

During the day, in the bright light of the windows of the Primary School of Canedo where the residence took place, I was completing the thread intertwined with the book object. I watched the wire line entering and exiting from the sheet of paper with the precision of the needle. Tracing as if the line were trumped invisible, and simultaneously visible. The line varies its direction and comes from a hank, composed of lines of different nature (Deleuze; 2004). Linear element interrupted in its visibility, claiming a set of vertical lines in horizontal planes. A book to be hooked that can accept the pendulum movement in suspension.

The proximity to the performance of the Lygia Clark's, where in *Metamorphoses* the juxtaposition of two planes defines the boundaries between the rectangles, we see the organic line appear. This, when closing the geometric form, closes on itself, leading the artist to a dead end (Andrade; 2003, p. 55). The book empowers the place, with nothing to read.

### The Books Place

The environment rises the research as a space of experience and learning laboratory, revealing a complexity of the universe represented by libraries, bookstores, booksellers, with different atmospheres, missions, aesthetic characteristics and use of sacred space. Public, schools and private libraries are spaces of reference to host a collection of books, surpassing the concept of libraries as an archive, offering a boost to the public.

Alberto Manguel throughout the book *A History of Reading*, presents the history of books and reading, and says that all the pleasure obtained through reading depends to a great extent on the physical comfort of the reader, referring to the reader body, such as Gonçalo M. Tavares in the *Atlas of Body and Imagination* addresses the issues of speaking and listening physiology by calling for the understanding the dynamic results between body and action. On the other hand George Steiner (2007) refers to romanticism as the time when the cult of personal experience develops, where it is agreed that books influence our lives.

Nowadays, and like the one imported from the United States, associated with the *Do It*

*Yourself (DIY)* movement in the early 2000s, where space is transformed for moments of creation and discovery, adding this component in the area of librarianship. A new concept for the library is being addresses such as a library of creation and innovation, to be added in the description of the four types of libraries from Raul Proença (culture, information, education, distraction or recreation). It was since the 80's that appeared the figure of the mediator and the curatorial services, expanding this field of activity. National Cultural Institutions all over the world, through educational services offer cultural and recreational programs with activities to raise awareness of reading and book dynamics. The Cultural Centre of Belém regularly maintains the *Little Free Library* with a exchange market once a month, and recently other public buildings have received the *Cabinet of Reading Project*.

In Portugal since 2010, several cultural spaces have been restructured in terms of architecture and design, in order to approach the public with the aim of stimulating and increasing consumption and the sale of books. However, a broader view of the notion of territory (urban space) is presented by José Luis Gonzáles Fernández that as an educator believes that the space must be lived as a container of knowledge and promoter of incentives to motivate and awaken the users' needs. The architecture contains and awakens in the usufructuary what is destined for it, merging and defining its purposes for the dilution of the boundaries between Art, Architecture and daily life, implying the concept of play architecture for the articulation between architecture, education and recreation (Aguar; 2017). The play spaces are evolving in some cases according to the needs of society, such as the Italian school Emilio Regina, *Scuola del Fare*, where in the central zone of the school building the laboratory is positioned as an anchor space and non-formal education, from which the curricular components of learning are developed. Learning is carried out from an experiential experience, as Falk and Dierrking (1992) announce, whose meaning of learning can be developed through museology experience in cultural spaces.

According to Vygotsky (1998), mediation is a cognitive property, referring to the assimilation of social and cultural behaviours that provokes a dialogue where effective learning proceeds from the collective to the individual. In this sense, the school libraries spaces where play activity takes place, impelling personal, sensorial and intellectual development (Milk; 2017). It is important to understand how the book can be an object of participation in the audience.... Can the book experience be the process of mediation and participation in a critical, creative and transformative perspective?

## The Books Vibration

The need for the construction of the book object (which can eventually be catalogued as an artist's book) is above all an element of reflection, so Deleuze points out, as a methodological expression, centred on experience and thematic topics, "in which the author produced without taking it as an object in itself, self referent." (Queiroz; 2012. p. 263). The materialization of thought enables thinking manufacture within hands. Night reflective writing accompanies the book-making process, applying the crossover of languages and manifestations. The written diary reveals a constant rhythm that imprints and absorbs the questioning of what is going on during the residency. The different books that I have been developing in the scope of the investigation, don't need a visual or written narrative, as are always ready to receive an impression to be exhibit and to exist in any place, always accessible. Already Barther (2004) enunciates the writing / drawing in the graphical journals as construction of thought, but does not allude to the process of creating the diary itself. The invitation is launched so that the reader can take the role of author, assuming to be a protagonist and showing the intervention manipulation, contrary to the proposal presented by Catarina Almeida in the research on visual diaries. Recently, at the Winter School residence, the nightly diaries carried out present the intuitive reflections that gave rise to the manufacture of the book HOOK-BOOK.



GUIMARÃES\_2

**Movement in space. The black attacks the bodies.**

**I look for traces of colour during the session, which awakens my attention.**

**The writing, the hand positioning on the writing sheet of paper.**

**The colloquium around a framing question.**

**The performative character of the manufacture of an blank book.**

**The fold, the cut-out, the unfold.**

**Overlapping planes and encounters between surfaces or between lines.**

**Who's the other one? Who is the author? The other is me and me the other.**

**I wish to be the other in participating and building the discovery**

**The vibration of the experience book, where does it show itself?**

**How it is explored.**

**Why do I care about books? Where do I get the 'necessity' experience from the books?**

**What's my fill rouge...**

**I remember that I used to put my emotion on them. I used blanket (blind) books, portable books to expressed ideas, information, collection of things and make drawings.**

**Books are like a pet.**

**A mediator, a facilitator that helps me to express myself.**

**Better is, if the paper is used, or when it is able to promote the invitation of acting, as an experience.**

**The books I'm doing now are content less.**

**They are designed for being explored by one person at a time.**

**Books can be reproduced to fit in any one.**

**The books I made implies the manipulation form the viewer and the reader.**

GUIMARÃES\_3

**Question where is the art in the search?**

**Answer: where is it not?**

**Process based on dynamics of construction in artist's atelier, final results building of books**

**Where is the education? Do not know. Perhaps the 'other' is education, the target and the field of investigation-action.**

**The construction of a book, to anchor the in the narratives.**

**Documentation in process.**

**Life.**

**Cartography of space. The whole space had rouge.**

Jorge Ramos do Ó states that writing precedes reading. I believe that in my research process the three-dimensional form is intertwined with writing and reading, and reading and writing. The written narrative is born along with the book construction, the reading, which simultaneously precede, clearly the manifest interest in the investigation in the experience of the book experience and vibration, in itself, and in the rhizome of its components and relations, presenting all planned, this yes, would be the ideal of a book (Deleuze; 2014). The book empowers the place. The experience of book making becomes a space and a zone of dialogue of the self with the object and with the other, in an intellectual bricolage that maps the place of experience.

### Mapping Books

The movement of folding and unfolding of the book implies the planning of the three-dimensional form in a single plane as a open map, connectable in all its dimensions, collapsible, reversible, and capable of receiving constant modifications. (Deleuze; 2004). The space is occupied with pieces of papers that become multiple entries and exits, cut-outs and folds, presenting a constructive overlap of planes that intersect and manifest in an individual logic. In this book LAP-MAP, the folds are reversible and suggest to the manipulator the possibility to continue the creation in a loop. A piece to invite the representation of the experience, where the content allows entry in the other world, as the root-book (Deleuze; 2004), or the almanac book which represents a collection of information grouped by a temporal cyclicity.

The mapping cartographic of the book experience is intended to materialize the memories and network associations that are established through visual and written images. Connectivism is based on the idea of connection and suggests that the processes of learning and understanding are situated in the connections (Eça; 2004). The book LAP-MAP (designed and available during EPRAE) invites the participants to visually represent their impressions during the book manipulation experience. I pretend to compile all the LAP-MAPs, analyse and included in this research.



PHOTOGRAPHY – own source

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# ***AMPUTECHTURE: REWRITING TO WRITE; ENDING TO BEGIN***

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**Abstract: Amputechture<sup>1</sup>**

I've studied and I work with architecture. Deliberately, I intended to push myself away from that (de)structuration, forcing a distance upon me, generating an artificiality that could bear a dislocation of the self. Today, it seems as though such artificiality has betrayed me — which appears pleonastic to me — in the sense that I fear this dislocation hasn't quite faced reality. My life exists beyond what is here displayed, in these conversations — each and everyone's life as well, I presume — and, consequently, I must consider this time, this portion of time, as integrated within the whole and not as something which is not free from it. Can we disconnect ourselves from the real? Is translating a condition of the real? If so, can we escape it? Going back, why escape? I will try to synthesise what is — or, has been — this research's aim: Articulating how and why translation, as the act of doing it, i.e., as a practise, can be related to education. Opposing what lies on the common knowledge regarding the territory of translation and what I intend to understand about that same territory, I take from Jacques Derrida and Giorgio Agamben —using Paul Ricoeur and Walter Benjamin as square one — trying to offer a point of view where translation is of utmost importance to the learning process.

Translation is here understood as an action itself, as a concept that defines a particular motion: one of drifting, as it is linked to teaching and to learning within the specificity of the artistic practise. Like a constant construction of change, translation as a metaphor for an artistic and aporetic thinking is used so as to establish a dialectic relation with what may lie beneath the field of education. We root (this) translation in education's grounds, taking advantage of the stemming (im)possibilities that arise from that (those) displacement(s). This type of thought is intended to lead the crystallised and standardised discourses — the ones that establish the places and the figures of education within the artistic field — to a critical point. For that effect, the paradox in the educational relationship — be it for the student or the teacher in their common relationship — is explored, instigating the opening of a state of suspension in the light of these pre-established identities and, simultaneously, a leap towards the not known.

This written piece is, just as how I'd like to compose translation, a constant construction.

**Keywords:** Aporia; absence; impossibility; translation; paradox.

<sup>1</sup> Amputechture is the title of a studio album by The Mars Volta. It is a portmanteau word combining amputation, technology and architecture. Cedric Bixler-Zavala, responsible for the lyrics and vocal melodies, has mentioned this album had a more open and unpredictable process, as it stemmed from single words or impulses, being written and recorded as it was being played and rehearsed.

## I. Translation(s): reconsidering

According to Paul Ricoeur in his book “Sobre a Tradução”, we can access translation in two different ways; one that is more constrained, like the verbal message in an idiom which is not the original; and another, wider, as the synonym for the interpretation of any other significant unit within the same linguistic community (Ricoeur, 2005). As the consequence of an act, translation. Translation is here evoked by Ricoeur as a result, i.e., a thing which comes from another thing, a thing which springs back from something. I wouldn't want this to become a vulgar language game, going back and forth with words but rather to use this as a way to build a web: if this thing defines itself as a result, if a result is considered a result as such, we're dealing with a concept that encloses an action. A result — as such — represents a limit. The original text and the translated text — the result — define the circumscription of a process between A and B, which from a logical point of view has a dimension of linearity, it's direct, it is something within the realm of efficiency. But is this result “honest”? For that matter, is this result a result as such? We won't go on with this question, for now.

This conception of translation focuses on it as a consequence of a process and it is the notion of what translation can be within the common sense. Translation, in Portuguese *tradução*, from the latin *traductio,ōnis*, means to carry in triumph. Translation, the English word, comes from *translatio*, latin as well, which means to be carried across. There is a victory, a consequence to this. Be it as a triumph, as a success, as an arrival, as an end. This conception doesn't allow translation to be anything else but that result, establishing a very precise mission for a practise. It's a prescriptive simplified process which has no depth to be made complex. So, starting from a beginning, it reduces itself to something which will eventually meet closure, interrupting itself by its own consummation.

It's not within this logic I intend to move myself, but rather contemplating translation as the process which has that result as a consequence; translation as the action of doing it. I'm not concerned with the triumph, but with what gets there, wherever that might be. To not consider translation as the result of an analysis of an object, things or points of view, but as the act that can inhabit a (vacuum) space between two objects, the scrutinised and the outcome of that scrutiny.

I will try to explain: translation is a paradoxical action because it presumes the starting point and the finish line but it does not define the lines between the two; there is a beginning, yes, where an object contains and evokes things, read by an interpreter who transfers these

things to a different code aiming the same intelligibility. There is a message to be maintained and carried throughout a course. It's precisely on this (these) movement(s) — non linear — that I want to put my hands, on this tottery swinging between one thing and the other, without one thing being exactly the other, even though it has to. On these tests of movements, these hesitant gestures, that mean to pull the correct string(s) out of a million. We will get back to the swinging later on as we'll explore the presence of a paradox, a presence so meaningful that we might say it defines translation.

## II. (Im)possibility

A translation — as a result —, coarsely putting it, has as its purpose the mirroring of a situation, i.e., the ability to provide a correspondence to the first body — body, because I would like to spread this discussion beyond the literary field. This means that the body which is the object of scrutiny has to be the same after it is scrutinised to be transformed into a different code. Isn't this odd? That a thing which is scrutinised to be the same thing transforms into the same thing? How can one thing be another thing and yet the same? How can there be a transformation if one thing remains the same? I said coarsely because I doubt that goal is precisely reachable, just as a translation is not.

Reordering: how can one thing remain the same if it suffers a transformation? Let's get back to the question: is translation a result as such? If the consequence of the act of translation is not to be one thing, being it, then translation isn't just an outcome, it is the cause of the process which carries it to itself. Being a thing that has to be another thing, it seems there's not a transformation but rather a movement castrated by inertia. It's not something that transposes — that crosses to the other side — but something which announces the transposition.

In the movement between one thing and another, the translation remains swinging between each end, between two limits. Jacques Derrida starts "Aporias" with the expression "limits of truth", between quotation marks. This implies a limit to an element, an element which is confined in those limits, its limits. "In sum, truth is not everything" (1993, p.1). The existence of the limit admits a possibility of its transgression and considering truth is limited, "truth would be a certain relation to what terminates or determines it." (1993, p.1). Considering two distinct things, we consider a border between them, something which separates them making them autonomous in their meaning and consequently their comprehensibility. What separates them, defines them as well; "this tracing [of the line] can only institute the line by dividing it intrinsically into two sides (...) this intrinsic division divides the relation to itself of the border



and therefore divides the being one-self of anything” (Derrida, 1993, p.11).

Let’s get back to our question: but what if we have identical things? The line between them, be it thick or not, doesn’t exist; they are the same and therefore coincidental. Their limits are coincidental. How can you cross a river when its sides are the same? If the translation intends to be what it is translating, how can it be another thing if not precisely that? There’s the impossibility: given that one thing cannot be another without a transformation, how can you translate what is untranslatable? Translation as an act occurs along the line, it defines its own limit because it doesn’t exist until that moment. So, it exists the possibility to experience impossibility: through possibility’s impossibility. Translation is impossible but you can experience this construction, through itself, through the same act it implies and that’s why the act of it becomes an aporetic thought and the outcome of it an aporia: translation, as such, is impractical being that “the best translation possible is the best translation possible” (Derrida, 2001, p.179). If it is circumstantially, it cannot be absolutely. The translation will always be a quasi-translation. These tests of movements, these hesitant gestures, this swinging looking for something which is yet to come, can mean something more, can enable the crossing. What is yet to come is the possible, whatever it may be. The impossibility of defining what lies ahead, contains in itself the possibility of what lies ahead. The endless experience of the aporia contains in itself the possibility of translation. It’s not about discovering the unknown, but to build upon the unknown.

### III. A friend doesn’t lick: the tension within the gesture of touching

Still on Derrida’s point: “the best translation possible is the best translation possible” (Derrida, 2001, p.179): this is the almost something. The best possible is indeed the best possible, it is something which is circumstantial, not absolute, it is the closest. The most similar without being it.

I would like to focus now on Giorgio Agamben’s text regarding the Friend — “O Amigo” as it is called in its translation to Portuguese — where he intimately connects friendship to the definition of philosophy (Agamben, 2015). Even more particularly: the passage regarding Giovanni Serodine’s painting, “*Il commiato dei santi Pietro e Paolo condotti al martirio*”; Agamben considers that the singularity of this painting relies upon the way Saint Peter and Saint Paul are pictured: facing each other so closely that it is impossible for them to see each other, impossible for one to recognise the other if to recognise someone depended solely on

sight, holding each other's hands — a detail in the painting which is more discreet, contributing to the intimacy in the moment. Agamben considers this painting as a perfect allegory of friendship (2015). We will get back later to this matter of proximity, this proximity which is extreme.

In the text, Agamben analyses a particular passage from Aristotle, commenting it in parts. Six, to be precise. There are three thesis that Agamben considers, from Aristotle, that I would like to bring up: there is equivalence in being and in living, in feeling one's own existence and feeling one's own life; within that feeling of existence there is another feeling: co-feeling the friend's existence; and that the friend is another self (Agamben, 2015). If one is what one is and what one lives and if it is possible to share what one is with another, then this other is someone who bears what one lives and what one is. This other carries the self. So this other is the self without being it, otherwise it would be one and the same, which is not. The self and the other, when in a relationship of friendship, are close to each other, as close as close can be. Like Peter and Paul, so close it would be impossible for one to understand the loudest difference between his own feelings and the other's feelings. They carry the same existence, although they are not a singular self. Please, let me diverge before going on: the verb partake is used in an english version of this text, when Agamben goes into the complexity of what friends share and what does it mean to do so, as what is shared is the sheer existence (Agamben, 2009). Now, the original text reads *aver parte* (2007) which “literally” means “take part”, just like in the Portuguese version I'm referring to: *tomar parte* (2015). I find quite interesting that the english version has the word “partake” when it could have “take part”, metaphrasing the original. This word “partake”, that comes from the expression “take part”, meaning to be involved in something, has three meanings, or uses, according to the Oxford Dictionary of English and the New Oxford American Dictionary — both the edition and the translators are american. We can use this verb when joining in an activity, when being characterised by a quality or when eating or drinking something. The use of the different variations of this word relies upon the preposition which follows it, respectively “to partake in”, “to partake of” — the latter used in the two above-mentioned cases. However I can't help feeling the word “partake” expands the dimension of “taking part of something”, not only because it has different uses but because it is a deviation from what would be a somewhat precise version of the original *aver parte* in a different language. Again, the friends share, or may I suggest, they partake of the same — as they eat and drink from the same.

Now, getting back to proximity, or re-approximating proximity: Derrida closed a paragraph with: “I don't know how, or in how many languages, you can translate this word *lécher* when you wish to say that one language licks another, like a flame or a caress.” (2001, p.175). He referred

to the verb *lécher* — lick — as a metaphor for how significant his activities were to him, as they are so “in the proof of translation, through an experience that [he] will never distinguish from experimentation” (2001, p.175). To lick is a verb used to illustrate how much the word is important for him, as he approaches it as if it were to be licked:

“only in the body of its idiomatic singularity, that is, where a passion for translation comes to lick it as a flame or an amorous tongue might: approaching as closely as possible while refusing at the last moment to threaten or to reduce(...) leaving the other body intact but not without causing the other to appear(...) after having aroused or excited a desire for the idiom, for the unique body of the other, in the flame’s flicker or through a tongue’s caress.” (Derrida, 2001, p.175).

I would like to reflect on this approach: Derrida builds an argument, defining the lick’s magnitude, as if he were qualifying it: as close as possible, without touching, consuming nor consummating it. The description of an approximate proximity. Again, he concludes the paragraph with “I don’t know how (...) you can translate this word *lécher* when you wish to say that one language licks another, like a flame or a caress.” (2001, p.175). But let us consider Walter Benjamin:

“Tal como a tangente toca a circunferência levemente e apenas num ponto, do mesmo modo que é esse contacto, mas não o ponto, que lhe dita a lei que guiará a sua trajectória rectilínea até ao infinito, assim também a tradução toca ao de leve, e apenas aquele ponto infinitamente pequeno do sentido, para seguir na sua órbita própria à luz de uma lei que é a da fidelidade na liberdade de movimento da linguagem.” (Benjamin, 2008, p.96).

“Just as the tangent touches the circumference ever so slightly and in just one point only, in the same manner that it’s the

same contact, but not the point, that dictates what will guide its straight trajectory towards infinity, translation touches us so gently, and only that point infinitely small in sense, to follow its own orbit in light of a law which is one of the fidelity in the language's freedom of movements." (Benjamin, 2008, p.96).

I would say that Derrida approaches like Benjamin.

Again, I would like to reflect on this approach: it is not an approach. It's more than an approach if there is contact. It will be, it might be, the closest to an approach, but never an approach. Licking with one's tongue, as ethereal as it may be, as tangential as it could be, it infers touching and therefore a contamination. It's not something neutral. This small, ever so light gesture, separates friendship from something else. The self and the other become coincidental, even if in the smallest coincidence. This contact is one of promiscuity.

I go back: translation as an act comes along the line, it defines the line itself. It is the limit, what divides itself into parts, never not being that which is not. It's not an intersection, a piercing nor a penetration. It's a communion free of compromise.

#### IV. Acknowledging the paradox: the place for education, the space of learning

Now, if we regard this as a game about turning an impossibility into a possibility, to expose what was invisible, this game of creation, of giving existence to the inexistent, this has no meaning.

We've come across a paradox when we scraped the surface of translation so as to grasp something more of it. Translation can be made complex when we uncover its secrets, or rather, when we are aware of its secrets. Please bear with me: let's imagine we are having a conversation, with a bystander. As I speak, you are listening to my utterances and interpreting them. Afterwards, you happen to discuss our conversation with that bystander. You will translate my utterances to that person who had those utterances, as they were, equally displayed. This means that the secret of translation, i.e., the ignorance towards what is translated, disappears. Had you talked about what I said during that conversation to someone who wasn't there, you would assign a category of statement to your speech, which is not ascertainable to what I think. This the problem with translation — be it the practise or the object —: that of the unknown, that of the inexistent. Not as the inhabitation of a vacuum, but as the obscuring of that vacuum's existence.

Who translates embodies a non ascertainable authority, which is a form of perversion.

Let's put it this way: translation is impossible, but to warn someone of that impossibility is to forestall that person from the authority, the power the translator assumes. Translation carries the inexistent within itself, the same inexistent which allows to ascertain its very own power, or, for the matter, of the translator's.

Our whole educational system is built upon the conferring of power to whom speaks: when a teacher professes an idea, based on an author, he/she speaks with a power that was conferred to him by an institution, which grants him the right to speak on behalf of that author. But the author is not here.

A translation is hence used with the strength and the power that it doesn't have; as it presents itself without its fragility, it doesn't admit its other side: the inexistent which confers the power to it. The game above mentioned gains its meaning in the enabling an awareness towards this absence: how can this translation, this speech one professes, contain the presence of absence? To reveal the secret of translation is to not about knowing what lies beneath, but to be aware of the existence of something more. Like art, which "is dialectical in the sense that it mediates by negating an exclusivist notion of truth so it could expose the untrue" (Baldacchino, 2017, p.199). Art expands grammar because it destroys it, as speaking of art "is to talk about the boundaries beyond which we begin to define it" (Baldacchino, 2017, p.165). To harvest the aporetic in translation is to pick up its artistic condition and to understand its dialectical possibilities; I'll quote John Baldacchino on this, as he discusses art's "logic of emergence", arguing that:

"To sustain its autonomy, art has to *emerge in* (and therefore *approach*) the world as a dialectical state of affairs. Art is dialectical in the sense that it mediates by negating an exclusivist notion of truth so it could expose the untrue (...) art being a human activity, it seeks to move beyond the circumstantial limitations that mark its origin" (Baldacchino, 2017, p.199-200)

Let's say there's a conference attended by a teacher and the students. The speaker in the conference remains in the room while the teacher, after the event, discusses it. In this case,

the students have the truth and the fragility. They have the other side. A one-sided experience can only offer itself; there's no dialectical experience. To understand translation as something which never ceases to finish, which is constructing itself as it is deforming itself, has a striking role in how we engage with the world. In life, we become beings who understand the world. We understand ourselves, our wills, our desires, not from ourselves or what we could be, but through the translations that come to us, translations which shape us. That is something permanent over us. To understand translation as such, and to acknowledge such reality(ies), matters because it intervenes on how we engage with life, as we move away from a flat type of engagement, exiting into the plurality that constitutes it, suspending ourselves from a God-given game of identities, so as to embrace what we don't know, yet.

So, I'm talking about a constructed path that reveals, just as Mário de Azevedo's silence, a "propensity for discontinuity before the established discourse" (2017, p. 19, translated from the original). A translation's translation, and so on, a constant search for Babel, not the tower, but the well (Barrento, 2002), never installing itself as the truth, always questioning the established power and the one it might establish. Now, being a quest for the original never original, we may admit a tissue — a web — whose lines define points and never the contrary (Deleuze, 2008). A single weave never isolated in its particularities, which is ripped and sewn, embodied and despised, chronologically free.



FIGURE 1 – Basilica of Maxentius, Rome, Italy. Luís Castro Paupério, 2013.

## Ending so as to begin.

When I visited the Ruins in Rome, I saw something which may go unnoticed as it is close to the colossal colosseum, regardless of its size.

I felt I had an epiphany when I saw the ruins of the Basilica of Maxentius. I can talk about them, just as Barthes talked about the Citroën DS, but I admit: everything will be little to express the pain I felt: “I mean the supreme creation of an era, conceived with passion by unknown artists, and consumed in image if not in usage by a whole population which appropriates them as a purely magical object.” (Barthes, 1991, p.88) .

Architecture, so as to be what it is, needs to be humanised, unlike the DS which Barthes describes as humanised art. In this case, a ruin remains to be consumed by contesting tourists; in this moment, what was architecture is no more. Is it the construction of its political sense in me what has constituted — and still constitutes — this moment of epiphany? Is this the fascination for ruins? The summoning of the politic and the fantasy of destroying myth?

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# ***NEOLIBERALISM AND ITS IMPLICATIONS IN EDUCATION AND IN THE TEACHING OF ART***

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## Abstract

This research project, done as a doctoral investigation, aims at verifying if there is space, inside the Federal Institutes of Education, Science and Technology in São Paulo (IFSP) and in its Integrated to High School Courses, for an aesthetic education. One that is based on concepts that go beyond the neoliberal saying, which nowadays provides foundation to the National Curricular Guidelines for professional education in High School in Brazil. Such goal is related to the question: Is there space for an aesthetic education that goes beyond the neoliberal precepts in Integrated to High School (EMI) courses inside the IFSP? Hypothesis are that some factors would make it harder for perspectives that go beyond neoliberal standards. Some of these factors are: the present neoliberal perspective in curricular guidelines; the educators, students and manager's lack of knowledge about what the neoliberal ideology is and what its effects in art education are; the absence of conceptual understanding of what an aesthetic education in the IFSP is and its importance to the development of the young workers; the atrophy of pedagogical projects and curriculums that are based on neoliberal documents that could restrain the space of aesthetic education in IFSP.

The process of investigation includes a qualitative analysis of the facts from an explanatory perspective. The explanatory research, according to Severino (2007, p. 123), "is one that, besides registering and analyzing the studied phenomena, also intends to identify its causes" (...). This approach will help the research process because, beyond the identified facts, the reasons why they happened is a fundamental part for the research.

The first intention will be to understand main concepts and themes such as neoliberalism, the neoliberal ideology in educational spaces, some experiences that have already been made and the investigation of these precepts in art education. The first step will be raising bibliographical support by selecting materials such as books, scientific articles, thesis and dissertations that are about the investigated concepts and themes. The present research will be based on the initial process of investigation and on the results found up to the present moment.

## Theoretical Framework

Neoliberalism is seen through different lenses in education due to the different authors that work with such subject, and either by the support of such practice or by the critical reflection and the little positive effects of this ideology in school environments. Referential

authors such as Teodoro (2011), Santos (2001), Apple (2005) and Gentili (2000) criticize the subject. By researching the concept, the practical neoliberal applicability in schools, curriculums and government plans, they demonstrate an array of false contributions from neoliberalism to education.

It is fundamental, at this starting point of the process, to have a clear understanding of both the concept and the historical process of the implementation of the neoliberal ideology. Hobsbawn (2002) deals with the historical processes, especially in the European and North American contexts, and states that a new neoliberalism is born after the Keynesian encouragement of productivity: the Friedrich A. Hayek and Milton Friedman neoliberalism. Such form of neoliberalism promotes precepts of free market and competitiveness as some of its guiding principles. Teodoro (2011) brings this subject closer to the subject of education and Bóia (2003) analyses some cases in countries. They have implemented such processes from the year of 1970 on and the effects of such action in education in those countries.

When it comes to art education, the goal is to study how those neoliberal ideological processes understand art in schools. Nussbaum (2010) studies some of these effects and I will also bring up my own arguments towards these implications, such as art designation in schools or the simple exclusion of it from the school curriculums.

### **Subjects to be discussed**

In this research, some subjects to be discussed will be: What does history tell us about the ideological construction of neoliberalism? What do education theorists understand about the concept of neoliberalism and what are their action tools towards the educational system? Neoliberal measures, tools and methods have already been tested in some countries since the 1980s. What implications and results were found? And, in the art-education ambit, what are neoliberalism effects in this field of knowledge?

### **What does history tell us about the ideological construction of neoliberalism?**

If we want to escape the belief that this world presented to us in this way is true and if we do not want to admit the maintenance of this deceiving perception, we should consider the existence of at least three worlds in only one. The first one would be the

world in the way they make us see it, globalization as a fable. The second would be the world as it is, globalization as perversity. And the third one, a world as it can be, another globalization. Milton Santos 2000

Two important movements, globalization and neoliberalism, are directly associated to what we understand nowadays as an ideological, financial, cultural and structural and aligned to capital system. The period after the Second World War, nominated by Hobsbawmn (1996) as the Golden Age, explains that, historically, the line of organization for a Welfare State became outworn by the end of the 1960s, hence making it possible that neoliberal and globalizing arguments about economy, politics, society, justice and culture became defensible.

Such phenomena started as an ideological concept from the 1970s (even though Hayek theoretical work had already been known since the 1940s) based on some historical moments, the period of Ronald Regan in the United States and Margaret Thatcher in England being the two most significant ones. In the book *The road to Serfdom*, Hayek demonstrates that society needed to understand that collective work weakens individual freedom, and such collective actions could have culminated in huge historic mistakes such as Nazism and Communism. What is important would be an individual liberty opposed to a collective and totalitarian organization. The highest expression of such liberty would be the market freedom, one that could not be subject to state considerations. Milton Friedman, in his book *Free to Choose*, reaffirms structural precepts from neoliberalism and verifies a change in popular thinking after the outworn of Welfare State, wars and conflicts from the years of 1960s and 1970s, a change that suspects that the State needs to be stronger and that the lack of freedom from this State power is questionable.

Globalizations becomes a fable and it insists on promoting only its oneiric side and, by buying communication means, it reinforces de idea of liberating markets, privatizations and free competition with little regulation from the State. Neoliberalism is the practice of such ideas and mainly the change of mindset that promotes as the only way to the future a freer, effective and, consequently, better society. As tools from neoliberalism we can identify free marketing, privatization of state companies, the transformation of rights (education, health) and natural resources (water, land) into merchandise, the support of private property, the individual right, the overvalue of individual achievements and merit (meritocracy),

the weakening of collective organizations (labor unions), the use of media as a broadcaster of its own precepts, reluctance to democratic and popular decisions processes, harsh critics against the protectionist and developmental state and the support to little state regulation and intervention.

For Teodoro (2011), theorists that give structure to neoliberal ideology are skeptical towards democracy because it is based on popular sovereignty. Collective forces from the working class is frightening because it could help structure popular governments and generate political instability in the relation between the economic system and the political benefits. That is the reason why it is important for neoliberalism to possess agencies, international organizations and funds (like the International Monetary Fund (IMF), the World Bank or OECD) that will limit and determine which actions should be taken by the countries. Such actions are conceptually used by governments that intend to implement neoliberal procedures, using as a subterfuge the fact that the market would have great power towards the improvement or harm of a country's economy. The market should not be questioned, and whomever questions the market would probably be mistaken. One of the processes that maintain neoliberal ideas strong is the ideological argument that is constantly reinforced and applied by complicit states.

The ideological argument promoted by neoliberalism constructs, reorganizes and redefines the roles of State and of society. In neoliberalism, the State is minimal to social demands and maximal to capital demands. The state could be considered as a backward factor, subject to corruption, disqualified and inclined to delivering low quality public services for health, education, housing, culture and commuting, in comparison to the private sector. The market- as rational, incorruptible, owner of the best and biggest managers and organizers- is falsely put as not dependent on State support (as an example, there is the case of the American State helping the banks since the crisis in 2008) and it is efficient when meeting society demands and when providing private and better services compared to the offers of the public system. Such ideological change includes a big part of governors and the society, demonstrating its behavior effects in day by day relations in society. A portion of people understands themselves as individual consumers and not anymore as a society with collective rights. Such portion ends up transforming rights that were achieved after fights and historical battles against the capital and, due to the media influence and financial initiatives, believing in the better quality of everything private and in their individual choices. This alteration certainly brings implications to the educational area in several countries and to the understanding of the educational process, its function and its transforming role in society.

## What do education theorists understand about the concept of neoliberalism and what are their action tools towards the educational system?

Thinking about tools and the ideological structure of neoliberalism in education, the researcher Pablo Gentili traces some lines between the understanding of neoliberal education and the fast foods. The term he uses is *mcdonaldização* (“*mcdonaldization*”) of the educational process, transferring tools that are used in companies to the educational ambit. For technocrats that trace limits to the restructuring of educational systems, the same entrepreneurial prerogatives from Total Quality Control (TQC) can be applied to schools. Elements like: the use of entrepreneurial and productive patterns, service providing and fast merchandise reproduction are incorporated to the educational discourse and are developed by the use of some tools.

The standardized tests can be highlighted as an initial tool. One of the needs identified by neoliberalism is the benchmarking and rationalizing of the educational development that students reach. Based on these standardized test, national and international ones, the neoliberal ideology provides information in order to construct school and educational rankings, contributing to a process of competition that is very useful in an entrepreneurial environment. Therefore, the logistics behind excellence certificates brought to the market (ISO 9001) would also work for education. Such comparison would be able to bring benefits to schools with higher scores and loss to those schools that did not developed accordingly in the tests. Teodoro (2011) lists the tests that are internationally applied, such as TIMSS<sup>1</sup>, Pisa<sup>2</sup>, Pirls<sup>3</sup> e o Talis<sup>4</sup>, and comments that:

This is the paradise of neoliberal governance: a political action based on evidences brought by technicians’ and scientists’ expertise, instead of the participation of social movements and of the civil society, associated to free and

1 Third/Trends in International Mathematics and Science Study

2 Program for International Student Assessment

3 Progress in International Reading Literacy Study

4 Teaching and Learning International Survey

democratic affirmation and competition of the contrasting projects. It is, in short, the old and conservative dream of doing politics without politics, from a government of wise men who know the ways and the solutions to make people happy. (TEO-DORO, p. 101, 2011)

The tests could be an effective tool, however, what delegitimizes such tests are: how the complexities of educational process is taken for granted, the banking way of treating knowledge (which has already been pointed out by Paulo Freire), all the competition that is generated, the overestimation of results that are provided through abusive marketing and the disorganization of an educational community that could think of education as a social factor for change and not as just one more product to be consumed.

Education Secretariats that are more worried with tests than with the educational process of the population, curriculums aimed at tests and with no critical criteria our reflection, teachers that are training students for such tests, trained teachers that are worried in doing their own tests, students that feel under pressure and that understand the educational process as a training for tests, financial battles among schools based on the ranking results from tests and under or overestimation of some schools due to the rankings results of such tests are effects of such neoliberal educational politics.

Besides the standardized tests, there is also the strategy with educational-vouchers, which would be the transfer of public resources to families in order to buy their children's education in schools, mostly private ones. Parents that are concerned about school rankings (that would dictate which schools are better) do not care much about the educational concept that is offered. This way, they end up in lottery processes (school vacancy lottery) and send their children kilometers away from home. Many times their children from the working class are not accepted in these elite or middle class schools, either because there are no vacancies available or because they did not reach the results that would enable them to get in. Responsibility towards success and failure is something that only parents/consumers have to deal with. If the consumer used their money in the wrong choice, the problem is individual.

Another tool that alters the structure of social thinking: the understanding that what is private is better. Neoliberal ideology is already rooted in some parts of the society and, for these parts, transferring functions and financial resources from the state to the private initiative is beneficial. In Brazil, and probably in other countries, the propaganda about the successes of

private schools is constant. Beyond such desire of destabilizing public education through ideological means, there is still legislation that validates such transfer of educational public money to the private initiative. In some countries, such practice has been used since the 1980s and it has achieved not very satisfactory results.

Education in neoliberalism goes in a way that is instrumental, market related, with no critical thinking and utilitarian. It is important to state how such system acts and interacts in the educational system in the countries, the collective surveillance of such system and actions for tackling it.

Since two decades ago, we have witnessed coordinated and determined efforts not only to reconstruct a “liberal” market economy, but a “liberal society and market culture. (...) Many aspects of our lives, including the State and the civil society, should be amalgamated into economy and into the economic logic. Even though there will always be counter-hegemonic tendencies (...) our daily intentions –even our dreams and desires- should, finally, be governed by “realities” and market relations. (...) As Margaret Thatcher brilliantly observed one time, “the task does not exhaust itself in only changing economy, but in changing the soul. (Apple, p.34-35, 2005)

**Neoliberal measures, tools and methods have already been tested in some countries since the 1980's. What implications and results were found?**

The public educational system in some countries, throughout the 1980s and until nowadays, face determinations from agencies like the International Monetary Fund (IMF), the World Bank or OECD, about the need for education structuration or restructuring. Most of the times, such agencies encourage neoliberal prerogatives and ideologies, which reaffirm the notion of educating as a marketing act: education/merchandise, parents and students/clients, educators and managers/service providers.

Such agencies (IMF) criticize the public system of education for the following reasons: a high public system cost for little result, an inefficiency and incompetence from the school community, teachers disqualification, educational projects that are not related to current

demands (in other words, marketing demands), the public system's slowness and bureaucracy and the lack of freedom and autonomy from schools due to state bureaucracy. These are the main disqualifying arguments brought from such organizations towards the public educational system that serve as a corroborative point of view to certain educational reforms, which can be suggested or imposed.

Bóia (2003), in his point about neoliberal implications in education systems in countries such as New Zealand, The United States, Chile and England, demonstrates that the above critics served as foundation for the educational changes in all of these countries. Currently, it is possible to identify that, in Brazil, there is a reform in high school that has been imposed by the same governmental organizations that got together in favor of a defeating speech towards the Brazilian public high school.

The implemented strategies in some of these countries are the same mentioned above: education as merchandise, overestimation of private schools in relation to public schools, parents that are consumers and that can move their children from one school to another based on school ranking grading systems, public sum of money being transferred to private educational systems, voucher-teaching, among others.

Neoliberal discursive logistics bring up an approach that allures parents, students, teachers and managers. The most defended principles are the freedom and autonomy that everyone in the educational process should possess in the moment of "choice" about the school system. For parents, their freedom and autonomy of choosing as consumers is prioritized. They would not need to engage to the school community, or take part in school decisions and functioning, such as participating in school meetings. If the school does not meet their expectations, changing to another one is always possible, just how it is possible to exchange any other belongings. Freedom and autonomy is also interesting to managers, because once they are not attached to governmental bureaucracy, they have more flexibility and independency in their management, and they would not have to deal with labor unions, the government itself, parents or other obstacles that the civil society displays. The manager is able to choose each and every member of their team (teachers, students and parents) without having any trouble with possible segregations. Teachers may also find such actions positive because the freedom to teach and the pedagogical autonomy are indeed fundamental for a distinct, creative and critical educational practice. Many a time, freedom and autonomy can help improve their development, or at least approximate their work to a practice that is linked to a process where they develop as citizens: innovate to keep the tradition. And for young students, freedom and autonomy are



values they seek in life. If they do not like the school, the classmates or the teachers, they can justify their exit to another school based on the other's incompetence. In a nutshell, neoliberal autonomy and freedom are individualized concepts, based on choice, with no collective or social commitment.

The positive effects that neoliberal practices and strategies have are very few if we take into account the expectation of improvement in the educational systems in the studied countries, according to Bóia (2003) analysis. In New Zealand, it was possible to identify an intensification of the segregation process, because middle class high schools only accepted kids from the working class that had good academic results. The parents' choice is limited to the vacancies available and they prioritize the so called "good students" in middle class high schools. The expected diversity and educational practices in schools that were supposed to be brought up by freedom and autonomy did not show much effect, but, on the other hand, some schools showed an improvement in their physical structures. Since many of the changes in the educational system in New Zealand were done without social participation, this absence is believed to be responsible for the lack of more profound improvements in the educational system.

In Chile, the educational system has gone through a process of privatization and decentralization of education and had the educational voucher and the free marketing competition education as some of the practices adopted. The schools, in order to attract students/consumers that would receive government financial help for their studies, invested in strategic marketing tools and hence fortified marketing competition. Once immersed in the neoliberal ideology, private schools would receive a larger number of students and dispute and segregation could be noticed again. Little innovation and transformation were identified in these schools when it comes to pedagogical practices, mostly because of the tradition that private teaching tries to preserve and the continuous desire that public schools have to equate to the private system.

In England and with Margaret Thatcher, students were also subject to the same freedom of choice and educational autonomy. The 1980s' program called Assisted Places Scheme (APS) also used the educational voucher system as support for children from the working class. Giving strength to the concept of meritocracy, the fact that some students showed good results by the use of the educational voucher enabled some students from the working class to frequent more elitist schools. An important neoliberal strategy is: highlighting example, even though knowing that, in truth, opportunity will not be equal to everyone. The creation

of City Technology Colleges (CTC's) and Grant Maintained Schools (GM) are models of technology private schools and high schools that are subsidized by the use of educational vouchers.

United States, with the program called No Children Left Behind, implemented when Bush was in office, also bet on parents/consumers choice based on educational subsidy. The recipe is very similar to what has been exposed previously. An American innovation are the Charter Schools, which would be institutions with some public regulation, financed by the state and managed by the private initiative. In these schools, some positive changes made by the managers could be observed, but traditional educational practices were still found.

Some of the conclusions about these neoliberal practices in the education system since the 1980s are: the ideological construction of education as merchandise and of parents and students as consumers validated a private system of education that is sold as more efficient and effective. Huge amounts of money were transferred to this private system and from it, little or nothing was brought back, because the results did not appear to be as effective as what was promised. All the transferred resources that could have been used in order to improve the public structure will hardly be recovered. The promoted educational freedom and autonomy did not result in pedagogical practices or innovative curriculums both in the public schools and in the private ones, little has changed with regards to the way of teaching and to the subjects and contents of classes. The understanding of the educational process was removed from the governmental system and the citizens and the responsibility of such important social role (which is the role of education) was given to the market and its consumers. Market takes little responsibility for its hits and misses. The government refrains from failure and attributes it to the bad decisions taken from parents/consumers. The blame falls again on the school community, which was already responsible for the unsuccessful public system: distant parents, teachers that do not teach, students that will not learn and public schools that do not work. In the end, what is seen are guilty individuals, unorganized communities, and a competitive and segregated educational system. What type of world do such effects favor?

### **And, in the art-education ambit, what are neoliberalism effects in this field of knowledge?**

Art is understood here as the cultural expression of human throughout the historical process produced up to nowadays. Through their languages, human express themselves, tell history, affirm, reaffirm and create other cultures. Knowing that, in neoliberal ideology, what is understood as right lies on the possibility of transforming itself in merchandise, it is certain that neither culture nor art would be free of such interference.

Culture that is produced by art, in neoliberal times, also puts prices on itself and many a time feels as if it is a mere capital value. That can be observed in big biennial art events, in art market, in money-wash among art pieces that are sold for exorbitant prices, in art tourism, in churches that are paid to be visited, in fashion market, design and in many other examples.

Inside the educational field, neoliberal discourse justifies its presence or absence based on the argument of utility. When it is intended that art is taken off school curriculums, such logistics can be observed. For Nussbaum (2010), currently, there is a rhetoric in universities, schools and high schools that questions the utility of humanities and art in the educational process. When we remember that the neoliberal logic understands humans as beings that produce and consume, a degree towards critical thinking and that takes subjectivity into consideration is not necessary for a consumerist being. Either big entrepreneurs or politicians that are in collusion with neoliberalism think art as a frill, as something that not necessarily must to be offered in an educational process to citizens. The skills and abilities that education should provide are related to knowing how to read, write, count and to manage some technologies. Everything else would be luxury offered to those in the richest classes.

On the other hand, the ones that defend art because of its utilities end up, in many times, justifying their point of view with neoliberal logics like: a degree for art professionals aimed at the market, art audience formation (consumers) and the designation of the teaching of art. As designation of the teaching of art, they normally engage high school experiences towards a production process of goods and services and use art as a tool for that. Preparing people for the market and a teaching of art related to design and production is what they associate with this designation.

Another argument in favor of the neoliberal logic applied to art has a paradoxical characteristic. In order to legitimate that art remains in schools, they defend that the artistic knowledge should be present in standardized tests and, consequently, the questioning, reflexive and critical role of art is ignored. In some countries, art is today considered one of the necessary subjects in tests for joining universities or for other situations. The most emblematic cases are the tests that grant access to universities, a test that demands knowledge related to art. Some teacher that work with this subject felt legitimated, because now art would not be just related to expression, art now is a knowledge considered by tests. All the knowledge that tests comprehend are considered useful in a neoliberal logic and, unfortunately, it looks like that for parents/consumers such truth does not allow them to understand how art can be beneficial if it is not part of a test. What is not demanded from a test would not be useful

and, consequently, not necessary in times of fast food schools.

Art as human expression is a knowledge that is produced and that has as one of its precepts the questioning of social, political, economic, gender or race related and other issues. The act of legitimating art in education, using tests as a validation tool, would be a way of subjecting art to a neoliberal system. In this way, when art is demanded, specially in high school, in such tests it becomes useful and, once it is useful, it loses part of its marginal and questioning trait. Something that cannot be taken for granted is the fact that the contents of a test are normally taught in class. The question remains: what type of art would be in a curriculum if it is based on tests? Would critical and reflexive pieces that bring to debate questions of gender, race, environment, economy be part of these testes and these curriculums?

In a nutshell, art in education does not escape unscathed from neoliberal intentions. Whether it is in the lack of utility or in the validation of its presence, neoliberal logic and tools are part of this game. However, it is possible to think that the necessity of regulating art through tests or of removing it from school curriculums can hide a certain fear of what humanities and art in education evoke.

Student's freedom of thinking is dangerous when the goal is to develop docile workers who are technically effective, in charge of executing the elite's plan to attract foreign investments and to promote technological development. Education towards economic growth takes for granted these areas in children's development because it does not seem to contribute neither to personal enrichment nor to national prosperity. But they also fear it because understanding others becomes an especially dangerous enemy of the moral insensibility that is needed in order to take many economic and based on inequalities development programs to good places. (NUSSBAUM, p. 64, 2010)

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# ***VIDEO AND LITERARY-BASED LEARNING IN A PSYCHOLOGY COURSE: A PILOT STUDY***

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## Abstract

This pilot study aimed to test the use of video and literary-based learning of the topic “academic learning” in a practical psychology course.

A group of 34 university psychology students was assessed before and after video and literary-based learning on their conception of learning, measured through the first scale of a Portuguese adaptation (Valadas, Gonçalves & Faísca, 2010) of ASSIST, Approaches and Study Skills Inventory for Students (Entwistle, Tait & McCune, 2000).

The group was exposed both to a video and several literary excerpts that portray characters which illustrate the use of passive and active academic learning. Students were instructed to individually read and write on the excerpts by using reading strategies identified by research on psychology of literature. The products of these reading and writing were then discussed among students.

Preliminary results of a before-after comparison, using a Student T-test, show a significant increase of a “significative” conception of learning, which denotes a notion of learning as comprehension and personal development.

**Keywords:** art-based learning; art-based teaching; conceptions of learning.

## Introduction

Art-based learning (Nutbrown, 2013), which in turn associates with the use of art-based teaching methods (Chemi & Du, 2018), implies the possibility to learn by or with the arts diverse disciplinary contents (e.g., languages, mathematics, sciences), to develop personal attitudes and competencies relevant to learning (e.g., motivation, critical thinking); and to improve academic learning and success.

Art-based learning of disciplinary contents (by or with the arts) has been using a variety of art domains for its purpose, like literature (Janit, Hammock & Richardson, 2011); the graphic novel (Chute, 2008; Hii Sii & Fong Soon, 2013; Williams, 2008); or cinema (Wedding, 2009).

Art-based learning has been suggested or successfully used in a diversity of disciplinary areas, like mathematics (Luftig, 1994; Vaughn & Winner, 2000); language (Vaughn & Winner, 2000); biology (Kirsch, 2008); medicine (Charon, 2008, 2015); and psychology (Eaton & Uskul, 2004; Searight & Sauders, 2014; Stoddart & McKinley, 2006).

Students’ involvement with the arts has been also connected to interesting results, like an

increase in students' interest to learn (Winner, Goldstein & Vincent-Lancrin, 2013); self-confidence and independency (CEE, 2012); communication between peers and with teachers (Pereira, 2017); concentration while learning (Pereira, 2017); retention and comprehension of curricular content (CEE, 2012; Pereira, 2017); and academic success (Catteral, 1998).

An identified critical problem of academic learning is that much of what is taught in higher education is learned in a passive way, not really affecting students' conceptions of reality, and therefore remaining "encapsulated" and with poor transfer (Larsen-Freeman, 2013). University students' study about the subject of academic learning, in the context of psychology courses, probably will not be free of this problem. Specifically, a students' passive study of a "significant" conception of learning (i.e., the notion of learning as comprehension and personal development) might maintain a "reproductive" conception of such learning (i.e., the notion of learning as reproduction of knowledge), taking as reference conceptions of learning identified by Entwistle, Tait and McCune (2000). Since art-based learning has the potential of involving some the basic ingredients of an active kind of learning (e.g., intrinsic motivation; creativity) it can be expected that it might act as its promoter, therefore contributing to an effective change in students' conceptions of the phenomena and practices curricular contents are related to (including the phenomena of academic learning).

Within this theoretical framework, the goal of the pilot-study here presented was to test the use of video and literary-based learning of the topic "academic learning" in a practical psychology course. The research questions were: (1) Can video and literary based-learning of the topic "academic learning" (i.e., exposure and processing of characters illustrative of passive and active academic learning), promote a change in the conception of learning of university psychology students?; (2) Can this change involve an increase of a "significant" conception of learning (SC)?; (3) Can this change involve a reduction of a "reproductive" conception of learning (RC)?; and (4) How can literary based-learning function, based on reading and writing on excerpts of literary excerpts that depict characters illustrative of passive and active academic learning?

## Method

### / Participants

In this study were involved 34 university students of an optional course from a Psychology graduation at a University in Portugal. The mean age of the participants was 19.88 years ( $SD = 1.15$ ), and there were 31 female and three male students.

Informed consent was obtained after apprising participants of the study, the anonymity of



the assessment, the freedom to comply or not to it and on confidentiality. Ethical approval for this study was granted by an academic institution's deontological commission.

### / Procedure

The whole procedure took place along six 100-minute classes of the aforementioned course, focused on the topic “academic learning” and carried out over a period of three weeks (two joined classes per week, spaced by a short break). A “one group-test/post-test” quasi-experimental design (Field & Hole, 2003) was used to assess the impact of an intervention - independent variable - on RC and SC - dependant variables.

Additionally, accordingly to a “multiple case experimental design” (Cristhensen, 2007; Neuman & McCormick, 1995; Wilson, 2000), along a perspective that accentuates the effect of interaction between “treatment” and “aptitude”, a before-after intervention comparison of the same conceptions of learning was performed for each participant, targeting to detect evidence that its impact varies between individuals.

### / Participants

For the assessment, the first scale of a Portuguese adaptation (Valadas, Gonçalves & Faísca, 2010) of the ASSIST (Approaches and Study Skills Inventory for Students; Entwistle, Tait & McCune, 2000) was used. This scale measures conception of learning and consists of six items. Three of these items compose a RC subscale (e.g., i.a, “When I think of the word *learning*, for me it means ensuring that I remember well the things I learn”), and the other three items compose a SC subscale (e.g., i.b, “When I think of the word *learning*, for me it means contributing to my personal development”). Each item is answered on a Likert scale between 1 (completely disagree) and 5 (completely agree). The scale was applied, by a researcher which was not involved in the course, at the start of the first class (pre-test) and at the end of the sixth class (post-test) to the students that anonymously agreed to be assessed. The assessment was presented as a way to measure the impact of the six lessons and not to evaluate the students.

### / Intervention

In the first class, after presenting the intervention and conducting the first assessment,

the cases of two university students – one illustrative of the use of *passive/surface* approach to learning and another of an *active/deep* approach to learning (Biggs, 1999) - were presented through a video. The video consisted on the first four minutes of a short-film about learning and teaching (*Teaching Teaching & Understanding Understanding*) by Claus Brabrand and Jacob Andersen (University of Aarhus), 2006. For this intervention the free midrange-quality version (with subtitles in Portuguese) of the film (made available by the authors in <http://www.daimi.au.dk/~brabrand/short-film>) was used. As stated in this website and summarised to the participants after viewing: “In the film, we follow two prototypical student strategies, personified as Susan and Robert who have very different motivations for being at university. Susan is internally motivated, attending, and attends university in order to learn exciting new things and skills. Robert is externally motivated, and his goal is not necessarily to learn, but to pass exams, get a degree, and get a decent job.” Convergingly, while Susan tries to understand subjects, Robert merely tries to reproduce content.

After this, and in the same way throughout the remaining classes, participants were instructed to read and analyse excerpts of five previously selected and relatively linguistically equivalent literary texts that portray contrasting characters, which also personify the use of the same *passive/surface versus active/deep* approaches to learning (Table 3 - Appendix). Excerpts were analysed through strategies identified by research on psychology of literature (e.g., Gottschal, 2012; Kaufman & Libby, 2012; Mendelsund, 2014; Oatley, 2011). In a first moment students: (1) mentally visualized read situations and characters; (2) underlined and took notes on aspects considered important (focusing on approaches to learning); (3) identified personal memories, ideas and experiences related to the text; and (4) developed hypothesis about the characters' mental states and future behaviours. In a second moment a discussion among small groups and then among the whole group occurred. In a third moment, students: (1) summarised the text, relating its elements and extracting ideas transferable to other contexts; (2) identified how the text connects with passive and active approaches to learning; and (3) stated how they would rewrite the text, or some of its parts, to better reflect those approaches. Finally, this was followed by other small and all group discussions. The use of all strategies was first exemplified in the first class with a similar text, and students filled monitored sheets with the results of the application of such strategies to one text per class, for the other five classes.

### / Data Analysis

A Student T-test was used for comparing the group's means of the dependent variables (RC

and SC) at the two assessment moments (before and after intervention). In addition, the mean of each dependent variable at these two moments was compared for each participant.

## / Results

A summary of the group's means before-after intervention and T-tests results can be found on Table 1. Regarding the "Reproductive" Conception of Learning (RC), the mean after intervention ( $M = 4.18$ ) is not significantly different from the mean before intervention ( $M = 4.29$ ),  $T = -1.529$  ( $p = .136$ , d.f. 33). Parallely, the mean of the "Significative" Conception of Learning (SC) ( $M = 4.45$ ) is significantly higher than before the intervention ( $M = 4.28$ ),  $T = -2.228$  ( $p = .033$ , d.f. 33).

**Table 1 / Group's means of conceptions of learning**

Conception of Learning	Before Intervention	After Intervention	T-Test	df	Sig.
RC	4.18	4.29	-1.529	33	.136
SC	4.28	4.45*	-2.228	33	.033

\*significantly different ( $p < .05$ ) from before intervention

Additionally, a summary of each participant's conceptions of leaning before-after intervention can be found on Table 2. For most cases (19) the RC remained in the same level after intervention, in 10 cases it reduced after intervention, and only in 5 cases it increased after intervention. Regarding SC, for most cases (15) it increased after intervention, for 13 cases it remained in the same level after intervention, and only in 6 cases it reduced after intervention.

## / Discussion

Regarding the "Reproductive" Conception of Learning (RC), results suggest that the intervention did not have an impact on the group, since the group's values for this conception after intervention was not significantly different from the results before intervention. However, the results for the "Significative" Conception of Learning (SC) suggest that the intervention had an impact on the group, since the group's values significantly increased after the intervention. Thus, results suggest that in these conditions the intervention did

not reduce the group's RC, as expected (although this happened to a number of students), but nevertheless increased, as expected, the group's SC (although it remained the same for a number of students). The experimented exposure and oriented analysis to video and literary-based characters (which illustrate the use of passive and active academic learning), seem therefore to have helped most students to develop their SC, but not enough to reduce their RC. The fact that these students study in a context that evaluates not only comprehension of subjects but also their memorisation (in order to be able to answer in exams) might help explaining this result.

Table 2 / Each participant's conceptions of learning

Participants	Reproductive Conception		Significative Conception	
	Before	After	Before	After
1	3.67	3.67 =	4.00	4.00 =
2	4.00	5.00 >	5.00	5.00 =
3	5.00	5.00 =	5.00	5.00 =
4	3.33	3.67 >	3.33	3.33 =
5	4.67	4.67 =	4.33	4.67 >
6	4.33	4.33 =	3.67	4.33 >
7	4.33	4.33 =	4.67	4.67 =
8	4.00	3.67 <	4.33	4.67 >
9	3.67	3.67 =	3.67	3.67 =
10	4.33	3.67 <	4.33	4.67 >
11	4.00	4.00 =	4.00	4.00 =
12	4.00	4.67 >	4.00	4.67 >
13	4.67	4.67 =	5.00	5.00 =
14	3.67	3.67 =	4.67	5.00 >
15	4.00	4.00 =	3.67	3.33 <
16	3.67	4.33 >	4.33	4.67 >
17	3.67	5.00 >	5.00	4.33 <
18	4.67	4.67 =	4.67	4.67 =
19	5.00	5.00 =	5.00	5.00 =
20	3.00	4.00 >	4.33	4.33 =
21	4.00	4.67 >	4.00	3.33 <
22	4.67	4.67 =	4.67	5.00 >
23	4.67	4.67 =	3.67	4.00 >
24	5.00	4.33 <	4.33	5.00 >
25	4.33	3.67 <	4.00	3.67 <
26	4.67	4.67 =	4.33	4.00 <
27	4.67	4.33 <	4.33	5.00 >
28	4.00	4.00 =	3.67	4.67 >
29	3.33	3.67 >	3.67	4.33 >
30	3.67	3.67 =	4.00	4.00 =
31	4.67	4.67 =	4.67	4.33 <
32	4.33	4.67 >	5.00	5.00 =
33	4.00	4.33 >	3.67	5.00 >
34	4.33	4.33 =	4.67	5.00 >

= equal to before intervention; > higher than before intervention < lower than before intervention

Besides, variation of results among the group's participants suggests that the intervention might interact with personal characteristics, advising against its use in a standardised way.

The main limitations of the current pilot-study relate to its small sample and the used “one group-test/post-test” quasi-experimental design, which is subjected to time effects and does not inform if the registered changes would not had happened without the intervention. Considering these limitations, although this study allowed to tune an art-based learning intervention on conception of learning, a future replication of this study is planned with a bigger sample and a “pre-test/post-test control group” design (Field & Hole, 2003).

## / Appendix

**Table 3 / Literary texts' excerpts (by order of usage)**

Literary Text			Pages	Words	Sentences	Readability **
Title	Author	Year				
A neve preta*	José Saramago	1971	73-75	647	56	85.07
Sinais de fogo	Jorge de Sena	1978	231-245	2349	210	77.83
Os Maias	Eça de Queirós	1888	43-48	1602	160	84.08
Internato	João G. Simões	1946	133-142	2683	327	83.57
Rapariga	Esther de Lemos	1949	249-259	2916	209	72.51
Jó	Almeida Faria	1965	111-113	682	32	72.23

\* employed to exemplify strategies use;

\*\* Fernández-Huerta Readability Score (Fernández-Huerta, 1959); Literary texts' source: Nóvoa & do Ó (1997)

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# ***IN THE LEARNING OF DRAWING: EITHER GESTURE, OR TRAINING.***

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### Abstract:

This presentation follows a personal research on the act of drawing, which expanded out of its usual physical limits of scale and mixed with the domains of performance, revealed in students surprisingly different results, from those obtained in the perimeters of their curricular habitat. The study will try to understand, the way Drawing develops in the draftsman, subject to a process of teaching and learning. The body, which can be the actor of a scene that registers graphically, is in this process of learning, trained by a teacher, in an action, of teacher and student, which I seek to clarify and question. In this production, starting from the notion of gesture of Giorgio Agamben, it will be questioned whether the teaching of the Drawing, subtracts from the student, the apanages that impose his singularity, as an act and language, towards the homogenizing expectation of results, shadowed by ethical and political conceptions, that determine a curricular program and a chain of goals and competences to be acquired. I am interested in ascertaining the place of identity in the drawing, by clarifying initially the potential of the student as an artist, in his most acrid state. I will try to understand, in what way the unlearning, which John Baldacchino suggests as a continuous process of forgetting, can rescue this gesture subtracted, by these political conceptions.

**Keywords:** drawing, body, gesture, unlearning, reality.

My first encounter with Drawing as a teacher, happened shortly after I finished my research in this area, in the Masters in Visual Arts Teaching. In this research, I have explored divergences, from the usual limits of Drawing as a subject and as language, and some convergences in the body of who produces it, in the identity of who creates it and in the space and consciousness that this body inhabits. I tried to find out how drawing could be expandable to other disciplinary areas like Performance, Dramatic Expression or even Music, reporting to the awareness that we have of ourselves, of our body in space, in the way we interact with that space, and on the effect it can have in learning. It was a reflection especially for the expansion of a language, to learn more about us, people, as beings of a unique reality. Soon after this investigation, I had the privilege, until today, to teach Drawing, and to put into practice some experiments proposed in this investigation. The first years, in secondary education, I encountered some obstacles to different types of experimentation, mainly because it is subordinated to the competences to be acquire within the subject. And it was in college that I managed to realize some of these experiences as a teacher, from which the following questions arose.

The learning of the Drawing, materializes in an action, that in the schools and universities

is actuated by a type of actor carried out by the student, and managed by a type of director, that is the teacher. Some aspects of this theater that characterize this learning matter to me as I witness to it, certain levels of contamination by power, a power that seems to cross both teacher and students, and leads too often to teleological, homogeneous results, and thus appear to me to be stripped of the identity of the student. It interests me then to clarify the action in this educational process, especially when its students draw all in a similar way, as if they stamped on paper the very same reality, common to all...

Aware that a student of visual arts does not necessarily act as an artist, I urge to find, if in the learning process, there is room for an artist to be strengthened, and if, in that process, his identity is somehow reflected. It is also my interest to clarify whether this possibility of action, is the teacher's responsibility, or an autonomous development of the student's learning.

John Baldacchino states that he often sees art emphasized by its production process, by the make, because looking only at the final product, the process of production that led to that end, is often ignored, a process that required learning, creativity, and development (although by looking at the work of art only by this process, we run the risk of instrumentalizing it, in a measurable way ...). As such, art should not be seen as an act of learning, since it can thus be reduced to the construction of a fundamental reality common to all ... (NAUGHTON, BIESTA, & COLE, 2018, p.139) Baldacchino, defends a form of unlearning, in which the student assumes an evolutionist, almost Darwinian way, embracing the random variations of error and accidents, and accepts them as an opportunity to evolve from a critical view of his representations, (unlearning the ordinary reality), and experiencing eventualities, articulating what they see before them, so that they transform that representation into a reality that they do, which only belongs to themselves, in a poetic way (NAUGHTON, BIESTA, & COLE, 2018, p.138). For Baldacchino, art must be understood by giving up common reality, which is weak, facing the one that fades away on the horizon, our hermeneutic reality (empowered by the interpretation we make of the world), constructed by us (NAUGHTON, BIESTA, & COLE, 2018, p. 139).

As an artist, I often conceive the idea of drawing, looking at the physical process that led to it, the body that made it, or even the body where it was made. In the work of artists such as Tony Orrico, who draws with his whole body, there is more drawing in the performative display of his gesture of drawing than in the graphic record itself, where the gesture is the work. There is the means as an end in itself, or the means without end. His gesture is contemplative, and suggestive of a state of suspension subject to the human condition, to energy

levels, to heart beat ... His human condition and his performative acts were even the subject of technological study by Anthony Lewis Brooks, Elif Ayiter, and Onur Yazicigil, at the Fourth International Conference ArtsIT, presented in Istanbul in 2015 (BROOKS, AYITER, & YASICIGIL, 2015). Giorgio Agamben, from the manuscripts of Varro's Latin Language (VARRO, 1427), identified this gesture as a third genre of action, which I was interested in locating in the learning of Drawing as a disciplinary area. The gesture of Agamben appears in these manuscripts as a Latin derivation of the *gerere*, which is not act / *agere*, nor make / *facere*: *gerere* exists at a level 'to carry or bear,' an action. A man can "make" something and not "act" on it. As when a poet *facit* / makes one piece and does not "act" on it, and in another way, the actor *agit* / acts the piece and does not "make" it. The level *gerere* neither *facit* / makes nor *agit* / acts, but *gerit* / supports / carries a meaning for those who *gerunt* / carry / manage burdens, because they support them (AGAMBEN, 2000).

In the attempt to understand the Drawing, from the perspective of teacher and observer at the academic level, I identify on my naked eye, and quite frustrated, only two levels of communication: the *facere*, on the teacher side, in the elaboration of the work plan, in the staging of the model, and its setting; and the *agere*, on the student's side, who acts, who merely reproduces what was transmitted to him. And sometimes this happens in an empty, instrumental way, like a bionic machine, which, after a kinematic<sup>1</sup> training of human gesture imitation, reproduces it autonomously for the purpose of replacing it.

Will there be gestures in the representation drawings of a model, in a human figure drawing class, for example? Effectively there is a gestural behavior, or an imitation of the gesture, but it does not seem to be the proper gesture, of which Agamben talks about. These gestures do not exist in themselves, only as gestures, free and wandering; they're rather bodily movements contained by the student's body posture, trapped in a small stage, which is the paper, frightened, that seem to coexist with a cliff, where the line may accidentally fall into the abyss of the unknown ... the student does not seem to have notion of the power of his own gesture, of his own mediality in the act of drawing, for he is too busy trying to match what he believes to be the expectations of the teacher and discipline ... and then is where an object often appears of terrible censorship - rubber - a kind of eugenizing gum, about to wipe any trace that does not resemble the "efficient" drawing, or the drawing of the colleague on the side, as if the traces of a gesture were some kind of dirtiness. Agamben, in developing the idea of gesture, pointed to

1 a branch of classical mechanics that describes the movement of points, bodies (objects), and systems of bodies (groups of objects) that cause movement.

a gender that existed in the sphere of politics, but of politics “uncontaminated” by the law (AGAMBEN, 2000, p.70). And “law” is impregnated in the syllabus contents of the subjects of secondary education, that in the case of drawing, are conceived with a single purpose, that is the national examination, a fatal instrument of human triage. The surviving students arrive at college trained by methods of teaching reduced to the proficiency conceived in a program, where the learning apprentices a small, tense, and devitalized drawing; whose applications only aim at obtaining what the Educational Evaluation Office designates as “efficient communication through expressive means of drawing” (INSTITUTO DE AVALIAÇÃO EDUCATIVA, 2017). And what idea of efficiency is this behind this examination, but the poison that annihilates the poetics that discipline itself could potentiate? Can unlearning redeem the gesture in the Drawing? Is the University the place to unlearn?

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# ***A WAY OF DISPLACEMENT: ON INTERCULTURAL ARTISTIC PRACTICES***

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## Abstract

This article intends to bring a different look at the questioning about the processes of artistic and cultural production, from a critical interpersonal relationship, where an action-research in the field of Arts Education took place. Departing from recent visits (July 2017 and February 2018) to the Quilombo of Conceição das Crioulas, Pernambuco, Brazil, organized by *Identidades* Group and ID\_CAI: Collective of Action and Research of the University of Porto, we will reflect on the partaken action by both researchers. We will support the hypothesis of displacement in intercultural mediation, and imagine a “system” that problematizes the pedagogical exercise, by confronting it with some processes of artistic practice.

The action set up as an encounter for exchanging knowledge, flavors, and cultures, where the person guarantees himself/herself in his/her own bankruptcy/failure – since “what is failed is not the adaptation, but the *tiquê*, the encounter.” (Lacan, 1988, p.70). The concept of error/failure is thus our axis of praxeological displacement for the understanding of this Brazilian ethnic minority narrativity, its community struggle for lands, its roots and the affirmation of their black *quilombola* identity.

When constrained in the veiled cultures of History, the ethical violence of these encounters lies in a failure of the narrative of the self, because the “I” is “the moment of failure in any narrative effort to make an account of oneself” (Butler, 2015, p.104). If we understand intercultural mediations, in which the narrative is alive in time and space, are therefore confronted the limits of self-referentiality with its own identity. According to Valéry, as something that demands “a tendency, that is, an inequality”, and that “we act because of the imbalance and not the balance”, then “creative action will have difficulties starting from an equilibrium, a stationary state of language”(Tavares, 2013, p.277, *apud*, Valéry, 1998, p.58).

From this intercultural educational territory, its inherent discomfort and imbalance, the «I-You» relation displaces to an artistic experience field of impending attraction and repulsion. It is so an agonistic relationship (Mouffe, 2007) of being-in-common with the Other and with the drawing, that the *relational movement* of artistic practice is positioned. The relational, as a plastic material of contemporary art, functions as a potential for pedagogy due precisely to this plasticity. As a propeller of a *centrifugal field* in artistic practice, we will articulate the *relational movement* with the R.P.M *movement* - representation, perception, and memory. Lastly, we examine the idea of the incalculable event and the strategy of improvisation – both a pedagogical and artistic gesture – developed critically in/for the

action, and that draws the *relational movement* itself.

The perception of a marginal state of the visible – to investigate in the *blind-angle* proposition of representation – implies us all in the lived invisibilities, because “what determines me fundamentally in the visible is the gaze that is outside.” (Lacan, 1988, p. 104). To consider this twilight dimension, which is not refracted by a salvationist light beam, but on the condition that some part of the opacity is illuminated (Butler, 2015), is another form of re-experience what cultures make (on us), and to project the sharing “chiaroscuro effects” brought into light upon the invisible.

**Keywords:** Intercultural artistic practices; failure; R.P.M system; narrative; displacement.

## Introduction

The article is structured in three parts, in which the theoretical framework intersects authors, master’s reports and doctoral investigations of the researchers, as well as the meetings, scientific production and audiovisual documentation produced by ID\_CAI group.

The first part supports the hypothesis of praxiological displacement in intercultural mediation, considering the error as something more than a failure, or its correction as the right way. We integrate it into a process of conflictual dynamics (Kalin, 2009), in the sense of wandering (Tavares, 2013), which reflects a phenomenological character not only of artistic and cultural production but also to its overflow to pedagogy.

In the effort an understanding the narrativity of the Quilombo de Conceição das Crioulas in intercultural mediation (Canclini, 2004), provided by the encounter (Lacan, 1988), we investigate the *imago* of the black people as a phobic object of European culture - followed by a triple loss (Mbembe, 2016); with action to tell the story of oneself and the limits of self-referentiality (Butler, 2015), as well as the construction of their own cultural identity, coming from sedimented political practices (Mouffe, 2007).

Therefore, the second part proposes the fabrication of a “system” through the concepts of *centrifugal field*, agonistic *relational movement* (Mouffe, 2007, 2014) and the R.P.M. (representation, perception, and memory) *movement*, which critically problematizes the pedagogical exercise in the field of artistic experience (Kalin, 2009). Specifically, we formulate the *blind-angle* proposition (Lacan, 1988) of representation, in the context of an incalculable event and the strategy of improvisation.

The third moment is directed towards the perception of a marginal state of the visible, its



commitment to invisibilities and the other (Mbembe, 2016, Tavares, 2013), operating the function of the gaze (Lacan, 1988) with the ambiguous game of opacity and light (Butler, 2015), seeking to materialize some parts of its *chiaroscuro* effects.

Finally, the discussed questions are structured throughout the paper as below:

1. In what way failure and error, stripped of its naturalization within a Western context of meritocracy, can be appropriated as errant paths,

in interpersonal relationships and social constructions;

in the productions and artistic practices that emerge from it.

2. Interculturalism as a phenomenon of resistance and agonistic relations:

What narratives foster a centrifugal (relational) movement, while containing the invisible, the conflict, the *blind angle*?

Moreover, on an aesthetic movement, what kind of places can be built when the Other is embraced, is it possible to involve such artistic representations in this kind of displacement?

What space is created for improvisation?

Can self-reference contain a movement away from the self, if in contrast to a cultural identity of its own?

### 1. The failure of error: The hypothesis of praxiological displacement in intercultural mediation

The error appears here as a bridge of recognition of what are considered consensual practices through a validation of a type of learning, taking into account a generalist perception of hegemonic culture. Applied to the context of quilombo de Conceição das Crioulas, this concept emerges as a previous problem, from the scientific context of the two researchers, in a Drawing Workshop with children and youngsters, where error exists as hypothesis of experimentation in drawing and a form of intercultural dialogue.

The identification of error implies a universal validation of what is correct and / or true, first and for that very reason, what is wrong, or what kind of paths will be needed to arrive at the truth. Assuming a classical perception of the canons of tridimensionality, the relevance of the trace and the geometry of the space born in the Renaissance, in the use and experimentation of the materials around these concepts of perception:

“Since before the Renaissance, artists apprenticed in studios by copying works collected and or created by master artists. With the beginning of the nineteenth century, the art academy took over the training of potential artists in Europe. (...) Manual dexterity and hand eye coordination were taught through disciplined and reproductive drawing. Imitation, memorization, and copying were the preferred modes of learning, with conformity prized over independence.” (Kalin, 2009, p. 46)

When we consider drawing as a graphic language, as visual literacy, as a method of thinking conceptual and artistic exploration, it is important to think of error as a starting point for the perception of the relationship born between the subject and visual communication, and how this appropriate or is appropriated to artistic and cultural forms of creation.

It is rather easy to look at the most common mistakes in drawing (Almeida, 2014), errors in perspective, gradations of light and bright / dark, especially in a first phase of exploration of these languages. There is some inevitability from a *realistic* point of view, to think of technique as something that, when mastered, can be extended to other perspectives. But this relation with the errors also implies a position on these same looks, on the individual expressiveness of the traits, that are being tamed in these techniques, on the conceptual conditioning of the drawing space. And by altering some perceptions about the gesture in learning to look at the drawing process, as it is done throughout the creation process, a path to this question can be created:

“When you draw without erasing you are tracking its becoming. Mistakes may be integrated and/or just left. You can layer over a mistake and try to transform it into something else, but it is still there underneath. If you draw without an eraser and you find the resulting image satisfying, then you do not learn as much as if you are perturbed and draw again. The drawing records and (re)presents your thinking at the time.” (Kalin, 2009, p.18)

The error as a failure, as a practical and symbolic rupture of the space action related to the conflict, emphasizes the existence of the error in technical aspects of the drawing, being therefore difficult to begin this symbiotic relationship, because camouflaged of objectivity:

“Error can be moral and subjective or it can be technical and objective. Change the taps or turn left. It is wrong to ignore the suffering of the other. In Drawing, the error is always objective. Also, the error is associated with the concept of prevarication, but there is no point in using it in drawing. From which it will be concluded that drawing is not a subjective activity “(Vieira, 2014, p.7)

Regarding the objectivity of the stated error, a learning reality that hides a subjective space is concealed, since the technical aspects where the error is identified are also constructions and representations of a certain aesthetic discourse and historical context, reflected in intentions and terminology recognized and seized, validated.

The error as a place of experimentation and displacement of cultural identities implies an opening for errant paths, in the hypothesis of incorporating in the hegemonic discourse a dialogue of its practices:

“Wandering, in the sense of an erratic path - a journey without destiny - this attempt of the individual to lose himself in order to find a path not common, this search for error, not to hit the predictable is therefore the search for a new experience, of a new danger, of a new phrase.”(Tavares, 2013, p.180)

Assuming this introduction as a way of thinking the Other, not by the relation to the Other (associating the idea of multiculturalism), but mainly in the possible relations of the Self with the Other - integrating a notion of interculturalism:

“The growth of tensions in all areas of social life, in the mass interactions between societies, in market expansions and in politic failures, is being incorporated into the intercultural issues of disciplines that did not use the expression and claim new theoretical horizons” (Canclini, 2004, p.20)

This change of meaning in relation to the Other allows a dialogue and openness about the argument itself, which differs in value and not on a personal identity, expanding the identity field to the social and divergent complexity of a democratic society, “The acceptance of the Other does not consists merely in tolerating differences, but in celebrating them positively, since it is recognized that, without alterity, it is not possible to affirm any identity. “(Mouffe, 2000, p.23)

As a counterpoint to the definition of the notion of broad consensus in Western democratic societies and the power relations that cross and profile individuals, the author deconstructs the concept of an enemy (against someone) for agonistic power relations, “Unlike citizens who seek to solve individual problems within existing hegemonic relations, political opponents seek to establish different hegemonic relations together. “ (Mouffe, *idem*, p.9).

Theoretical support on the concept of culture, from which interculturality is produced and interconnected, constitutes a problematic in itself, for here it is not only an identity of the community of Conceição das Crioulas, but also as a pedagogical experience, emphasizing the importance of aesthetics as integral part of learning.

Interculturality goes beyond the countries that produce a hegemonic culture; it implies the Other, not only in its historical paths, but also in a globalizing economic and market current world; as a complex phenomenon of cultural realities and that exists in various typologies and approaches, which today are characterized in concrete actions and intentions, defending its hypothesis of existing in its own experimentation:

“Culture is presented as social processes, and part of the difficulty of talking about it derives from what is produced, circulates and is consumed in social history. (...) To show how the same object can be transformed through social uses and re-appropriation. And also how, by relating to each other, we learn to be intercultural. “(Canclini, 2004, p.34)

Recognizing the intercultural character of an aesthetic experience, when one assumes the presence of the Other in the Self, through a wandering gaze on the representation and the artistic productions, one can introduce a context where the learning relations arise as a conflict about ourselves:

“Researching our perceptions, experiences, identities, practices,

and beliefs as teachers through alternative, multimodal, and non-traditional forms of inquiring and representing offers multiple ways to explore and share our teaching as aspects of lived experience that are continually evolving and hold transformative potential.” (Kalin, 2009, p.32)

Looking at the wandering of identities as naturalized constructions of the environment and context, it is possible to create a space of experimentation that reaches the deviation of conflicts, encompasses the bankruptcy of a total and unique identity, in the construction of fragilities that cross Arts Education.

Learning does not imply a classroom, it does imply an internal conflict where one's own knowledge of something external is called into question. And for this it takes another person, somebody, another, to accept a finitude of ourselves in the immensity of the unknown; to call into question a part of us, a certainty of a set of things, confronting them with others, external, unknown, in a proper movement between challenge and criticism. From this point of view, the production of culture and transformative learning of these hegemonic practices, aim at an awareness of the culture in which they are inserted. Thus, the learning of the artistic, of a cultural context, of artistic and aesthetic practices will play a central role, as a vital core of the mobilizing and creative action of culture.

The presence of the narratives of Conceição das Crioulas that is alive in the time and space of the creative action of drawing - for example, the idea of the memory of the water in the dry pond, the expansion of vocabulary of the local flora, the representations often symbolic in the drawing on sight -, points to the meaning of art in the community and its incorporation into school. Márcia Nascimento (2014), a community leader, affirms that there is only one possibility of “experiencing these differentiated activities in the arts because our management [of education] is differentiated,” and that is due to all the struggles that have ) that “it is people who define what is important for the community”, and finishes by saying: “regardless of whether it is art a, b or c, that everything for us is art, it is only possible because we have already achieved our way to break a lot of restraints that before was impossible.” (*idem*, 22’08)

Therefore, the possibility of the conflict of all action that is imminently creative starts from a first difficulty: equilibrium, that is, “from a stationary state of language” (Tavares,

2013, p.277, *apud*, Valéry, 1998, p.58). Action, according to Valéry, “demands a tendency, that is to say, an inequality” and thus “we act because of the imbalance and not the balance” (*ibidem*). In a meeting where the eyes of each one are seen in a strangeness, what fails is not the adaptation of the creative action to a certain situation (in this case, drawing), but rather the “*tiquê*, the encounter” (Lacan, 1988, p.70) of the «I» with the «You». In this sense, what shakes a definite and closed consensus of cultural identity is the very act of narration of the «I» that is “put and articulated in the context of the interpellation” (Butler, 2015, p.71). Because the «You» here articulates in relation to a “goal of desire” for its “variable and imaginary” presence, although “delimited, recalcitrant and obstinate.” “Thus the «I» who tells a story to «You» “will have to consider the details of it together”, in an opacity that is not totally “illuminated” by discourse.”(*ibidem*)

It is precisely from the imbalance in intercultural mediations that this paragraph, in a conclusion tone, opens space for the section that will follow, where we deepen the search for understanding the narrativity of this Brazilian ethnic minority.

## 2. Centrifugal field, agonistic relational movement and R.P.M. System

**We arrived in winter. On the road that led us to Conceição das Crioulas, there was a green panorama, exacerbated by the ochre tones of that beaten track and rough gravel. Of course, it had not rained for more than six years, so we missed the chromatic clarity of that vegetation, trees and plants in a semi-arid environment. Later we came to know, through oral and visual narratives, that the regional flora is very particular because it has adapted to the adverse climate and environment.**

**The drawing was a pretext to know the community, the territory, its history and its struggles. Our workshop established its guiding pillars in three proposals: the imaginary drawing, the observation drawing and the collective portrait drawing. From these proposals and the implementation of the graphic diary, it was possible to draw a multisensory cartography - textures / paint / decal / stencil / drawing - of the place, Vila Centro, identify areas of interest or common themes, and enter**

**intangible memory through narratives of the own stories of quilombo de Conceição das Crioulas.**

**With the observation drawing, in the graphic diaries and / or other paper supports, we tried to understand the urban plan of some areas of the village: the church, the square, the dwellings, the public market, the collective and associative spaces, as well as the nature around the Vila Centro. Our reflection focuses on this second proposal, in which we traverse and map the place in the sense of groping, observing, and re-knowing the territory.**

In a particular way, we consider the relationship of the subjects with the drawing in view, through the proposition of a *centrifugal field* constituted by the R.P.M. System - representation, perception and memory -, in order to problematize the pedagogical exercise in intercultural contexts. Based on the processes of artistic practices - in particular, drawing - the fabrication of a “system” that is neither closed nor fixed, is a more inventive and fictional gesture than normative or real. It is not our intention to crystallize the experience of the art in this system, but rather to aid the reading of a system through another extemporaneous to art and education, making use of analogy or metaphor.

Generally, in its origins in mathematics and physics, the theoretical formulation of centrifugation is located in a certain *centrifugal field* that is constituted by the orbit radius and speed and is calculated by the number of **Revolutions Per Minute**. The radius of the orbit is the distance between the fixed point and the object that performs the circular motion. R.P.M. is, therefore, an angular frequency unit which performs the “measuring the rotation frequency, especially the number of rotations about a fixed axis, in one minute”.

As something that moves away from the center and / or makes something move away from the center, the centrifugal field of artistic practice, is, then, a zone, or area of activity, consisting of the drawing (or any other medium), which is the fixed point, and the subject that performs the movement as the object of action. What matters to us here is to imagine this movement: how to think? What is the visual object of your trajectory? What is its materiality made of? We try to imagine this movement in two inseparable ways: the drawing of what is spoken, that is, the narrative trajectory that draws the account of itself, with the

symbolic and representative constructions that are being materialized in the “speeches” of the drawing. Whether through artistic, oral or written manifestations, the narrative of the drawing, the autobiographical history and the biography of the community - where, nevertheless, the cracks of the personal and social, which carry a political legacy, - are inseparable from the subject and the account he/she makes of him/herself.

But what happens when the narrative is substantiated in the drawing, when is the dialogue necessary and directed to the drawing? What if we do not want to know only about drawing (know-how), but about the ‘who’ who drew (do-know)?

The pedagogical relationship «I-You» leads to a field of experience of attraction and impending repulsion. It is a fragile and unstable terrain, but it is a terrain where critical artistic practices can be involved with “(...) the objective of fomenting dissent and creating a multiplicity of agonistic spaces where the dominant consensus is challenged and where new modes of identification are available” and that “plays a role in the process of disarticulation/rearticulation that characterizes counter-hegemonic politics.” (Mouffe, 2014, pp. 4-5). Therefore, the experience of ‘being-in-common’ with the Other and also with drawing, and to recognize that it would have been different without it, is directed towards the relational movement of artistic practice in its agonistic dimension (Mouffe, 2007).

This *agonistic relational* is undoubtedly a feature of the subject matter of contemporary art and, in our view, a power for pedagogy due precisely to this plasticity. The agonistic relational works as a propelling movement that sets in motion the action: it displaces, deforms, demarcates a concrete center in the *centrifugal field* of artistic practice. Tavares states that “(...) matter is transformed in shape by a circuit, a set of movements that push the parts to different places; we are facing a kind of *traffic of matter*, but strange traffic that does not leave the site, or rather, can move away from its center, but never separates from it (...)” and that therefore “form is almost always the hand of a certain function” (*idem*, 2013, pp.418-419). And that escapes, of course, from confused socio-cultural determinations and rational interpretations of the artistic objects elaborated by children and young people during the Drawing Workshop.

The hypothesis, then, of an incalculable event as a gesture both pedagogical and artistic, produces a strategy on improvisation, extending its core to what is commonly practiced - not only there are moments for improvisation but also become inculcated in the practices and relations of learning and artistic production. The articulation of the relational movement with the movement R.P.M. is assumed as a critical position in and for the action, designing it in a positioning of the error as a hypothesis of displacement of the already valid processes. This



new space of improvisation thus implies an intercultural interaction, where the deviations created by error and conflict coexist through agonistic relations. It also implies to work always with the expectations brought by each one in the creation of a critique of the own process of artistic practices, in its framing in certain cultural contexts.

In this *centrifugal field*, in which the relational movement of artistic practice is the propellant (motive force), all events are, to some extent, uncalled, imply deviation, error, improvisation. An assumption of not knowing, not controlling the predictions; when and in what form the actions of the interpellation movements, in the act of drawing, involving representation, perception and memory.

In order to do this, we now turn to the relation of the *centrifugal field* to the movements of representation, perception, and memory - R.P.M., as if the action of the hand were *in itself already a way of thinking (ibidem)* in the drawing. Tavares claims, “*the hands think manually, (...) they think by processes of explicit movement, they think within the world and not outside the world*” and, therefore, “*the hand thinks within the world, within matter.*” (2013, pp. 419-420).

### Representation, Perception, Memory - R.P.M.

The questioning of representation, according to Eisner, “stabilizes the idea or image in a material and makes possible a dialogue with it. It is through “inscription” (I use the term metaphorically) that the image or idea is preserved-never, to be sure, in the exact form in which it was originally experienced, but in a durable form: a painting is made, a poem is written, a line is spoken, a musical score is composed.” (*idem*, 2002, p.6). In this sense, the last form that is presented, which is no longer that which was first experienced, is fruit of the “*faculty of deforming images provided by perception*”, and therefore “it is a question of *eliminating the first thought*, to flee from the first encounter between thought and perception, to flee from the expected place.” (Tavares, 2013, p.377).

In the context of the Quilombo of Conceição das Crioulas, the relation between image and representation is called into question, it has other implications, namely with the right to image, since “(...) to be black means to be situated by the force of things on the side of those who we do not see, but which, nevertheless, we have always found in the right to represent” (Mbembe, 2016, p.229). For this quilombola people, it is a question of telling their own story through images that, more specifically, means the transmission of a traditional

knowledge - the construction of an alternative narrative that includes Afro-Brazilian history and the guarantee of the survival of the African knowledge in Brazil - but also to make visible the struggles of the community for the right to legal access to all areas of the territory, that is, to land ownership.

The intention of constructing *other* discourses - aesthetic, political, cultural, educational - of the identity / otherness of this community is precisely taking into question and challenge the way this visibility is represented in the current Brazilian political, social and cultural landscape. Then, to the black quilombola who refuses submission and, above all, “any set of representations in a colonial situation”, which is established in an artificial statute of “psychic objects” (Mbembe, 2016, p.79), reinstates the question of the “institution of the subject in the visible. [For] what determines me fundamentally in the visible is the look that is outside. It is by the look that I enter into the light, and it is from the look that I receive its effect.” (Lacan, 1988, p.104)

Of the ethical limits that are imposed in the problematization of (in) visibility, we propose a *blind angle* concept of representation. The *blind angle* proposition can be understood by the following image: a wall with two security cameras. These cameras are intended to control the images they produce, recording everything that goes on in front of the wall. However, there is a space between the cameras that they cannot film. It is *ablinde angle* that escapes the eyes of those who hold power (behind the wall) and it is there, in that fissure, in this clandestine gap, that “the moment of seeing can only intervene here as a suture, a junction of the imaginary and symbolic, and is taken up in a dialectic, that kind of temporal progress which is called precipitation, rapture, movement forward, concluded in the *fascinum*.” (Lacan, 1988, p.114)

Thus, the image(s) of representation of the Other and the narratives elaborated by themselves, which are the Other, approach a form of politically engaged aesthetic resistance. In this sense, gaining visibility for the quilombola people is a fight for the right to the image that defies the dangerous colonial discourses, namely the perpetuation of an image that this ethnic minority has no desire to integrate, nor to be part of this imagery of Brazilian national project.

**In the rainwater collection pond closest to Vila Centro there is a deep and profound ditch. The glance was lost on the horizon ... In the graphic diaries we noticed that, frequently, the participants drew the landscape of the dam with an element that seemed strange or absurd to what we could observe: water.**

**Perplexity, contaminated by our rationality of perception  
per se, led us to question - “Where is the water?”.**

In fact, the way we learn and structure our rationality, in this normalization of ways of seeing and listening, we tend to forget “almost completely, the fun of learning by nose, mouth and learning by touch” (Tavares, 2013, p.93).

**However, they told us that before, there, everything was covered with water. When the rains fell, the dams were formed, that is, natural water deposits that fed the flora, the fauna and the community itself. Today the great deposits of natural water are in the blue cisterns and in the dozens of plastic bottles that we consume.**

Water is not just and exclusively a commodity of basic and rare necessity. Its social, agrarian and ecological importance is the necessary condition to be a symbol and collective memory. Therefore, the process of recognition of that place, “the action that has disappeared from the field of sight of our eyes *cannot be sought, it is not elsewhere; in fact: it no longer exists.*” (Tavares, 2013, p.163). What was before our eyes were not only what the sense of sight offered us, but more important than all, the relation of our gaze to nature implied and unavoidably memory. And only if “we use memory as an instrument of a search for what no longer exists - in this case of the past - is that we can consider an action or a phrase as a *thing*. What existed and no longer exists is still *something for memory*, only memory can make it present.” (*ibidem*). From this place and from others, of the past and the present. The process of constructing the images lining their stories - the pond with water, the natural wells where they would fetch it, washing clothes, irrigation systems, etc. - while dialoguing with the observed environment.

### **Final Considerations**

The marginal perception of a state of the visible demands that we call upon “the only seemingly uninhabited stage, a language, a voice and words that make us feel as if they were silent, reduced to silence, like the voice of the slave.” (Mbembe, 2016, p. 225). Bring to

the discourse narratives present in the shadow.

Facing the invisibility of so many oppressed narratives, in a confrontation with what “The other represents the possibility of history being returned in a new form, of the fragments being connected in some way, of some part of the opacity being illuminated.” Considering that “the other gives a testimony and records what cannot be narrated, acting as one who can see a narrative thread.” (Butler, 2015, p. 105), we invoke the possibility of constructing narratives by diverse identities, announcing the limits of self-referentiality.

The crucial implication of the Other, in adjustment and displacement, at the intersection of cultures, recognizes “not only that the anguish and opacity of the «I» are attested by the other, but that the other can become the name of our anguish and opacity (...)” (ibidem).

You never see everything, not everything is fully enlightened, but not everything can/should remain in the dark, “(...) to perceive what is in effects of less enlightenment, which gives the maximum the possibility of perceiving effects of light.” (Lacan, 1988, p.100). That from the chiaroscuro effect new experiments can emerge, where light and opacity imply dialogues in the flickering of color.

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## Filmography

A arte das Escolas na Comunidade, 2014, AAVV, PE, Brasil: Crioulas vídeo.

# ***EDUCATOR ARTIST & ARTIST TEACHER***

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## Resumo

A partir do vídeo da performance “El arte de la performance teoría y práctica” (2012) de Esther Ferrer pretendemos definir e analisar dois dos conceitos centrais na nossa investigação: o artista-educador e o professor-artista.

A abordagem dos conceitos será feita no contexto dos novos paradigmas que surgiram na educação a partir do final do século XIX com John Dewey e na arte, na segunda metade do século XX com artistas da arte conceptual, da performance e do happening.

A análise coloca a tónica na interação entre as duas áreas através de artistas e pedagogos de referência como Joseph Beuys / Rudolf Steiner e Allan Kaprow / John Dewey no contexto internacional, e Alberto Carneiro, em Portugal; e no silogismo Se “arte é vida!” e “arte é a artista e o espectador!” então “cada homem um artista!”

**Palavras-chave:** Arte, Não-Arte, Artista, Espectador, Artista-educador, Professor-artista.

## Abstract

Starting from performance “El arte de la performance teoría y práctica” (2012) by Esther Ferrer (video, 2012) we intend define and analyze two of the central concepts in my research work: educator-artist and artist-teacher.

The approach to concepts will be made in the context of the new paradigms that emerged in education from the late nineteenth century onwards with Dewey and in art in the second half of the twentieth century with artist by conceptual art, performance and the happening .

The analyze is based: a) in the interaction between the two areas through artists and reference pedagogues like as Joseph Beuys/Rudolf Steiner, Allan Kaprow/John Dewey, in the international context and Alberto Carneiro in Portugal; and b) the syllogism If “art is Life!” and “Art is the artist and the spectator!” then “Every man an artist!”

**Keywords:** Art, No-art, Artist, Spectator, Educator- artist, Artist-teacher.

## Introduction

Our thesis project “From the Artist as Work of Art to the Utopia of Change: performance and Pedagogy” aims to study the performative artistic practices of artists-educators in Portugal, since the second half of the twentieth century and has as a reference the cross between artists, their artistic practices and educational theorists and performative artistic objects created by Performance art artists-educators such as Joseph Beuys, Allan Kaprow or Wolf Vostell through the appropriation of techniques and pedagogical strategies of philosophers such as John Dewey and Rudolph Steiner.

In this communication and text we present a part of the research work, in work in progress, related to the:

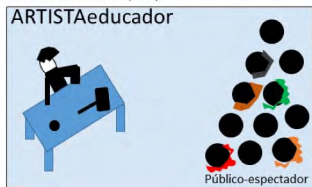
- problematic of thesis and
- definition of two of the key concepts: “artist-educator” and “teacher-artist”.

Being different concepts, used in specific contexts, although in certain situations, with common objectives and, how often, by the same person [the artist], it is important to clarify that, because we are working within the first research objective (to know, to identify and to map techniques and strategies used in the performative artistic objects, in the international context) the emphasis was placed in the context of the “artist-educator” and the relation Joseph Beuys / Steiner with respect to the relation artist- / education theorist.

At another time, from a pedagogical point of view, and in line with the performance artists’ work, we tried to place the participants in an experimental situation that stems from the artistic motto: “art is inclined to imitate life, life imitates art.” (Figure 1).

“El arte de la performance: teoría y práctica”

Performer Esther Ferrer (video)



ARTISTAeducador & PROFESSORartista  
Congressista  
PROFESSORartista

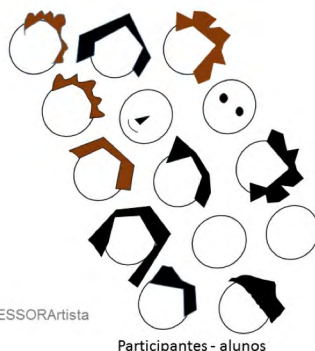


FIGURE 1 – 6º EPRAE,  
Lisboa, 28 Abril 2018

## 2. Art imitates life: “The art of performance: theory and practice”

“The art of performance: theory and practice” is a performance by Esther Ferrer<sup>1</sup> that consists of a “performance that is a conference or a conference that is a performance, a theory that becomes a practice or a practice that becomes a theory.” (Museu Reina Sofia, 2017) that crosses the two fields under analysis: Art and Education and, in a broader field, communication.

This is a performative conference of Esther Ferrer, where it is questioned: “what is meant by the performative genre, what is transmitted and how much of the transmitted is understood by the public: the real, the imaginary, the logical, the absurd, the obvious and the least obvious, a particular way of doing and speaking? ... “ (Museu Reina Sofia, 2017)<sup>2</sup>

Esther Ferrer, pioneer performance artist in Spain, studied teaching and pedagogy. She has been an artist-teacher in this area and often collaborates in conferences on performance and utopia. He is an artist-educator who develops artistic performance objects and installations on real-life themes precisely because, as he refers, “Creo que el arte es el único espacio de libertad que tengo, es el único espacio en el que me lo puedo permitir todo y la única persona que decide si es bueno, malo, interesante o no soy yo, y asumo esta responsabilidad”. “El arte es mi único espacio de libertad”.<sup>3</sup>

If, on the one hand, in the artistic territory, ethics coupled with the authenticity of the work lends an aura to the artists that protects and legitimizes their work and confers a space of freedom almost without limits (Reimer, 2007: 1226), on the other, Esther Ferrer is a “dis-artist” artist, artist-educator and “Performance art: theory and practice”, a performance that falls within the paradigm of Non-Art, Allan Kaprow’s conception and the field of response to this question “¿Que puede hacer el des-artista cuando abandona el arte (arte-Arte)?”

*Imitar la vida, como antes. Meterse de lleno. Enseñar a otros como. El no-arte mencionado en la parte 1 es un arte del parecido. Es como la vida, es decir, apunta a similitudes. El arte*

1 Esther Ferrer (San Sebastián, 1937) .Su obra se inscribe en la corriente de arte minimalista y conceptual, iniciada en la década de los sesenta del siglo XX, que tiene a Stéphane Mallarmé, Georges Perec, John Cage o Fluxus como referentes, así como en los feminismos de aquel momento. In <http://www.museoreinasofia.es/actividades/esther-ferrer-acciones>

2 In “Museu Reina Sofia, Madrid, Esther Ferrer <http://www.museoreinasofia.es/actividades/esther-ferrer-acciones>

3 In [http://cadenaser.com/ser/2017/10/26/cultura/1509037618\\_846218.html](http://cadenaser.com/ser/2017/10/26/cultura/1509037618_846218.html).



conceptual refleja las formas del language y del método epistemológico; los *Earthworks* duplican las técnicas de excavación y arado o las formas del viento en la arena (...) Las versiones *ready-made* del género *ready-made*, que los artistas identifican e reclaman como propias, son imitaciones en el sentido de que la condición “arte” aplicada a algo que no ha sido arte. (...) Después de esto, cualquier cosa que se asemeje a un *ready-made* se convierte automáticamente en otro *ready-made*. El círculo se cierra: mientras que el arte se inclina a imitar la vida, la vida imita al arte.” (Kaprow, la educación del des-artista, 2007, pp. 39-40)<sup>4</sup>

“Art is inclined to imitate life, life imitates art” is inscribed and becomes the mirror of a new conception of art and life inscribed in the artistic field, along with the creation of new forms of expression and genres We have tried to find the historical and sociological reasons that have contributed to this apparent or real transdisciplinarity and metamorphosis of roles, almost in a species Pessoa<sup>5</sup> of creation of heteronyms: educator-ARTIST-teacher.

### 3. The historical context: The paradigm virage

In the troubled years of the late nineteenth century until the mid-second half of the twentieth century, in the context of socio-political scenarios of Pre-Wars, Wars and Post-I and II World Wars, Manifestos appear as one of the privileged forms of public denunciation of problems, of affirmation of points of view. Through the Manifestos, peers and publics are called to actions against tradition, seeking to shake established order, instituted and proposing new ideals, principles and intentions. Many of the Manifests formed letters of intent and principles in the foundation of social, artistic or educational movements and “schools”, some of them giving birth to paradigms that, in the last century, influenced and were at the base of Objects and Practices (Walford, New School, Critical Pedagogy) and Universities

<sup>4</sup> (Kaprow, la educación del des-artista, 2007).

<sup>5</sup> By reference to the heteronyms of Fernando Pessoa.

(Free University, for example).

### 1.1. MANIFESTS AND PARADIGMS IN ART

In 1909, the Italian poet Filippo Marinetti writes the Futurist Manifesto; in 1915, Almada Negreiros announces the Anti-Dantas Manifesto and in the Ultimatum Futurista writes “I belong to a constructive generation”; in 1924, André Breton, enunciated a new way of producing art with the Surrealist Manifesto; and Marcel Duchamp, in 1913, denouncing the “state of the art”, puts pieces of the daily (Bicycle Wheel) in “cathedrals of art” creating the ready-made and the environment conducive to the initiatives and artistic practices of “anti-art”.

Joseph Beuys (a German artist and professor of sculpture at the conservative University of Dusseldorf) years later, in 1964, he reacts by highlighting Duchamp’s harrowing silence and the insufficiency of Ready-made actions, for which he develops a set of public actions / which associates a poster (artistic object) “The silence of Marcel Duchamp is overrated”.

Other alternative approaches to anti-art are presented by Joseph Beuys with the “extended concept of art”, which is based on a conception that art must have a useful and social function. In this conception, artistic actions should promote and contribute to the individual and social transformation of society. Therefore, “what needs to be done ... is to develop a concept of art that does not serve the real politics of the market, but which direct in principle the creativity of each one, and not only live within the artistic market. But live anywhere. “ (Beuys, *Cada Homem um artista*, 2011, p. 147).

Beuys, on the other hand, adds that art should be the basis of human education, advocates programmatic and pedagogical changes in teaching methods based on a set of principles such as “art is life”, “social sculpture” and “each man an artist, “which leads RoseLee Goldeberg to conclude that” [the] transformation remained the key to its actions. The concept of “social sculpture” consisted of long discussions with the public. Carried out by artists, “social sculpture” would mobilize in each individual his latent creativity and contribute to shaping the society of the future. “ (Goldeberg, 2012, p. 188)

On the other hand, Goldeberg (2012) also concludes that the Free University (created by Beuys with the collaboration of artists, economists, sociologists, psychologists, among others) is a multidisciplinary international network that starts from the premises of “social sculpture”.

### 1.1.1. THE NON-ART

In the same theoretical alignment Georges Maciunas, in 1963, during the International Music Festival in Wiesbaden (Germany) and based on the ideas of John Cage founded the Fluxus group, he released his Manifesto (Figure 2) and announced other principles, concept of "Non-Art".

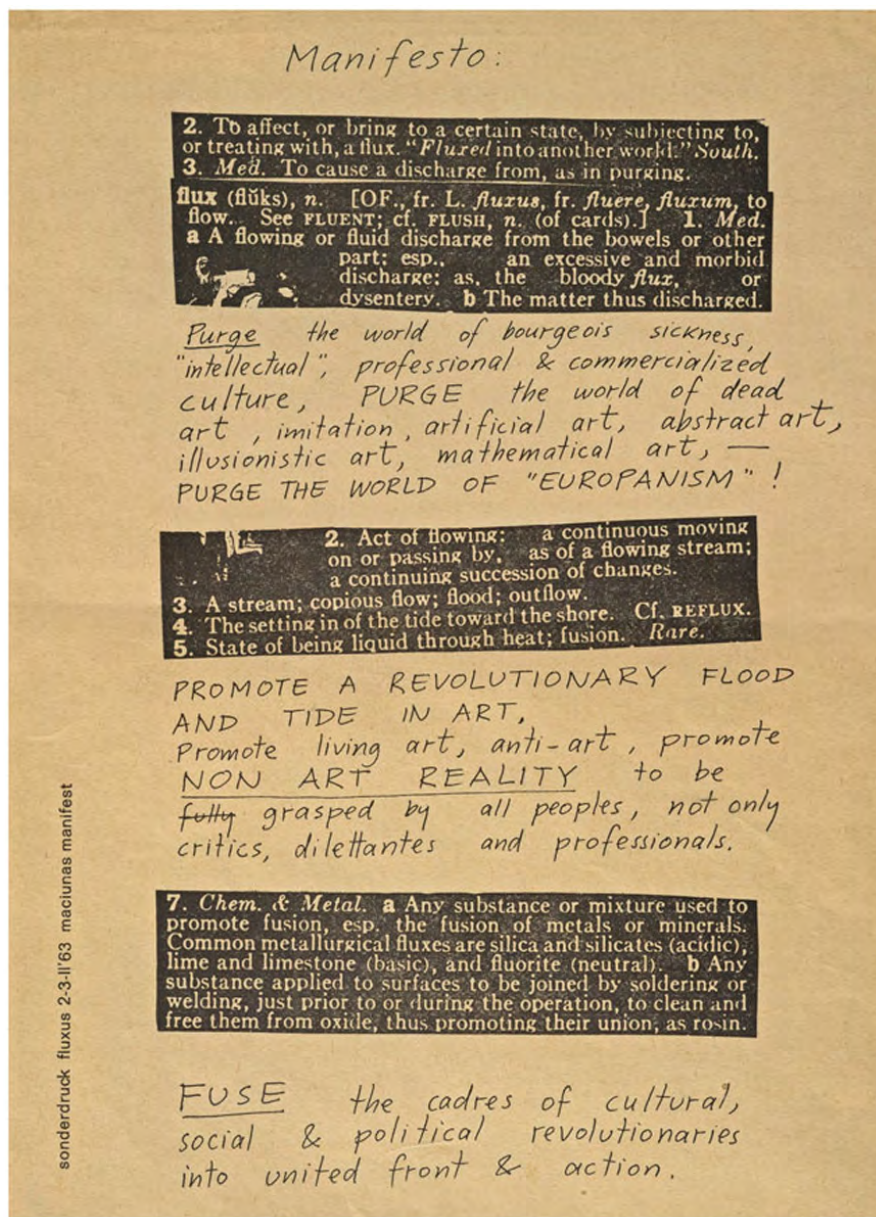


FIGURE 2 – Fluxus Manifest (1963)

The concept was theorized by “Allan Kaprow<sup>6</sup> in the following terms: “[Non-art] is more art than art. Art. [e] (...) is what has not yet been accepted as art but has captured the attention of an artist. (...) “non-art ... exists only fleetingly ... since the life of non-art resides precisely in its fluid identity.” (Kaprow, *la educación del des-artista*, 2007, pp. 15-16)

## 1.2. MANIFESTS AND PARADIGMS IN EDUCATION

In the field of Education, we must emphasize that in educational programs dominated the organization by “discipline” and in teaching methods “reproduction” and “copy” and that we also witness the emergence of Manifestos against the dominant paradigms of Education and Artistic Education making the apology of holistic philosophies and the formation of citizens through methodologies and participatory teaching strategies associated with artistic experience and nature. They are representatives of these currents John Dewey (1897), Rudolf Steiner (1919), Lev Vygostky (1930), Herbert Read (1963) or Joseph Beuys (1973) (forerunners of the modern school, socio-constructivism, Waldorf pedagogy and Free University, respectively).

In this area, as an indication of what was happening, we highlight some references:

- John Dewey (philosopher and educator) argued, precisely 121 years ago, that education is the fundamental method of social reform and progress. In January of 1897, John Dewey published in vol.54 of the *School Journal* of the University of Chicago, “My pedagogic creed” (and, in 1934, it assembles the various speeches pronounced in the book “Art as Experience”<sup>7</sup>), where he stated: “I believe that education, therefore, is a process of living and not preparing for future living.” (Dewey, *My pedagogic crew*, 1897, p.2) based on the idea that “education is life”, artistic experience, aesthetic experience (Dewey, 1934).
- On the artistic side, Wolf Vostell (Figure 3) enunciated, among other slogans, that an exhibition is education if it poses a problem of life through art.
- Joseph Beuys, as a pedagogue and teacher-artist, in line with his artistic projects

<sup>6</sup> in the chapters of “The Education of the Artist, Part I 1971 and The Education of the Artist, Part II 1972” in his book “The Education of the Un-Artist” A. (1993).

<sup>7</sup> Dewey, J. (1934). *Art as experience*. Michigan: Balch.

and in connection with Rudolf Steiner, enunciates a new approach that has the consequence of creating the Free University.

The new approach is guided by a set of principles linked to nature, to total art and to artistic education, since at the International Free University “(...) he sought, through” actions “and” installations “, to organize a movement which, in addition to a cultural strategy, articulated the principles of Steiner’s social tripartition: full cultural freedom and spiritual aspirations, legal equality or similar social opportunities, and economic fraternity or cooperation in vital needs. (...)”(Rodrigues, p. 1);.

In “Every Man an Artist” Beuys likewise shares Steiner’s programmatic principle of integrating artistic activity into the curriculum as an essential element in the students’ intellectual and creative development and development.

## 2. EVERY MAN AN ARTIST AND PERFORMANCE

The conception that “every man an artist” thus results in Joseph Beuys’ “extended concept of art”, but also results from as many concepts created to frame works and artistic positions as from the broad concept of creativity [ “Creativity is not a monopoly of artists.” As Joseph Beuys often explains “every man an artist” does not mean that “everyone should or can become a visual artist ... but that everyone can determine the content of his life in his particular sphere, be it painting, music, engineering, caring for the sick, the economy, and so on. “(Beuys, *Cada Homem um artista*, 2011, p. 8)<sup>8</sup>

In this sequence, one concludes that on the basis of the new artistic and educational approaches dominated paradigms that, at one time, contributed to a certain consensuality like: “Education is life”<sup>9</sup>, “life is art”<sup>10</sup>, “art is life”<sup>11</sup> and “artist and spectator is art” and, on the

8 In an interview with Franz Haks (1979) quoted in the book by Joseph Beuys “*Cada Homem um artista*”, (Beuys, 2011, p. 8)

9 J. Dewey (1934)

10 Defended by Joseph Beuys, Allan Kaprow, Wolf Vostell, Bazon Brock and other members of the Fluxus group, in the arts

11 Concept created by J. Beuys and title of the book with the same name.

other, represented a set of ideals that were based on the syllogism we enunciate, as a synthesis:

**IF EDUCATION IS LIFE “ART IS LIFE” “LIFE IS ART!”  
AND “ART IS NON-ART, THE ARTIST AND THE SPECTATOR”  
SO  
EVERY MAN AN ARTIST!!**

As we have seen, in both fields the importance of art, education and art was defended in education (in the strict sense) and in the formation and exercise of citizenship (in a broader and transdisciplinary sense) for the common purpose of development reflexivity, individual creativity and the capacity for change, in the first instance: individual, and in a second instance: social. Even if this transforming power, both on the education side and on the art side, was constituted as an expectation or a utopia: the Utopia of change.

In this process, we find that of all forms of artistic expression, from the visual arts, through the cinema, theater and dance, to the installation, the performance is highlighted by the dual role of an artistic object with social and educational functions precisely because it conjugates in its artistic practices: the management of a space, a time and a content with the presence of the body and the thought of the artist himself. As RoseLee Goldeberg points out, “performance gave the artist a presence in society. Depending on the nature of the performance we call this esoteric, shamanistic, educational, provocative or mere entertainment.” (Goldeberg, 2012, p. 9).

On the other hand, the performative practices constitute as innovating and unrepeatable, as artistic practices that are characterized by the fluidity and the fact that they do not materialize in objects or products: they are art-process, ephemeral art devoid of matter but the presence and the body of the artist while the action lasts and, at the very least, revisitable through any sound, photographic or videographic recordings made by the public or by the organization of the space where the performance takes place if the artist allows it. Somewhat similar to the teaching practice of the teacher or trainer.

### **2.1. BUT WHO IS THE ARTIST?**

In Kaprow the artist is the “dis-artist,” that is, “someone involved in the task of changing work, in modernizing.” (Kaprow, *The Education of the Artist*, 2007, 26). And the dis-artist is the artist of Non-Art.

In Alberto Carneiro, , pedagogue, sculptor and pioneer of conceptual art in Portugal, for whom the exhibition is a manifesto, the concept on the one hand is defined by a lack of definition “I and art do not know for sure who we are but we are sure to be of each other and that’s all we need for life. (...) and the central idea is the demonstration that art is the artist and also the spectator.”<sup>12</sup>

We remember in Beuys, “every man an artist”. But in performance, the artist is the work of art itself.<sup>13</sup>

However, “It is not an artist who wants to. It is an artist who has something within him that leads him to such a thing. Why do I end up bonding to this world and building my work there? It has to do with building my sensibility. If I had been born in the city, if I had lived my early childhood in the city, my work would not be what it is. Neither would I probably have found myself in this world,” says Alberto Carneiro who adds, “Being the same person, physically, the same nose, the same ears, would not be the same. My sensitivity was built in a direct relation to these things.” (Alberto Carneiro: Arte Vida | Vida Arte - Revelações de energias e movimentos da matéria, p. 1).

Being all artists, artists-educators and teacher-artists, then who is the artist-educator and the artist-teacher?

### 3. THE CONCEPTS: THE ARTIST-EDUCATOR & TEACHER-ARTIST

As we have seen, with the avant-gardes and later with conceptual art we see the emergence of new artistic practices resulting from ideas and ideals, or from traditional forms of expression (in painting with Jackson Pollock or Yves Klein and in sculpture with the Beuys himself, for example), sometimes creating new forms of artistic expression such as the “installation” or the “actions” that are later dubbed “happenings” or “performances” in the field of “performance art” and experimental art.

However, it was already in the 1960s (in a post-war political context that the desire for change, in general through artistic intervention) was exacerbated, that the artist-educator

<sup>12</sup> Sentence of Alberto Carneiro in catalog of the exhibition ALBERTO CARNEIRO: ART LIFE / LIFE ART - REVELATIONS OF ENERGIES AND MOVEMENTS OF MATTER (2013)

<sup>13</sup> From the title of our thesis: “From the artist as a work of art to the utopia of change: Performance and Pedagogy”

concept was created by the artists of the Fluxus group Robert Filliou, Allan Kaprow or Wolff Vostell) and by Joseph Beuys, from a perspective that RoseLee Goldeberg portrays in this way

“As students and workers shouted their slogans and erected barricades in protest of the “system” (...) the artists themselves took the initiative to express the new guidelines ... the performers began to adopt their own bodies as artistic material. Performance thus represented the ideal medium to materialize the concepts of art and, as such, provided a form of practical application of these theories. (...) The ideal was that the spectator could, by association, intuit the specific experience with which the performer confronted him.” (Goldeberg, 2012, pp. 193-194).

Joseph Beuys, was the artist who took the concept of artist-educator further and further. Using everyday life as the source and setting of the artist-educator and the public works in the sense that, for example: “The Das Kapital Raum” (1970/77) is intended to be an itinerant process of triggering multiple Actions in various places. (...) These Actions contain various forms of intervention: forums that lead to participatory debates and decisions taken in direct democracy, with a view to transforming cultural and urban life. (...) (...) the “expanded concept of art”, the plastic or “social sculpture” of Joseph Beuys translate a latent idea into the aesthetic problematic of Rudolf Steiner - art as the totality of life “. (Rodrigues, p. 1)<sup>14</sup>

It should be noted that most of the artists in attendance, including Esther Ferrer, were or had been artists and university students, teachers, pedagogues or trainers in professional contexts, and that their work was aimed at promoting reflexivity, creation and development of a set of characteristics and competences of creative and active citizenship.

The performance and the happening appeared for these artists as ideal “actions” of political intervention and of direct contact with the public with those goals, passing the artists to assume, as a general rule, intentionally the artist-teacher role of the public that in artistic context was denominated like “artist-educator”.

It should be added that the theorist Kaprow created a taxonomy of pedagogical models of

14 in Rodrigues, J. (s.d.). In JOSEPH BEUYS - Um Filósofo na Arte e na Cidade. Obtido a 8 de março de 2018, de [http://www.ipv.pt/millennium/Millennium25/25\\_24.htm](http://www.ipv.pt/millennium/Millennium25/25_24.htm)



performance in the domain of the artist-educator (from performative “actions” developed by many artists) that we highlight two of the so-called “learning model”:

“John Cage presentó 4’33. El pianista David Tudor abrió la cubierta del teclado y accionó un cronómetro. Ajustando su taburete, se sentó durante el tiempo indicado y tocó nada. Los sonidos de la caççe, el ascensor, el aire acondicionado, el crujido de las sillas, las toses, las risas, los bostezos, etc. se hicieron ensordecedoramente audibles, (1952,19854).

Volf Wostell proporcionó un mapa para viajar en la Petite Ceinture (línea circular de autobus) de Paris y aconsejó al viajero fijarse en los carteles rasgados, los desperdicios, en las ruinas y escuchar los ruidos y los gritos...(1962), (Kaprow, la educación del des-artista, 2007, p. 84)

In this intersection of the heteronymous Personalities “educator-artist-teacher” or just and only as artist-teacher we move towards the definition of the concept of teacher-artist, which we adopted from Elyse Pineau.

The artist-artist figure is “a response to John Dewey (1929), for whom an education for a committed and democratic citizenship would be rooted in an aesthetic experience that educates the imagination, enhances sensitivity and provides full experiences for students.” (Pineau, 2010, p.94).

The artist-teacher is as his name indicates an artist who is admitted to a formal or informal educational institution to ensure the teaching and learning of a particular discipline or subject.

#### 4. CONCLUSION

In relation to the problematic of the thesis, the relationship between Performance art and the field of education sciences and artistic education was reflected in the contamination of theoretical and practical inscriptions resulting from the intersection and appropriation (by performance art) of principles, methods, emerging strategies and pedagogical techniques,

but it should be emphasized that the intimacy of the Art-Education relationship has also resulted in processes that are not always peaceful or free of confusion, such as the expulsion of Beuys from the University of Dusseldorf.

If at the same time it is found that the two domains share common psychosociological and sociological ends of individual or collective transformation or change [the stimulation or development of reflexive empowerment of creativity, creativity and social intervention] for studying the axis of “pedagogical aesthetics” that Claire Bishop portrays in “Artificial hells, Participatory Art and the Politics of Spectatorship”, that is, the field in which artists consider educational performance practices as educational projects.

To conclude, we would like to open the discussion and discussion from a last observation: In both contexts and with both “Artist-educator” and “Teacher-artist” one learns but not certainly the same nor in the same way, so we ask the following question: From the point of view of the dynamism of learning will there be pedagogical contributions that can be transposed from the field of performance practices to the field of educational practices in the context of formal academic or professional teaching? Which are?

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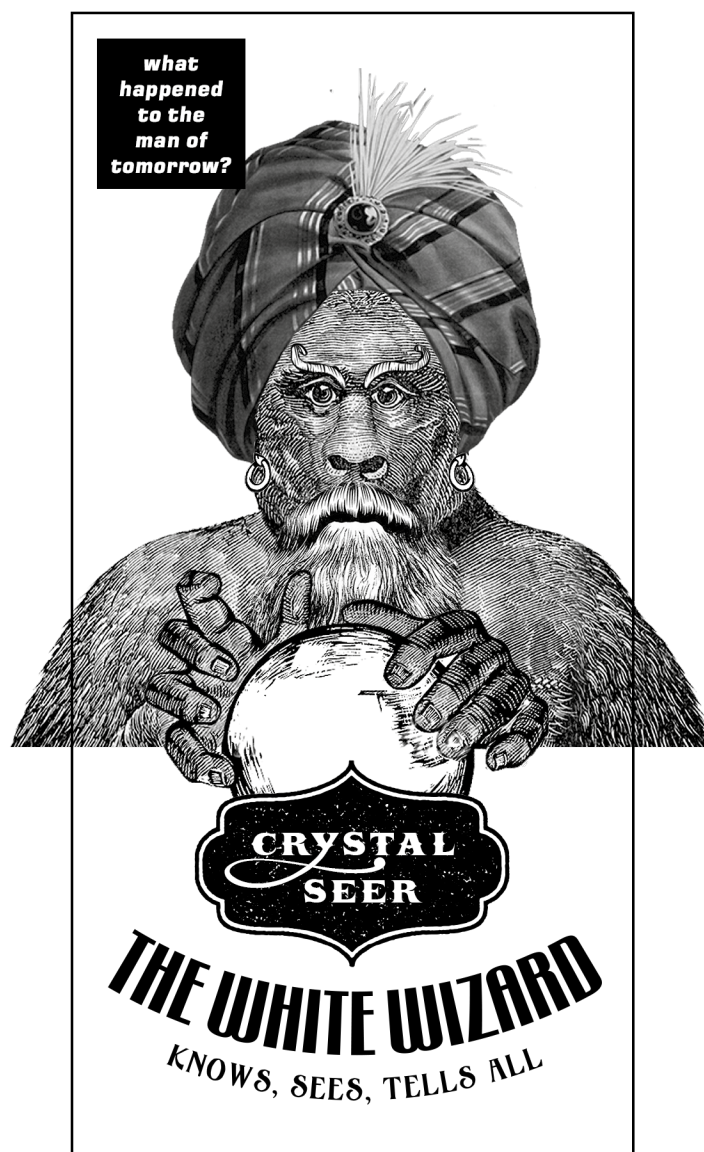
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