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Aline Santos Oliveira

Diagramação e Editoração
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Colaboradores

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Katyuscia Sosnowski

Capa, Projeto Gráfico
Airton Cattani

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Editorial

EDUCAÇÃO EM ARTE, TECNOLOGIAS E PROCESSOS

Este Dossiê trata de projetos desenvolvidos por professores em que arte, tecnologia e estética formam o *lócus* de suas pesquisas, e contemplam uma diversidade de abordagens mostrando amplos e multifacetados caminhos ao discutir processos da educação em arte. Ao pensarmos tecnologia(s) na educação é relevante trazermos estas reflexões para nossos leitores.

Reinmann e Bekk discutem o fato de que, embora as tecnologias de mídia de ponta tenham entrado no ensino da arte na escola por volta de 2001, ainda há ceticismo sobre a integração do computador e da mídia digital nas aulas de arte, em detrimento ao desenho e pintura. As autoras discutem o projeto “MediaArt @ Edu” que envolve várias instituições na Alemanha em que trabalham abordagens artísticas a tecnologia interativa com jovens de meios desfavorecidos e/ou desempregados como medidas integradoras para uma preparação profissional. **Sosnowski, Peres de Miles e Biasuz** analisam, sob uma perspectiva bakhtiniana, diálogos verbais e visuais produzidos e compartilhados entre alunos de licenciatura em artes visuais de dois países, Brasil e Estados Unidos. Discutem as múltiplas vozes emergindo na análise das videocartas, imagens e diálogos registrados nas interações no ambiente virtual de aprendizagem e a compreensão do conceito de enunciado em Bakhtin, de autoria colaborativa e dos processos de formação da subjetividade em uma perspectiva ético-estética. **Sharma** apresenta, através lentes híbridas entre a filosofia Vedanta e os conceitos de rizoma e *assemblage* em Deleuze e Guattari, uma análise da arte e da cultura visual para pensar o contexto contemporâneo das políticas educacionais na Índia. Refere a importância dessa metodologia de análise para que múltiplas vozes e experiências sejam respeitadas, especialmente quando lidas e analisadas em contextos globais. **Eça** discutir discursos curriculares de arte educação na Europa analisando: o Relatório europeu da Education, Audiovisual and Culture Executive Agency de 2009 e o Parecer do Conselho Nacional da Educação de Portugal, emitido em 2013 sobre a educação para as mídias. O cerne da discussão aponta para o crescente desinteresse pela educação crítica apelando para um discurso mais comprometido sobre o papel da arte educação no currículo das escolas públicas do que para uma oferta educativa verdadeiramente democrática. **Ballange-**

-**Morris** descreve o Octagon Newark Earthworks, que são elevações ou montes de terra construídos por motivos religioso e/ou científicos há milênios por povos indígenas americanos, localizados em Ohio, USA. O artigo é uma introdução a uma investigação sobre a possibilidade de desenhar um currículo interativo o qual, através de um jogo online, mostra como estes povos indígenas nominavam as constelações, diferentemente dos nomes gregos que são estudados na escola. **Michel Fariña e Tas Maier** discutem a formação ética através do cinema e da virtualidade. Propõe um debate moral contemporâneo ao questionar se o cinema pode realmente ajudar a conhecer mais e a viver melhor com o desejo. Apresenta uma metodologia para a leitura de filmes baseados no pensamento de Badiou, Zizek, Agamben e Lacan, utilizando plataformas virtuais e redes sociais desenvolvida na UBA, Argentina. **Daniel** relata as mudanças no evoluir da comunidade afro-americana de Bronzeville, em Chicago, USA, e como a arte com base na comunidade pode funcionar como um bem de valor no reconhecimento e desenvolvimento de suas bases culturais. Discute o processo de gentrificação que ocorre nesta comunidade e sugere como a arte pode funcionar como agente de memória encorajando o processo reflexivo ao interagir cognitiva e emocionalmente com as leituras de arte de outras comunidades. **Bastos e Hutzel** relatam o projeto Art in the Market da cidade de Cincinnati, USA, em um ensaio visual que busca ilustrar um processo de arte e educação popular comunitária, apresentando as dimensões relevantes dessa ação em forma de pesquisa-ação participativa. Tecendo imagens e texto, apresentam os fundamentos teóricos desta práxis da criação em arte em conjunto com a comunidade. **Sutters** discute os programas de formação de professores em arte e a necessária adaptação aos avanços tecnológicos. Apresenta uma abordagem etnográfica para o trabalho de campo em que o mapeamento virtual foi utilizado para visualizar os dados recolhidos e permitir reflexões posteriores. Através da cartografia crítica e apoiado em Michel de Certeau analisa os dados recolhidos durante o estudo e faz respectivas implicações para o campo da disciplina de arte. **Areias e Castro** discutem a articulação entre as tendências em arte contemporânea e as reais possibilidades na pedagogia do teatro, analisando a questão da tecnologia nas aulas de teatro do Brasil. Articula as ideias de Philip Auslander e Michael Anderson considerando as tecnologias nas aulas de teatro, em diálogo com o pesquisadores da arte educação brasileira.

Maria Cristina Villanova Biasuz e Katyuscia Sosnowski

EDUCAÇÃO EM ARTE, TECNOLOGIAS E PROCESSOS

Facing the technology challenge: Art education concepts and digital media in Germany

Enfrentando o Desafio Tecnológico: conceitos de arte-educação e mídia digital na Alemanha

Daniela Reimann

Simone Bekk

Abstract: Though cutting edge media technologies have been introduced into art education at school in general education in 2001 (REIMANN et al., 2003), there is still big scepticism about integrating the computer and digital media into the art lessons at school. Some perceive it time consuming, taking away urgently needed time for drawing and painting, others do not agree with the idea of addressing technology issues such as programming and coding as a form of media literacy in the art classroom. The research project *MediaArt@Edu* (Acronym) which is funded by the German Federal Ministry of Education and realised in collaboration with ZKM, the Centre for Media and Art Karlsruhe, as well as the Agency for Employment Karlsruhe, will be presented. It links artistic approaches to interactive technology in creative processes with disadvantaged, and unemployed young people in vocational preparation measures.

Keyword: Media. Art. Technology. Education. Portfolio.

Resumo: Embora tecnologias de mídia de ponta tenham sido introduzidos no ensino da arte na escola do ensino geral em 2001 (REIMANN et al., 2003), ainda há grande ceticismo sobre a integração do computador e mídia digital para as aulas de arte na escola. Alguns arreditam que toma tempo tirando o tão necessário tempo para desenho e pintura, outros não concordam com a idéia de abordar as questões de tecnologia tais como programação e codificação como uma forma de alfabetização mediática na sala de aula de arte. O projeto de pesquisa *MediaArt@Edu* (sigla), que é financiado pelo Ministério Federal Alemão de Educação e realizado em colaboração com o ZKM, o Centro de Mídia e Arte Karlsruhe, bem como a Agência para o Emprego Karlsruhe, será discutido. Este liga abordagens artísticas a tecnologia interativa em processos criativos com jovens desfavorecidos e desempregados como medidas integradoras de preparação profissional.

Palavras-chave: Mídia. Arte. Tecnologia. Educação. Portfólio.

1 Introduction to the history of media art in Germany

In Germany the relationship between technology and art grew in the 60s in the context of computer science and *information aesthetics* which developed from the early computer graphic and fraction art (represented by computer scientists and artists like Nake, and Nees) and video art (Paik) towards the contemporary interactive media art. The development of such art work which

constituted a new genre was supported and hosted in institutions like the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM). Rather than a traditional museum, ZKM can be seen as centre international of art and media, including research departments as well as artist in residence programs.

Nowadays, the media art concept incorporates a variety of lines and, consequently, should not be discussed in general terms. What these concepts have in common is the artist's attitude in handling analogue and digital media which often is characterized by a critical, reflecting attitude towards the medium and is established against the usual applications and the mainstream. It developed from the computer art of the sixties to analogue video art to interactive media art of the nineties. Following the philosopher, Max Bense (1910-90) and his studies of science theory, logic, aesthetics (*Aesthetica*, 1965), and semiotics (1967), the aesthetics of information developed with representatives such as Frieder Nake and Georg Nees. Nake covered aesthetics as information processing (1974) on the basis of computer science. He described the algorithmic image as one representative of classes of digital images (REIMANN, 2005).

In the 1980/90s, against the background of flickering, noisy video images and growing floods of pictures, analogue media art developed in particular in connection with the video medium. Nam June Paik in the seventies, like no other author, tried the artistic potential of TV and videos from the Fluxus movement and the happenings of the sixties.

The spread of the World Wide Web and the introduction of multimedia computers in households increasingly caused artists in the nineties to employ the digital medium as a subject, for tests, and for use. Intermedia strategies combining analogue, digital media and a variety of design practices determined media art in the nineties, such as the work by Alba D'Urbano. At the same time, female artists developed strategies of Net art exploring the Internet less as a tool for publication and research but rather as a medium of art (e.g. the artist group Jodi), or reflecting on it within the framework of hypermedia and storytelling, and formulating web criticism (Heiko Idensen) or political activism (e.g. like the Austrian Net artists and activists Übermorgen.com perceived and presented not only in the German media art scene). Between the late nineties and today, artists also have worked on the language of the digital medium, the *code* and the computer science model, respectively. Some artists and groups of artists also looked into the subject of programming (e.g. Christa Sommerer and Laurent Mignonneau and others). They represent exceptions acquiring programming as a digital tool to shape and manipulate the machine, using it for artistic purposes, and exploring the opportunities opening up as well as functionalities. For a long time, division of labour, i.e. the separation of an artistic concept and more technical issues such as programming as well as the implementation of interactive pieces of work, was the rule and is still widespread in the media art scene.

Within the framework of Virtual Reality, Augmented and Mixed Reality, expanded interfaces in media art were developed in interdisciplinary projects. Jeffrey Shaw created *Legible City* (1988-91), a virtual city made up of letters the user explores by operating the pedals of a vehicle and, in this way, navigating in digital space. This indeed is a classic of interactive media art, which nowadays shows the huge step in terms of the development of computer graphics – from the *a pixel by pixel aesthetic* of the late 80s and 90s, towards the high resolution of today's games and virtual worlds delivered through the Net.

Monika Fleischmann and Wolfgang Strauss took up the *Mixed Reality* concept from computer science, linking it to artistic contexts in their work. Their concepts are located in the dichotomy of

art and science. Among other things, they work on artistic concepts of interfaces and awareness systems. The *awareness* concept arose in connection with telepresence, virtual reality (VR), and omnipresent observing systems:

Awareness methods linking media space and real space are suitable for navigation purposes measure and indicate the change from one digital state into another, e.g., computer vision or tracking systems, web cameras, electronic fields, sensors, etc. These changes can be seen, heard, felt, i.e. experienced. [...] Early awareness concepts can be found [...] in telematic art projects, from 'Hole in Space' to 'Telematic Dreaming' by Paul Sermon up to Steve Martin and his personal surveillance system, one of the first projects of Wearable Computing. (FLEISCHMANN; STRAUSS, 2001 *apud* REIMANN, 2006, p. 106)

When the Centre of Art and Media Technology (ZKM) was founded in 1989 in Karlsruhe, in the German Land of Baden-Württemberg, interactive media art was given a new place of its own in the early nineties. The basic idea is described by its founder, Heinrich Klotz as follows:

The task envisaged for the ZKM is the sounding out of the creative possibilities between the traditional arts and media technologies for the purpose of achieving innovative results. The objective is the enrichment of the arts, not their technical amputation. For this reason both traditional and media arts must compete with one another. At the ZKM either aspect – each for itself and with one another – are given a voice. The Bauhaus, founded in Weimar in 1919, may serve as a model. (KLOTZ cited on BEHR 2009)

Extended interface concepts, such as acoustic and tangible interfaces, and tracking systems more and more were reflected and displayed in works of art. The classics of media art are kept at the ZKM Media Museum. The interactive medium existing as a concept as early as in analogue media art (by integrating observers more closely into the concept of a work of art) increasingly was scrutinized and explored in a playful way in digital media art. Work with interactive media enabled artists to cooperate with engineers, technicians and computer scientists in an interdisciplinary fashion, though mainly by division of labour. Only in the nineties, programming tools began to be explored by artists, and it was reflected in a variety of processes, among them those of Sommerer and Mignonneau, the Jodi group of artists, and Cornelia Sollfrank (Hacking Art). These artists acquired skills in programming or designed their own software tools.

Artistic exploration of the *programmable* medium also requires interactivity to be made a subject. One question arising to artists was that of the value to media and the aesthetics of a digital medium. The interactive medium, i.e. a medium *showing behaviour*, incorporates the digital image. The traditional image concept is expanded – from a static to a dynamic object up to an interactive image space. The digital image as an *algorithmic* image, i.e. an image behaving dynamically, raises new questions in the visual arts and in the science of art, especially with regard to the concepts of image and education which increasingly has spread to the ambient interactive dynamic image space. The actual carrier of a digital image is the algorithm located behind the screen surface. It contains the characteristics of the digital medium. Only the representative of an algorithmic image

becomes visible on the surface of the computer. Consequently, the digital image exists in two ways: as a computed model which can be manipulated, and as a representative (icon) of pixels in a bit pattern behind *and* on the surface. Visual arts are enriched by the algorithmic character of the digital image adding the dimension of behaviour, that is, such media are interactive rather than static, and interactivity is their main characteristic. However such concept was not only addressed as a learning content and educational goal to aspire to in traditional German art education, but in the model project on *Integrated Art and Computer Science in Education at School and University* (Acronym: ArtDeCom) (REIMANN, 2006).

In the *World of Games. Reloaded* exhibition, the ZKM in 2004/05 also displayed current commercial computer games within the *Algorithmic Revolution* show. The exhibition has been updated and renamed ZKM_Gameplay.

ZKM_Gameplay is the new permanent exhibition on the theme of video games and experimented forms of play. Since its opening in 1997, numerous computer games have been presented at the ZKM | Media Museum in Karlsruhe, since these reflect an essential part within modern society heavily influenced by digitalized realities of life. For centuries new artistic, experimental, media-reflective as well as 'serious' games have evolved. The cultural and economic power of digital games and gameplay have experienced and continuous growth. This has made the games an important object of the ZKM. (ZKM, 2014, s/p.)

The history of development of games was presented in the ancestral gallery by Frank den Oosten/ Friedemann Schindler by the classic examples of Atari, Amigo, Odyssey 2001 (Pong), Gameboy (Tetris), Commodore, and Nintendo. Besides the familiar Playstation-2 applications, also the *Dark Wind* (Gametrack video) study was displayed where visitors, by operating the gloves of a tracking system, start fighting a character in the game by making real physical movements. What is interesting in this respect above all is the extended interface achieved by the haptic input system by tracking, which makes the game a veritable mixed-reality game system.

Also computer games established a new genre of art. The slot machines familiar from the gaming halls of the seventies can be considered historic precursors of later video games and game consoles for home use. With the increasing spread of personal computers, the two technically different types of video games developed, i.e. game consoles and computer games. In the mid-eighties, computer games, such as Nintendo and Gameboy, entered nurseries (REIMANN, 2005).

Computer games also helped the game segment to develop into a new, independent form of art. Applying specific strategies and concepts, artists responded to the products of the mass market of multimedia game worlds, their technical and aesthetic standards, and reflected them from scratch.

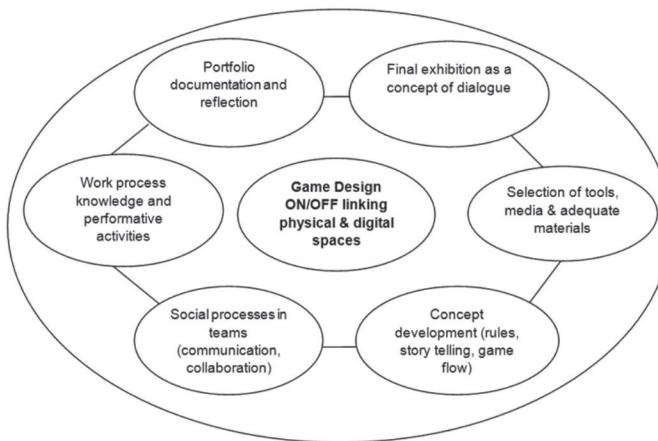
Interdisciplinary media art constitutes a special didactic potential for aesthetic-artistic media education which can be used in learning processes and design processes as an interdisciplinary, project-oriented tool. Interactive media art establishes links among disciplines, spaces, and bodies

kept and reflected in aesthetic-artistic media projects (REIMANN, 2006).

2 The media art education approach of the research project *MediaArt@Edu*

The number of participants who leave school without any certificate or bad grades, so that they cannot access training in the context of an official apprenticeship is increasing in Germany and other European countries. Because of the compulsory school attendance in Germany, those pupils are transferred to so called *vocational preparation measures* either inside or outside vocational schools. The latter are organized by the German federal *Agency of Employment* administered in the city branches in the different German *Länder*. The young participants are obliged to take part in one year measures offered by the agency and its sub contracted training providers. In the courses offered, young people are supposed to get prepared for the labour market, in order for them to be enabled to take up a formal vocational training place (apprenticeship) or job in the future. Often those young people are placed in a long term transit situation, since the vocational preparation measure do not lead to any training qualification. The number and variety of measures offered is as wide as confusing, not only to the participants who are overwhelmed with information and offers they can hardly select. However, in the project proposal we argued, that those youngsters do not need another information overload about new measures, rather than positive learning and working experiences. We want to put them into an active position to develop their own interest in work in team projects to experience media technologies in a different way, that is, rather than consuming media, we enable them to shape and design project ideas, linked to 5 modules such as robotics (REIMANN et al. 2014), light installation (REIMANN; BEKK, 2014), games (REIMANN; BEKK, 2015), sound as well as smart textile (REIMANN, 2011). In the paper, the module *GamesLab ON/OFF* will be presented, including examples of games design projects bringing together digital media and performative activities in physical space. We consider game design as reasonable and rich resource bringing together different sorts of activities and competences required, such as play and playful experimenting with different media and material. As Jenkins highlighted play can be defined as "the capacity to experiment with one's surroundings as a form of problem-solving" (JENKINS et al., 2009, p. 4). The online / offline approach also opens up the opportunity to link screen based activities to performative action and body movements. Also game design allows for the participants to design their own media products rather than simply consuming existing applications available on the market.

Figura 1 – Activities and learning contents practiced in the GamesLab ON/OFF



Source: Reimann; Bekk (2015).

The project's aim is to develop and realize media art workshops settings for young people based on art education processes with digital media, taught by referees of the ZKM's department of museum communications. Those project based arrangements are mentored by KIT students of general, vocational and engineering education as well as students of technical subjects such as electronic engineering, computer science, machine engineering and architecture who aim to archive so called key qualifications in the frame work of the university seminar linked to the project. Apart from attending the 3 day fulltime workshops and developing media objects, the young people are asked to document and reflect their project in the context of a project portfolio. It consists of the project development and documenting the working and design processes as well an online reflection part including feedback to the mentors, and a so called *explanation video* in which the finalized project is presented by the developers themselves to an external audience (e.g. future employers), and projected in the final exhibition. Apart from that, a blog is developed for sustainable access to the project for the participants.

3 Research methodology, design and instruments

MediaArt@Edu is both a research and development project, which intends to develop a concept of mentoring as well as a portfolio. The qualitative methodology consists of several parts. Besides the development of project portfolios, and art education methods linked to the very topic of each module, the research questions refer to the following areas of research:

- **Portfolio design:** The formative development (in progress along the project duration) of the *MediaArt@Edu* portfolio in response to the requirements along the topical media modules und its application/test in vocational preparation. It aims to focus on visualization of processes

in order to make the activities and skills applied transparent to the special target group of participants.

- **Portfolio practice**, which scrutinizes the application of the portfolio and the use by the participants
- **The mentoring** of the portfolio practice by the university students (outcome is a compendium/guide line of good mentoring of portfolio practice).

The evaluation of activities and skills practiced along the design processes is undertaken by the student mentors, according to an observation survey developed along the design and team work processes. Those are being observed by the accompanying student mentors who examine the processes and take minutes on the basis of the observation survey. Furthermore, the workshops are observed and recorded on video by the accompanying researchers and students. The 3 day full-time workshops are followed by a joint reflection workshop as well as a feedback session with the students to collect feedback of the participants as well as of the students concerning the following research questions: How was the overall workshop perceived by participants and students? How did they perceive the open task and create work? What did they learn by designing the games (apart from handling the technology), in terms of core skills and key qualifications which are requested for any job profile? We further want to find out how was the portfolio practice perceived and what they thought was the purpose of developing the portfolio. Also we asked for possible opportunities to apply such skills and experiences in their vocational future.

The students were asked how they perceived the mentoring of the portfolio practice. Further the issue of learning in project contexts is addressed in the project. The examination of the original portfolios was undertaken by the mentors. Furthermore, feedback session and qualitative semi-structured group interviews with the social actors were realized in the project. Also videos of the workshop lessons, of the final exhibition were recorded.

4 GamesLab ON/OFF a workshop setting for game design with portfolios

At the beginning of the workshop the given *tools*, such as Makey Makey (MIT), an Arduino-based technology to turn everyday objects into computer keys and use the tangible physical objects of the environment as a computer key board, the art project *Dead drop*, a shared offline data store in public space to engage people in participating in it, as well as the software iMovie which comes along with the iPad, were introduced to the participants and their student mentors. This introduction aimed at developing an understanding of the technology and its potentials and was very important because of the open task given from the media pedagogue. The tools were not only introduced theoretically and discussed with respect to games and game development, but also tested in practise with given tasks from the instructor. In addition, single-lens cameras were used for photography, encoded zip files were generated, QR codes generated with a QR code generator to link to their recorded videos. It was also possible for the participants to bring in their own skills for example programming computer based games or cutting video-sequences. This was possible because the task to design in working groups a game at the interface of online and offline was a very *open task*.

The open task also allowed the single groups different approaches for the *concept development*. It was possible to start with the technical aspect by choosing the technical feasible options and deciding which medium was used, as well as with the contents-related aspects by developing the background story first. This free working opportunity was highly appreciated by the workshop participants. One participant commented in an interview: *We were free and we could decide what to do, which is much more fun. Otherwise, we would have been caught in a type of labyrinth.* And another participant added: *Free work allows to be more creative and to contribute own skills.*

For designing a game the workshop participants formed groups with up to three participants in the vocational preparation. In the planning and development phase the groups were accompanied by a student mentor. The latter was not a full team member like the participants but had to support and advise the participants if they had problems with the open task, the planning of the work and the work scheduling. In this phase the participants had to interact, *social skills*, such as working in a team, solving conflicts and technical problems, establishing contacts, cooperating and making compromises e.g. were required in particular. Not only team working was required also individual work. The workshop focused on multidisciplinary aspects, such as the perception and defence of own interests, the ability to work under pressure, own responsibility, and the ability to reach decisions.

In the following table the game design and learning contents are summarized:

Figura 2 – Game design activities and learning contents.

Activities of the pupils	Learning contents
Working methods (single person working, team based working)	<ul style="list-style-type: none"> • Work planning • Self-dependent • Commitment • Accuracy • Concentration and endurance • Social role in the team • Team communication and agreements • Collaborative problem solving • Collaboration
Media design and use	<ul style="list-style-type: none"> • Material and media selection • developing ideas and game concept (on and offline) according to one's mental model • realisation of concepts • Testing the concept of the game using the prototype • Improving the games • Use of hard- and software • Exploration of the tools • Creativity • Dealing with the unknown / unpredictable • artistic acting and means • research of media and material

Portfolio practise	<ul style="list-style-type: none">• Aesthetic appeal• Accuracy• Self-dependency• Portfolio structure
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Source: Reimann; Bekk (2015).

The participants had to design a *portfolio* in the workshop. Portfolios usually are considered, and used as, collections of originals, such as sketches, drawings, and other documents, or as combinations of methods, processes or options for action. Aims and objectives of portfolios are self-management, documentation, reflection as activation of the learner(s) (HÄCKER, 2007, SCHWARZ *et al.*, 2008, REIMANN; Biazus, 2007). The specific MediaArt@Edu-portfolio design goes beyond the tool paradigm. It serves as an instrument to facilitate processes of self-directed learning, such as creative imagination, visualization, and reflection skills. The MediaArt@Edu project portfolio refers to earlier research undertaken at universities within the context of the *Aesthetic Research Book* (REIMANN; WÜST; BURKHART, 2014) portfolio variants and game design (REIMANN; BLOHM, 2006).

The MediaArt@Edu-portfolio consists of several parts. Firstly a poster, designed during the whole workshop, which shows the structure of the game. The poster also was presented at the exhibition. Secondly an online-questionnaire and feedback session with the student mentor was realized. Thirdly an explanation video, presenting the final project and the development and design processes, and also a blog were developed and realized by the participants. The underlying didactic approach was to visualize and to document the process and to enable the young people to explain their actions and working steps and to reflect them by communicating them to others in a reproducible manner. Another aim of the portfolio was to support the reflection about one's own acting, designing and thinking. As regards such an action- or design-oriented reflection of their own workflows and working steps, the participants were still untrained in reflecting their own workflow and working steps. The mentor had to support the participants.

Another (pragmatically) profit of the portfolio is, that the videos are deemed pieces of work, in which the participant is represented very concretely as a designing person and personality and it is shown that the participant is able to fulfil tasks and explain them. This video can be presented to future employers and on the basis of which job interviews may be conducted.

In the end, the workshop was evaluated, with the students and the participants rating the workshop in general, creative work, work on the portfolio poster, and in particular the artistic approach to covering a technical topic. The students additionally and separately assessed their work as mentors and their type of role.

A major element was the *exhibition of the games* at ZKM, as a didactic concept of dialogue. It was organized for friends, relatives of the participants and students as well as for all cooperation partners of the project. The participants had the chance to present their game design work in a museum context. For this the portfolio posters were exposed as well as the game installation and the explanation videos. Because of the presentation of the games by the young people themselves, the visitors were given the opportunity to discuss the designed work with the designer directly. To this effect the participants were confronted with new ideas, associations and contents concerning

their games. An exchange of opinion was initiated between makers and visitors. This opportunity to present their games in a museum led to appreciation and relevance of the self-designed objects and enhanced the self-confidence of the young people in their own skills.

5 Lessons learned

In the following we summarize our first findings concerning the creative art education approach, the haptic dimensions of tangible media concept, the game design process as well as the portfolio method.

The *creative art education approach* with its open task and the free creative and experimental work to develop project ideas was perceived positively by the participants. This method is opposite to the common practice of school education where most tasks are less open for developing something according to one's own imagination, as participants pointed out in the interviews. Especially the *haptic and tangible dimension* of game development connecting physical space and virtual space of the computer (e.g. through the Makey Makey technology as well as the integration of the physical body of the player and its movements) was stressed to be an issue of relevance in the reflection survey by the participants. (*Because in a group of three people and a mentor we developed and created something with our own hands and that's what I experienced positively. It was fun even though it was very exhausted.* Participant, female, 19)

Through the *game design processes* they got into the position of being a game designer rather than a consumer. They were able to look behind the scenes and therefor developed and understanding of work processes, time frames and planning and testing. In this context they dealt in a different and experimental way with every day media experience and developed a creative product. The latter was presented in the final exhibition, which opened up the opportunity to present their games to an audience and get into dialogue about the projects.

As we found, *portfolios* can serve as useful instruments to support reflection of the participants' activities. However, portfolio work is not a common practice experienced at public school and needs to be introduced as a long term learning culture.

Summing it up we can conclude that the instruments chosen like portfolio, the soft- and hardware tools as well as the project based creative art education approach facilitated the participants perception and awareness concerning their own abilities, self-confidence and motivation. The project offers opportunities for the young people to experience learning in a positive and creative way.

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Change/Interchange in Virtual Learning Environments: Aesthetic Activity and Video Letters Produced Between Brazil and U.S.

Trocas/Intercâmbios em um Ambiente Virtual de Aprendizagem: atividade estética e videocartas produzidas entre Brasil e Estados Unidos

Adetty Pérez Miles

Katyuscia Sosnowski

Maria Cristina Villanova Biasuz

Abstract: We analyze in this text, under a Bakhtinian perspective, dialogues produced and shared between undergraduate licensure students in visual studies education from two different countries, Brazil and the United States. The discussions were created for *Aprendi 2.0: (In) Connection with the 9th Mercosur Biennial*. This project aimed to promote online intercultural exchanges, which were integrated into the students' curriculum. Among our analysis, it was possible to observe that the utterances produced by the students through video letters, promoted a dialogical and responsive encounter among them. We invited multiple voices into the text, which arose from video letters, images, and interactions on a virtual learning environment. The objective of the research was to understand from an ethic-aesthetic perspective, the processes of subjectivity formation of the involved participants that supported collaborative authorship in online environments.

Keywords: Online Exchange. Video Letters. Authorship. Pre-service Art teacher. Bakthin.

Resumo: Analisamos neste texto, sob uma perspectiva bakhtiniana, diálogos verbais e visuais produzidos e compartilhados entre alunos de licenciatura em artes visuais de dois países, Brasil e Estados Unidos. Nossa campo de análise foram as discussões criadas no Projeto Aprendi 2.0: em conexão com a 9ª Bienal do Mercosul, Porto Alegre. Este projeto teve como objetivo promover um intercâmbio intercultural online integrado no currículo dos alunos. Em nossa análise, foi possível observar que as videocartas produzidas pelos estudantes promoveram a autoria coletiva em um processo dialógico. As múltiplas vozes que surgiram a partir de videocartas, imagens e as interações no ambiente virtual de aprendizagem contribuíram para a compreensão do conceito de enunciado em Bakhtin. O objetivo da pesquisa foi entender a autoria colaborativa a partir de uma perspectiva ético-estético, e os processos de formação da subjetividade dos participantes envolvidos.

Palavras-chave: Intercâmbio online. Videocartas. Autoria. Arte/educador. Bakthin.

1 Aims: AprenDi 2.0 Project: (In) Connection with the 9th Mercosur Biennial

In the ambit of being, human freedom is only relative and deceptive. But, in the order of meaning, it is, in principle, absolute, since the meaning arises from the encounter of two subjects, and this encounter resumes eternally. The meaning is the freedom and the interpretation is its exercise (BAKHTIN, 2011, p. xxxii).

In 2014, Jean Luc Godard sent a video letter instead of appearing in person at the Cannes Film Festival in France. Godard's *Letter in Motion*, and collaborative projects such as Global Video Letters, and Global Art Exchange¹, the latter in the field art education, use new media as a way of presenting, exchanging, and dialoguing with people geographically distant. Our investigation focus is AprenDi 2.0: (In)connection with the 9th Mercosur Biennial² (from now on shortened to AprenDi 2.0) – a project that supports intercultural online exchanges between geographically distant collaborators, through visual studies education, the creation of video letters, and virtual learning environment (VLE).

AprenDi 2.0 was developed in 2013 as a part of an intercultural exchange between licensure art education students in two different countries, Brazil and The United States. Professor PhD. Maria Cristina V. Biazus in computation and education, and Ph.D. candidate Katyuscia Sosnowski at University F (UF) in Brazil, and PhD. Adetty Pérez Miles, in art education at University T (UT) in the U.S. guided the collaboration). The objective of the project, to echo the epigraph, was ontological, to explore how meaning between prospective art educators arose from their encounters, and how they interpreted and regenerated these exchanges in ways that were meaningful to their lives as artists and novice educators. Moreover, the aim of the project was to promote mutual understanding of contemporary art available in the context of the two groups, highlighting the international Mercosur Biennial in Brazil—an event with focus on international and local audiences, which is committed to art and pedagogical endeavors, such as teacher online training, workshops, lectures, and opportunities for educators and students to participate in art events connected to the biennial (CAMNITZER, 2006).

2 Background and Methods: Video Letters

In this text, our focus is the students' dialogues, as seen and heard in 12 student-produced video letters: one collective Brazilian video letter and 11 individual video letters by U.S. students. We highlight that this investigation is part of a wider study, and it is part of a field experimentation in which the participants speak different languages and engage in dialogue using Internet translation tools and visual language. In order to support the project, we used Moodle, a free and open source

¹ Available at: <<http://globalvideoletters.org>> and <<http://www.oneworldclassrooms.org>>. Accessed: 04 Jun 2014.

² Available at: <aprendi20.org>. Accessed: 30 Jul 2015.

virtual learning environment (VLE). For the initial collaboration, each group (Brazilian and U.S. students), created five-minute video letters to introduce themselves, their university, their city, their culture, and the geography of their city to the partner group. In order to help bridge the communication distance implied in the foreign language between the authors, the participants requested the inclusion of subtitles and credits in both languages, Portuguese and English.

Figure 1 – Print screen of the moodle platform, 2013.

Module 1 – Dialogues about each of us - Aug 19 to Sep 16, 2013

Sobre o modulo 1/ About Module 1
Questionário / Questionary for everybody
Discutindo sobre o UFRGS video #1/ Discussing about UFRGS video #1
Discutindo sobre o UNT video #1/ Discussing about UNT video #1
UFRGS:Bastidores/ Making of by UFRGS video #1
UNT : Cristina's introductory video for UNT students

Source: moodle platform print screen

All the video letters were published on the Internet, in channels such as YouTube and Vimeo, and they were linked back to the Moodle. The professors/researchers established the forums on the Moodle platform, with the aim of encouraging dialogue and deepening themes and issues that arose from the videos and text.

The activities were developed in asynchronous meetings, considering the class schedules and time zone differences between the groups as well as the unfamiliarity of the language spoken by the partner group. Our interventions as professors/mediators was to introduce a proposal to create video letters, contextualizing our starting point and the goals we intended to reach. We noted:

Images have much to say, but they don't say everything! Look for balance between the visual and the writing in the elaboration of the video letters. The images must come with the written language, so that they can be perceived as more than just a reflection of our imagination or creativity. For us, to dialogue in an experience of exchange, it is important that the sensations and perceptions permeate our interactions as a way to say something about who we are, and what we care about. The idea is that videos or photos are accompanied with a phrase or narration in English/Portuguese, expressing our focus on our images. Thus expanding the vision on the production itself. This reinforces the possibility of utilization of the images as a starting point for our dialogue. (PÉREZ MILES; SOSNOWSKI, 2013, s/p).

This statement was proposed to trigger the video letter production process for both groups. The professors created a forum called *Our Community* for both groups to publish images and the making of the video letters production process, and two forums for discussions after the video letters were received. The mediations, proposals, and informative texts on the platform were created in collaboration among the professors and were, always aiming for clarity and for translation appropriate to each group and to culture. Communication between professors was maintained via Skype and e-mail. We understand the video letters and online forums as the possibility of verbal-audio-visual dialogue conducive to cultural and educational interchange. The visual resources used in the statements of the video letters aimed to create meaning for the interlocutor, who by immersing on the discourse, would search for meaningful dialogue and interaction with collaborating partners.

3 Theoretical-Methodological Perspectives: Aesthetics of Being, Author-Person and Author-Creator

Our analysis is grounded on the interactional thinking of Mikhail Bakhtin (1895-1975), regarding concepts such as the utterance and authorship. From a Bakhtinian perspective, every subject, author, or artist, considers, in her or his creation process, an interlocutor, the other to whom the utterance of the work is intended. This Other, nevertheless, and the listening that might happen, are but potentially possible. According to Bakhtin (2011), there are two author beings, the author-person (the artist, the writer) and the author-creator (the person that exercises the aesthetic function in the work), distinct beings in the same discursive production: the author creator, element of the work, and the author-person, component of life. Dialogic communication is therefore, dynamic and relational. Pérez de Miles (2011) remarks that Bakhtin and Freire's theories suggest that:

Voice is accomplished only when participants in dialogue can produce, rather than passively repeat, discourses. Voice is accomplished when participants play an active role in the creation of the discourse and co-author the text under consideration. To reiterate, for Bakhtin, language is dynamic and relational, imbued with new meaning when repeated in new contexts. (PÉREZ MILES, 2011, p. 15).

We can say that in our intercultural action, the students accepted to become authors when they broke the silence and accepted the challenge to dialogue. Both groups had no prior knowledge of the language of the foreign group, however, they had the determination and wanted to learn more about each other, and what the other had to say about their community and about their art.

According to Bakhtin, the fundamental elements for language analysis are the excess of seeing, the image, the portrait, the visual and verbal self-portrait, that is, one's own representation, the moment when the author becomes the person. When s/he responsively lets the self be affected by the narratives of others, and to approach their stories, life, and their artistic expressions in an aesthetic experience, are acts that can help us understand these narratives and expressions, as well as constitute us as subjects in our own experiences and contexts.

4 Theoretical-Methodological Perspectives and Authorship

Our theoretical-methodological perspective is grounded on a Bakhtinian ethical-aesthetic paradigm, proposed by Amorim (2004) and Axt (2011), which pervade ways of being, history, beliefs, and values unachievable on its totality. This perspective considers the subject of research and the authors of the theoretical background as partners in experimentation and in writing. The whole process is dialogue. The researchers, i.e., professors and students make use of statements coming from all directions, in an attempt to organize a new text, challenging themselves to propose new and countless dialogues with other new interlocutors. Furthermore, our thoughts and beliefs are crossed by many voices, arising from different fields such as philosophy, social sciences, critical theory, art education and language studies. The encounter with the Other is chance to encounter one's self. In Bakhtin's words,

Everything that concerns me, beginning with my name, comes from the external world into my consciousness by the mouth of others (my mother etc.), with their intonation, in its emotional evaluative tone. At first, I become aware of myself through the others: from them I receive the words, the forms, the tone for the formation of the first notion of myself. (BAKHTIN, 2011, p. 374).

Our participation, online and in person, in the mediation process, was based on these assumptions, as stated above. In the analysis phase of our work, we revisited the data registered on Moodle, which took us to the first interpretations. As a platform, Moodle gives us a misleading impression of full control, because it has the characteristic of quantitatively reporting posts, schedules, amount and types of access of all the involved and registered participants. The data certifies that there was some kind of interaction with the VLE/Moodle. However, these numbers do not tell of the qualities of interactions that matter to this research: verbal-audio-visual dialogues produced between the subjects involved in the process.

5 UF-Brazil: Video Letters: Dialogic Utterances

The utterances of the authors-creators expressed on the video letter from the Brazilian group³ and on the 11 video letters⁴ from the USA group, and the posts registered in the Moodle forums after the video letters were published, are the object of our analysis. We are interested in the processes of subjectivation that involve the ways by which notions of identification are produced, i.e., who we think we are and how we live in the world. We looked for these

³ Available at: <<https://www.youtube.com/watch?v=L12eIXdaYFg>>. Accessed: 2 Jun 2014.

⁴ Available at: <<https://www.youtube.com/playlist?list=PL3EtZOdXjuVG2OdcD4mFHcqdBk6s-Pfr>>. Accessed 6 Aug 2014.

Figure 2 – Frames from UF video letter, 2013.



Source: UF video letter

Processes expressed in the verbal-audio-visual statements, understood in this text as video letters and post in forums produced by the author-creator participants. Understanding that: "To work with the dialogical presupposition in research is [...] to consider multiple voices, in a tense relationship between them" (AXT, 2008, p. 98). Thusly, "[...] both the voices of the experimentation participants, as well as the voices of the theoretical background voices and the researcher-author, within a wider relationship of confrontation between the monological and dialogical force fields [...]" (AXT, 2008, p. 98).

As one of the professor who followed the production of the video letter from the UF-Brazil group in person, I could perceive some dialogic tensions/confrontations (visible as disagreements) among the group. The collective video letter was planned and discussed by the students, in person, in the classroom. Two of the students, Julia and Jeanne⁵ had professional technical knowledge about video editing, thus, they volunteered to do the final editing. The Brazilian students planned external footage and chose different scenarios in the city of Porto Alegre to create their scenes in order to compose the video narrative. Two of the students decided to produce the text that was going to be narrated in Portuguese, and chose to highlight a *gaucho* – a local *cowboy* accent. Another student was assigned with producing the English subtitles for the video. Differences over political positions inside the UF-Brazil group became clear during the final editing of the video letter, when disagreements came up about the message that the video should convey. When the video letter from UF was ready, two students expressed their disagreements with the final result.

Julia argued that, *the video images were not in dialogue with the narrated text*. Using a positive tone, Julia defended the idea that it was important to create a professional looking video that put together existing footage from popular videos about the city, with images available on the Internet, some of which included scenes depicting soccer games between the two most popular local teams. Moreover, she supervised the video clips filmed by the group itself, and tried to replicate visual language found in several of these videos – like the sequence of participants that walk towards the camera. Meanwhile, Elias, another student, defended a concept that he saw as more closely related to video art, including documentary-style photographic intakes with information about the size of the population, and the weather, which is often localized geographically. The group divided the tasks for creating the video. Elias was charged with creating the narration text for the video letter, and Julia was charged with editing. When they gathered the material together a dispute arose over the authorship of the video, not the author's signature, but a dispute over the conceptual content of

⁵ The names of the participants were replaced by pseudonyms in order to protect their identity.

the video, in other words, over who would contribute the most to the major intellectual and visual/aesthetic ideas of the video letters.

After this exchange, Elias left the classroom and sent me the following e-mail: *I was very disappointed with this group of professors/artists aspirants that do not want to position themselves as artist-educators, and find it relevant to talk about soccer in a video that has everything to do with a piece that has the potential to become an artwork. In the end, the only way that I can participate is like this, via Moodle.* From this point on, Elias stopped attending classes, and gave up participating on the online platform. The course was a blended course that required face-to-face and online participation. Unfortunately, Elias officially withdrew from the course.

The creative work consists in a struggle among statements to be inscribed in the world.

Bakhtin explained that in dialogue in the classical form of discursive communication, "[...] each reply, as brief as it may be, has a specific conclusiveness by expressing a certain position of the speaker that demands an answer, related to which it may assume a responsive position [...]" (BAKHTIN, 2011, p. 275). Elias demanded a responsive answer, and although he withdrew from the course his words, continued to echo in the classroom. One of the responses to Elias's position that was particularly productive was Juliane's (UT-USA) interrogation of the video's technical and formal qualities, and the choices that Brazilian students made in regards to content. Her queries opened up conversations among the students (although Elias was no longer in the class) that created opportunities to talk openly about issues in regards to authorship, artists intent, and the entanglement, ambivalence, and messiness that happens when multiple voices collide in dialogic tensions. In Bakhtin's words, "[...] anything that does not answer a question is devoid of sense [...]" (BAKHTIN, 2011, p. 381). The student sought to make sense, the dialogue among the student flowed through utterances that oscillated between answers and interrogations, asking in this way for further continuations of dialogic and aesthetic flows.

In sum, the video letters from the UF-Brazil group display a contemporary style of video production. Image speed and transition effects, enabled by contemporary computing programs, were used across the 5:12 minutes of the video. The appropriation of other videos already published on the Internet became a part of the composition, of the aesthetics of the new work. The authors-creators from UF-Brazil chose to introduce on their video letter, images about popular manifestations that occurred in the city of Porto Alegre. They presented a new image of the world that is in a new plane of existence that reverberate from the ethic to the aesthetic plane, insofar as they chose images that affected them and the world around them.

6 Authorship: The Centripetal and Centrifugal Forces of Appropriation

The video letter created by UF-Brazil students are examples of the culture of dialogism and appropriation, which are co-authored spaces in which images, sounds, and information are seen as available to anyone who wants to manipulate them. Bourriaud (2009) helps us to understand the contemporary style of this type of verbal-audio-visual production, when he writes about the use of new forms, which began to appear in the 1980's and 1990's. With the expansion of computers,

and the possibility of sampling and mixing of sounds, and appropriation of images, the use and manipulating of aesthetic forms were widened. The point is, that in contemporary times, "[...] the mixer became more important than the instrumentalists, the rave, more exciting than a concert [...]" (BOURRIAUD, 2009, p. 35). This is the type of authorship and co-authorship that Bakhtin theorized through his theory of dialogic communication. Every utterance is internally dialogic; it does not only expresses the particular position held by the speaker, communicates some particular objective content, but also always responds to the previous context and anticipates the listener's response. The video letters created by UF-Brazil students are examples of the culture of dialogic authorship and appropriation. The access and the possibilities of appropriation of images promoted by Internet and digital technologies, create possibilities and difficulties for the way authorship is established and negotiated (e.g., the dialogic tensions between Julia and Elias).

We understand our students' contemporary productions (re-mixes and hybrid works) as dialogical and unfinished works. The author/artist, with the help of the digital tools, narrates multiple times in the multiple voices that result from the images, sounds and texts previously produced. For instance,

Bakhtin's theory of dialogism posits that meaning is created and lived in the interstices of different texts, in authoring and co-authoring, in the threshold of the dialogic relationship between the speaker and the listener, the writer and the reader, the artist and the art interlocutor. (PÉREZ MILES, 2011, p. 55)

The posts by students in the *Moodle* and in conceptual ideas in the video letters may be considered as processes of authorship and co-authorship. These creations parallel cyber culture, whereby the original post and comments posted by blog readers are considered as much a part of the work as the original text.

The post below shows some questions that resulted from watching the video letters, for instance, Juliane a student at UT in the U.S. stated the following:

I really enjoyed watching the images of your city and reading the carefully prepared text that introduced your country to us. It was clear that you were very thoughtful in your inclusion of certain information and images, particularly, about the protests in relation to the World Cup Football event and difficulties with traffic. You could have only showed us positive aspects of your city, but you chose to include some of your "concern, anxiety and uncertainties." This is a very realistic view of your city and the environment in which you are working, and as you say, a motivating factor in artistic production. (Juliane, UT, 2013)

We understand the video letters as creative events. As works of art, the qualities of video letters are that they are non-systematizable, singular, responsive, and deserve participatory answers (Emerson, 2003). According to the Emerson (2003), the condition that makes all of these attributes

possible is the exteriority. The finished and published video letters are not yet ready, as they are created to demand consciousness and authorship from the interlocutors.

7 UT-USA Video Letters: Dialogic Resonances

The group from UT in the U.S. used the strategy of production of individual video letters. Among the 11 video letters published and addressed to the UF-Brazil group, it is possible to categorize some constants such as: the town square; the university campus; art spaces and public art works; the use of Google Maps images, personal narration about collections and hobbies, and subtitles and songs chosen to be included in the videos. The narrative constructions are nevertheless differentiated in 5 of 11 video letters. In these videos, the students start a free-style narration in front of the webcam of their computer and then take the viewing partners for a tour around their home and their town. Each student enters a position as a second person, as an author-creator, as another in relation to the production itself. The video letters are works with a kind of openness, an invitation to an answer, which will perhaps invite in its turn, another response. Bakhtin (2011) notes that it is impossible to make decisions without considering other voices. We can thus understand that authors and coauthors produce more than works: they create "[...] dialogic resonances [...]" (BAKHTIN, 2011, p. 300).

The students sought to create social resonances, so that the video would make sense for the distant Other, in this case the UF-Brazilian students.

Figure 3 – Frames of the video letters of UT 2013.



Source: UT video letters.

This cycle of invitations and answers could be understood as Bakhtin's concept of resonances. Invitations and answers occurred in the video letters, and later as discussions in the forum. The video letters are open by the multiplicity of meanings of readings and interpretations. For example, Valter (UF-Brazil) wrote to Alana (UT-USA) and commented:

Alana (UNT-USA) responded the following:

Your video is special, mainly because you have exposed your concerns, which are not so different from ours in relation to our teaching profession here. In fact, all teachers (in free public schools, which are the majority) suffer from low wages, violence in schools, and lack of adequate infrastructure. Furthermore, we, the teachers, also suffer from the devaluation of our disciplines over other fields of study, that is, we suffer the same ills as you. One bright spot that we have here is that the federal government recently passed a law, mandating the teaching of Visual Arts, Theatre, Music and Dance, but unlike the U.S. (I believe), here laws do not work in practice. We have to fight hard to get them fulfilled. I'm astounded by the account of the crisis in education in your country. And I wonder how the elementary school? Do you have free public schools? ... and other things that you can tell me. I was very interested in your vision and reflection on our area

The authors of these statements assume an active and evaluative position in a concrete situation of communication, which renders an expressive intonation to the utterance. "Meaning is re-reviewed in each new context, according to Bakhtin's theoretical approach, in an infinite and endless dialogue between author subject and reader subject. This is a true process of co-creation, or co-authorship, in which no meaning dies [...]" (BIAZUS, 2001, p. 60). The content in the utterance is the network of relationships, which axiologically transcends the material. It is that which is beyond the work as a material object, to give place to work as an aesthetic object, object rooted in history and culture, permeated by meanings and values.

Further, the textual creation set out by the video letters can be understood as a construction of meaning, through utterances such as:

Kristy (UF-Brazil): Thank you for the bike ride! [...] Your video made me think about the potential of different things happening at the same place. Here at our University Campus it is fragmented. The Arts (Music and Visual Arts) occupy a building outside the Central Campus. But in the Central Campus, there are two small rooms for ceramic and sculpture. [...]. Our common spaces are limited, and at the Institute of Arts, there are just small halls connecting the classrooms. [...]. The concern with urban mobility and occupation of public spaces has motivated significant discussion and demonstrations of the residents in our city.

Based on the utterances published in the platform forums, it is possible to observe the responsive position or co-authorship in the process of creating meaning from the video letters. The individual voices expressed in the video letters show subjective and responsible connotations, the student's voices include their individuality and at the same time the type of dialogic responsibility that influences the perception and understanding of another person's dialogues and worldviews.

Therefore, it is possible to understand that the creative process developed by the participants in our research, include a multiplicity of contexts, which constitute the dialogic process itself (BIAZUS, 2001). Furthermore: "In the same way that a dialogical process of co-creativity is established considering comprehension, we understand that a process of co-authorship is established, as well, as a hybridization in creating while in interaction with technological devices" (BIAZUS, 2001, p. 59). The co-authorship highlighted by Biazus may be appreciated in the flow of texts in the forum after UF students saw the video letters from UT. The students from both groups discussed through short visual and verbal comments that quilted together with each following message.

8 Final Consideration and Implications

Access to the Internet, digital technologies, and virtual learning platforms benefit the society at large, but this widening of conditions of learning, of accessing and of exchanging also requires greater ability to select and produce coherent and stable, albeit provisory, meaning. The considerations brought by Bakhtin about the interactions between peoples' utterances, in his theory of the unfinished dialogue, and the polyphony of texts and utterances, incite us to experiment with modes of dialogue in the digital world. Bakhtin broadens and re-dimensions dialogue and polyphony towards the emergence of multiplicity of dialogic (i.e., agonistic) viewpoints and revisions the concept of interactions with the Other.

We sought in this research to broaden the dialogue between the pre-service art teachers, challenge them to create practical and innovative methodologies that incorporate the use of Information and Communication Technology (ICT), and the exchange between different subjects that constitute a geographically distant Other (in the case of this study, the students from the partner university).

We believe that experiences like this one, can contribute to studies about online education by stimulating the participants to be researchers and not merely task executors, thus exploring their human, cultural and technological potential. We can say that the opportunity to participate in the AprenDi 2.0, incited the students from both universities to search for images, sounds, expressions, languages and forms to produce meaning through verbal-audio-visual texts in the video letter narratives According to Bakhtin, before we participate in aesthetic activity, we participate first, in ethical negotiations. In this collaboration, the students become authors-creators in the process of generating the video letters and co-authorship happened when interlocutors answered responsibly or dialogically to agreements and disagreements within their own context and life and in connection to their collaborators.

Bakhtin proposes that the word lives in the encounter of the other's words. The encounters of the Brazilian professor with the U.S. students and U.S. professor with Brazilian students, a few months after the project's conclusion, promoted dialogic resonances of the others' words, discourses were updated; new meanings were built and asked for completeness. This is our aesthetic instinct, according to Bakhtin. The meaning of totality is always assigned in different ways to each subject that completes it (EMERSON, 2003).

In each encounter, between professors and students, the meaning was renewed. Images and words from the online encounters were updated and resonated with every encounter. For Bakhtin,

and for the authors of this text, the Other is always capitalized because without her or him the *I* does not exist.

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Adetty Pérez Miles – Universidade do Norte do Texas, Denton, Texas - Estados Unidos. *E-mail:* adetty.perezmiles@unt.edu

Katyuscia Sosnowski – Universidade Federal do Rio Grande do Sul, Porto Alegre, BR-RS. *E-mail:* kaluhe@gmail.com

Maria Cristina Villanova Biasuz – Universidade Federal do Rio Grande do Sul, Porto Alegre, BR-RS. *E-mail:* mcbiazus@gmail.com

Identities of art education in contemporary India: Reality, Rhizome and Assemblage

Identidades da Arte Educação na Índia Contemporânea: Realidade, Rizoma e Assembrage

Manisha Sharma

Abstract: In this paper, I present an understanding of art and visual culture education in India in a framework that employs Deleuze and Guattari's theories. I place this research study in context of contemporary trends in education policy and political climates in India. I suggest that research on understanding art education practices in emerging geographies be conducted with a view to gain a cohesive social understanding, rather than isolated views on curriculum and pedagogy, with pre-determined understandings of what art education is, and what it does. The paper is structured in the following manner: After setting a context for this paper, I provide an overview of the study itself. I then describe the development of my own study exploring the identity of Indian art education and art educators using a hybrid lens of Vedanta philosophy and Deleuze and Guattari's theories of rhizome and assemblage. Explaining these concepts, I illustrate an application of this theoretical lens towards reading art education practices both of my research participants, as well as of developments of art education in contemporary India. This paper thus offers a strategy to conduct research in art education employing a rhizomatic approach to structuring research, and analyzing data using the concept of assemblage. I make these suggestions in order to make multiple experiences and voices within the research relevant and respected, especially when read in international and global contexts.

Keywords: Art. Education. Deleuze. Guattari. Rhizome. Assemblage. Vedanta. India.

Resumo: Neste artigo, apresento uma compreensão da arte e da educação da cultura visual na Índia, em um modelo que emprega as teorias de Deleuze e Guattari. Situo esta pesquisa no contexto das tendências contemporâneas das políticas educacionais e do clima político na Índia. Eu sugiro que a pesquisa para compreender as práticas da arte educação em geografias emergentes sejam conduzidas com uma visão de uma compreensão social antes do que, em vez que os pontos de visões isoladas no currículo e pedagogia, com entendimentos pré-determinados do que a educação artística é, e o que ela faz. O artigo está estruturado da seguinte maneira: Depois de definir um contexto para este artigo, eu forneço uma visão geral do próprio estudo. Descrevo o desenvolvimento do meu estudo explorando a identidade da arte-educação Indiana de e arte educadores usando uma lente híbrida da filosofia Vedanta e as teorias de Deleuze e Guattari sobre rizoma e agenciamento. Explicando estes conceitos, eu demonstro esta lente teórica para ler as práticas de ensino de arte tanto da minha pesquisa quanto dos participantes, bem como a evolução da educação artística na Índia contemporânea. Este artigo, portanto, oferece uma estratégia para conduzir pesquisas em arte-educação empregando uma abordagem rizomática de estruturação e análise de dados, utilizando o conceito de agenciamento. Eu apresento sugestões, a fim de fazer várias experiências e vozes dentro da investigação pertinente e respeitados, especialmente quando lida em contextos internacionais e globais.

Palavras-chave: Arte. Educação. Deleuze. Guattari. Rizoma. Assemblage. Vedanta. India.

1 Creating Context

The world of art, culture, and education in India is, in this current time, in a state of flux and evolution. Sixty-seven years after Independence from British colonial rule, Indian¹ politics and economy – and consequently policies – appear to be at a significant point of being reviewed, re-examined with a view towards revision. This includes policy revisions in both art and education. Soon after gaining Independence, India adopted a policy leaning towards economic socialism with a strong nationalistic frame of mind and an ambition to become an industrialized nation. This agenda was reflected in the uniquely Indianized², modern artwork and art education imparted in schools, and the altered but continued adoption of the education systems inherited from British India. By the early 'nineties, India was increasingly modernized, industrialized and somewhat urbanized. Identified as a developing nation the forces of globalization led India to racing towards capitalism with an increasing visibility of the influence of North America in industry, the art market, and visual culture. Subsequently, discourse on the directions Indian education need to take, including those in art and culture, have significant argument and debate for and against *Indianization* of education and culture in contemporary India. This debate has become a tug of war towards biased ideas of tradition and modern, especially in translations in education and culture. In May 2014, the Indian democratic republic of India voted into government a political party with a strong nationalist agenda that promises to emphasize *Indian culture*. This development has brought into focus hopes/fears about the interpretation of *Indianization* in Indian art and education – In curriculum, pedagogy and policy. These changes, along with increased investment into arts and culture education, and arts integrated education in public and private programming raise the need to examine and understand the nature and identity of art education and of art educators in contemporary India. As an indication of the rising interest, globally, New Delhi India plans to host a Regional Congress of the International Society of Education through Art (InSEA) in 2015, presenting self-identified perspectives of the developing form(s) of art education in India. It is in the context of this scenario that I present one strategy to examine the complex and layered world of art education in India – or as I shall refer to it in this article - Indian art education.

2 A synopsis of the research study

In a case study located in two urban centers in India – one in the central north, one in the south – I posited that the identity of contemporary Indian artist educators and consequently Indian art education may be understood as assemblages of (1) socio-cultural experience, (2) ideological influence, and (3) of disciplinary transgressions into pedagogical borderlands (SHARMA, 2012). To construct this particular study, I employed a *conceptual framework* of ontological hybridity that folds ideas Indian *Vedanta* philosophy, such as karma and reincarnation, onto concepts of Deleuze and

¹ Throughout this article, the term *Indian* refers to things pertaining to India.

² Adapted for Indian contexts.

Guattari, such as assemblage, rhizome, and space. I did this in context of developments in curriculum and pedagogy in Indian art education on disciplinary and social levels. I place my research within the discourse of postcolonial globalization theory, exploring the concept of ambivalence in relation to identity. In this qualitative case study, I conducted a hybrid methodology of narrative inquiry and grounded theory. The data and consequent analysis were based on the following three perspectives:

- 1) I interviewed seventeen art educators in India traversing several arenas of practice such as K-12 and higher education, community, classroom, and studio-based practice, and disciplinary boundaries of art, design, and art history. In these interviews, I gathered their perspectives on the meaning of the term art education in India, their practice, objectives and vision, and the structures available and lacking in support of their practices. My own story was included in the analysis of the narrative.
- 2) I reviewed published literature on these questions, to insert the perspective of researchers, administration and policy-makers, and to see where and how the views and needs of the field that are being published in art magazines, journals, and official reports matched up with the voices of grassroots practitioners.
- 3) I reviewed curriculum documents in Indian art education, both suggested and in-use, to examine their place in the narratives being revealed in this study. I wanted to see how the tone of the curriculum harmonized or was in dissonance with the voices in the interviews and in the published literature.

Rather than presenting the narratives emerging through the performance of grounded theory as separate and disconnected, I engaged the personal narratives of the interviewees in a fictive dialogue with each other to illustrate the nature and possibility of viewing data and hence knowledge as assemblage. Thus my analysis is based on the narratives of my participants and I. In performing rhizomatic structuring and analysis of data, I identified 3 distinct emerging narratives through which I make my interpretations: these are (a) narratives of learning, (b) narratives of teaching, and (c) narratives of ideology. These three narratives emerged as I layered the composite voices of the participants speaking of their practice, with articulations of contemporary policy and curriculum developing in Indian art education. In analyzing the narratives that emerged from my data in the study, I was able to identify three assemblages that might represent the identity in Indian art education – a reality or truth that is not quite a sliver, yet not quite the whole of its reality. These assemblages are: (1) An assemblage of enunciation, (2) A machinic assemblage of social organization, and (3) A machinic assemblage of disciplinary organization. As such, these narratives and assemblages do not pretend to represent Indian art education as a singular narrative, nor a singular uncomplex entity. Rather, this identity is a multiplicity, unknowable yet knowable when what it is, is understood in context of what it does, or can do, and seen as ever evolving towards a cohesive core where it might hold awhile before breaking into other emergent selves.

3 Vedanta, and Deleuze and Guattari: Reality, rhizome, and assemblage in theory.

Reality

Vedanta philosophy³ proposes that Reality or a primordial state of existence is paradoxically full of an infinite emptiness. In Sanskrit, this might translate to *shunya* or *shunyata*, which in mathematical terms is known as zero or zero-ness. However, like the mathematical zero, *shunyata* does not equal nothingness in that it does not indicate non-existence since it is fully of energy and consciousness. It is known to be, even as absence. This Reality or singularity is unknowable because it is masked and covered by multiple, infinite manifestations or forms of this energy and consciousness expressed within space-time, which in itself is unknowable in the present (state of our knowledge). In Sanskrit and hence Vedanta, there is no one word for infinity. It is expressed in various ways based on context, such as without beginning or without end. In this belief that Reality is unknowable, what *is* can be understood only in context of what else is, or what is not. Opposites are understood not as polarities but as two aspects of the same coin and *maya* (illusion) of opposites is created only through language and illusory, temporal manifestations of form. It is only in transcending this *maya*-filled space-time of our own minds that we can experientially know this Reality. Reality is thus based on interpretation. It can be shared, expressed, and explained based on experience but it cannot be known by sharing because interpretation involves language and form mediated by space-time.

According to Vedanta, God/Truth is pure consciousness: a sustained state of knowledge of this full-empty singularity and each manifest form has this pure consciousness or Godhood within them. It is through focused and consistent meditation that we become able to see these temporal-spatial manifestations of unknowable Reality. It is in seeing them as such, instead of as Reality itself, that we are able to see through and beyond them, thus coming closer to Reality itself. It is also proposed that this knowing can be achieved only through a combination of logic and rationale with intuition or instinct. (MOORE; RADHAKRISHNAN, 1967, VIVEKANANDA, 1999)

From a western perspective, and more specifically in Deleuzoguattarian terms, we might conceive of this singularity as being not unlike the cohesive core of a rhizome and the formal temporal-spatial manifestations as assemblages.

Rhizome

To read Deleuze and Guattari's explanation of the rhizome, is to read the metaphor of the tree and the rhizome. The tree is linear, vertical, finite, and hierarchical. It is genealogical, is a tracing of what exists, has beginnings and endings, and *is* a product. The rhizome is lateral, has lines, and is infinite, symbiotic. It is anti-genealogical, is a mapping, has middles or bridges, and is a conjunction in a process of becoming. The tree is a flowchart, the rhizome a network. The tree displays unity

³ Vedanta is a branch of Hindu philosophy, based on the texts collectively called the Vedas, traced back to 1500 C.E.

in having a central trunk, although its many branches might indicate a pseudo-multiplicity. The rhizome has no center, only points of departure; It is multiplicity (DELEUZE; GUATTARI, 1987b). A rhizome rejects an essential meaning. It "[...] ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences and social struggles [...] there is no speaker-listener...or homogenous linguistic community [...]" (DELEUZE; GUATTARI, 1987b, p. 6-7). In this emphasis on the non-essentialist, one might point out the difference between Vedanta and Deleuze-Guattarian philosophy. However, I argue that in interpreting the idea of knowing Truth/Reality as experiencing in the now, the larger Reality being unknowable, the essentialist core of Truth or Reality can be read as akin to the rhizome core, that may be shattered (in an essential meaning) but does not end. Rather it begins again with one of the old points of departure or lines of flight, flight here signifying escape as well as leaks and flows into different directions and forms. In applying this conceptualization of the rhizome while constructing my own research study, I looked to the multiplicity within the narratives of the participants in my study, including myself to examine how I might draw out multiplicities within a narrative, to understand the truth of that narrative, and to see it within a whole having many connections, but without reducing it to an essentialist story. This quest led me to identify the concept of assemblage as an apt strategy.

Assemblage

As with most of Deleuze-Guattarian ideas, the concept of assemblage, translated from the French term *agencement* focuses on "[...] the process of arranging, organizing, fitting together [...]" (WISE, 2005, p. 77). The idea of assemblage does not assume predetermined pieces that would be put together in a preconceived structure. Nor are assemblages random collections of objects or notions. Rather, any assemblage has context and function. It is a cohesive structure because it can do something. Paraphrasing Deleuze and Guattari, Wise summarizes that we cannot know what an assemblage is till we know what it can do (SHARMA, 2012, p. 26-35, 40-45, WISE, 2005, p. 78). Assemblages may be understood as machinic assemblages, or territorialized collections of meaning where the elements of the assemblage include the qualities present in the assemblage, along with its function (i.e, what it can do). Assemblages can also refer to systems of signs and semiotic systems that Deleuze and Guattari call *collective assemblages of enunciation* (DELEUZE; GUATTARI, 1987a) that might include words and meaning, objects, feelings, affects and patterns: in short, signifiers. They are not wholes, which are unitaries that Deleuze and Guattari reject. Instead, they present the concept of assemblage as a metaphor for contemporary and future societies, describing a regime of assemblages that are connected to each other and affect each other in a continuous machine of control and desire and the relinquishing or breaks in them. In application of Vedanta philosophy, I only come closer to an experiential understanding of Indian art education through an identification of the assemblages reflected by spatial-temporal influences that cover and surround it. In sharing my view or experience of such assemblages, I contribute to the discourse attempting to clarify the field; in seeing what art education does, and in the ways it is experienced, we can move closer to explaining and seeing what it is. In the next section I describe my use of Deleuze-

-Guattarian concepts of rhizome and assemblage in the structure and analysis and interpretation of data in this research study.

4 Vedanta, and Deleuze and Guattari: The role of rhizome and assemblage in understanding a reality of Indian art education

As I explained earlier in this paper, I recognized that a rhizomatic approach was necessary in order to grasp a true understanding of the multiplicity of contemporary Indian art education even in a rather specific case study. In clarifying my data rhizomatically, I identified three narratives of learning, teaching and ideological construction, through the process of seeing the identity of Indian artist educators as assemblages of spatial-temporal practice, presented in the form of composite characters, namely *Vidya*, *Shakti*, and *Neeta*. In defining these three composite forms or assemblages, I illustrate my understanding of how artist educators in India map their practice of learning and teaching art across striations of disciplinary practice marked by institutionalized programs. Identifying these assemblages of identity and seeing what narratives emerged from these assemblages, individually and across the individual assemblages was a rhizomatic process of observation, organization, analysis, and interpretation.

My ontological inclinations towards Vedanta-centric aesthetics became manifest as I visualized personifications in the form of composites of the data. In Vedanta, the meaning and function of a deity, and the aspect of philosophy it explains, is entwined with its form and iconography; in this it is a visualization of data. I visualized my data in the form of characters that were composites or assemblages of these patterns. These composites allowed me to build emerging narratives in a rhizomatic analysis of data forms positioned in dialogue with one another. To briefly elaborate, the name *Vidya*, in Hindi, means knowledge. This fictional character personifies the voices of the senior teachers I interviewed and as a composite character reflects a pattern in the professional journeys of the participants that focuses on experience. The name *Shakti* is synonymous with power and action. She is a composite of the junior and novice teachers and reflects another professional path that focuses more on possibilities. *Neeta* is a modification of the Hindi word *Neeti*, which refers to disciplinary rules and boundaries or alludes to those working within rules and boundaries. This third composite character focuses more on effects of policy and institutions. In naming these composite characters, I acknowledge the three categories of narratives they reflect: learning (*Vidya*), teaching practice (*Shakti*) and defined ideological spaces (*Neeta*). Looking at my data rhizomatically led to a simultaneous process of analysis and interpretation. As meaning emerged in the form of assemblages, certain narratives emerged more strongly than others, allowing a picture to emerge of who Indian art educators are, and in their practice, read through multiple lenses, what they do, and envision. This, in my mind, lends a stronger sense of truth to the emergent narratives and the assemblages.

Conceptualizing these composites as personifications of their perceptions of the visions, motivations and scaffolds of their pedagogies, enabled me to present specific portraits or assemblages of Indian art education: a picture of how it functions and connects with and within its various ele-

ments, such as spaces and places of disciplinarity, policy and curriculum, pedagogical development, socio-political and economic ideologies and histories, and the effects and affects of artist educator identity. This scrutiny has led me to observe that we as artist educators, Indian or otherwise, might be perceived as migrants across striated spaces of discipline. As migrants, we choose locations in which to settle in order to be validated, when instead we could re-think our identities as nomads moving across a smooth disciplinary space who work affectively across these spaces, comfortable in our ambivalence and our borderlands. In this research I read a dialogue on the fostering and furthering of art and arts-based education. Art education in this meaning is alive and well in contemporary India, just not necessarily as licensure programs for artists. In a drive to professionalize the field, organization is in process to put policy and curriculum into place towards more arts in education, arts-based education and arts as cultural and heritage conservation. Although these perspectives on policy and curriculum and research directions act as valuable counterpoints and balances towards a more complete picture, my focus remains on the experiences of the artist educators since their insights, experience and development remain largely invisible in a rich range of developments in the various interpretations and visions of art education in India. Deleuze and Guattari's concept of assemblage suggests that when folds (in and between assemblages) cannot be seen, objects seem to emerge from a void. In such cases, it becomes difficult to see them as cohesive, to find contexts and functions that might be reterritorialized. Without folding the narratives of policy and curriculum in art education onto the narrative of artist educators themselves, an assemblage of identity could not emerge. In finding these narratives, I could identify three assemblages of identity. The first is an assemblage where signifiers indicate self-consciousness of postcolonial markers of identity of the artist educators and consequently of Indian art education itself. I believe this to lean more towards the axis of enunciation described by Deleuze and Guattari. The second and third assemblages, which are assemblages of disciplinary and social organization respectively, indicate, in different ways, existing striations in Indian art education in its disciplinary and socio-cultural contexts and how folding the smooth space of artist educator practice can become an identity of *puissance* rather than of invisibility.

5 Conclusion

In context of Indian and global art education, the concepts of assemblages of identity and hybridity of ontological views that unfold in this research encourage and enable a de-centering of uncritical deference to rooted notions of tradition and culture that influence future directions of discipline, nation, expression in pre-determined ways, subverting hierarchical ways of thinking. They also present an other way of understanding reality without positing the *other* as opposite or hierarchical but as affect, opening up channels of understanding and creative conceptualization. I present this study at a relevant time in history where art education in India and other nations in the developing world are looking to create structured programs and are ready to share stories of research and practice while looking to curriculum experts. The strategies of structuring nation-specific identities of art education presented in this study could help us as a community of artist educators, to think not only

about what we seek to learn from *other* and *new* practices, across space and place, but also about how we present our cultures of pedagogy and artistic cultures to and within the dominant discourses. It is my hope that this study will lead to more nuanced ways of asking about and responding to questions of what art education is like in India and in *other* cultures, as well as in thinking about what is it that art educators do, not only internally but also across cultures and disciplines.

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Manisha Sharma – Universidade do Arizona, Tucson, Arizona - Estados Unidos. *E-mail:* msharma1@email.arizona.edu

Arte Educação Para a Cidadania: emergência de um discurso político para a arte educação no ensino formal em Portugal e na Europa

Art Education and Citizenship: emergence of a political discourse in formal education in Portugal and Europe

Teresa Torres Eça

Abstract: The article starts from two key documents to discuss curricular discourses of art education in Europe: the 2009 European Report of the Education, Audiovisual and Culture Executive Agency and the 2013 Report of the Portuguese National Council of Education about media education. The discussion points out the increasing disinterest in critical education and claims to a more committed role of art education in the curriculum of public schools for more democratic educational systems.

Keywords: Art education – Curriculum. Citizenship education. Digital literacy.

Resumo: Parte - se, neste artigo, de dois documentos chave para discutir discursos curriculares de arte educação na Europa: o Relatório europeu da *Education, Audiovisual and Culture Executive Agency* de 2009 e o Parecer do Conselho Nacional da Educação de Portugal, emitido em 2013 sobre a educação para os mídia. O cerne da discussão aponta para o crescente desinteresse pela educação crítica apelando para um discurso mais comprometido sobre o papel da arte educação no *curriculum* das escolas públicas para uma oferta educativa verdadeiramente democrática.

Palavras-chave: Arte educação – Currículo. Educação para a cidadania. Democracia – Literacia digital.

1 Educação

Educação e aprendizagem não são sinônimos. Por educação normalmente entendemos sistemas normativos; de formatação, de consciencialização e de desenvolvimento de capacidades de ser, estar e agir com vista ao desenvolvimento harmonioso do indivíduo e da sociedade. Normalmente entendemos o conceito 'educar' como uma oferta, uma relação entre pelo menos duas pessoas, onde existe um processo facilitador para ajudar a desenvolver o que há de melhor em cada um.

A aprendizagem não é uma oferta, é um processo pessoal de aquisição de saberes durante o percurso da vida, estamos sempre a aprender em todo o lado e com tudo o que nos rodeia. Apren-

dizagem, sendo um processo autoregulador, não responsabiliza nenhuma política ou comunidade, é um processo de procura individual. Aprender é tão natural como respirar e a nossa sobrevivência como espécie depende do que aprendemos através de experiências vividas e das nossas capacidades de manipular informação. Mas, a nossa sobrevivência como sociedade e como planeta depende dos processos educativos que temos, tendo a educação um papel “[...] ético na compreensão planetária [...]” (MORIN, 1999, p. 83). Segundo Morin, o objetivo essencial da educação deveria ser “[...] civilizar e solidarizar a terra, transformar a espécie humana em verdadeira humanidade [...]” (MORIN, 1999, p. 83). A educação deveria ajudar os cidadãos a aprender uma “[...] ético na compreensão planetária [...]” (MORIN, 1999, p. 83) tornandose aberta à diversidade e procurando cimentar a cidadania democrática.

A sobrevivência do nosso planeta habitável para seres humanos e outras espécies, hoje mais do que nunca, depende da educação que estamos a proporcionar aos indivíduos, quer sejam, crianças, jovens ou adultos.

No entanto, na prática, os sistemas educativos formais, tais como o ensino nas escolas públicas desde o ensino fundamental à universidade, estão quase sempre associados a valores de mercado e não a valores de conservação do planeta e das espécies. Neste século, estes sistemas educativos formais parecem estar associados à competição mercantilista de curto prazo e não ao desenvolvimento harmonioso do ser humano e do planeta a longo prazo. Na verdade, até o termo *educação* está cada vez mais em desuso. Ângela Saldanha, na sua tese doutoral *No Caminho Para Casa*, refere que em documentos europeus chave como o *Memorando Sobre a Aprendizagem ao Longo da Vida* (COMISSÃO DAS COMUNIDADES EUROPEIAS, 2000) o termo aprendizagem é referido 17 vezes e o termo educação é apenas referenciado uma vez. Ângela escreve:

Os perfis dos alunos estão bem referenciados nos tratados europeus e na cimeira de Lisboa. A Europa tenta unificarse numa identidade própria e tenta acabar com as artes, humanidades, tudo aquilo que identifica os países. Os alunos vão para as ciências e as tecnologias para estarem aptos a trabalhar em toda a Europa. Perdemse as identidades e os valores alteram-se, perdendo ou alargando as raízes. (SALDANHA, 2014, s/p.)

Este comentário de uma jovem investigadora em educação artística de Portugal põe o dedo na ferida atual da dicotomia global/local. O fator globalizante mercantilista das sociedades leva à perda de identidades e de valores locais e humanitários defendidos pela educação progressista que apontava, no século passado, para a educação para a cidadania. Essa perda de identidade e de humanidade é acentuada por diretrizes centradas nas competências de mercado, em sociedades que só valorizam o dinheiro como fator de sucesso e se regem apenas por bitolas de um sector bancário que regula toda a política no mundo. Nesta visão neoliberalista do mundo a educação para a cidadania crítica, progressiva e democrática não tem lugar. Apenas interessam aprendizagens muito específicas para que os consumidores adquiram competências e literacias eficazes na produção, transação e consumo rápido de bens materiais independentemente das consequências ambientais desse consumo.

No final da primeira década do século vinte e um, em Portugal viviase ainda um entusiasmo crescente pela educação como fator de transformação social, influenciado por pensadores como Selby, Freire, Morin e Delors. Pensavase que o acesso ao conhecimento, a melhoria dos problemas universais, a total integração na sociedade moderna, passaria necessariamente por uma educação mais global (SELBY, 2002), atenta a fenómenos de exclusão, e à inclusão de uma educação para a cidadania e aprender na cidadania. Assim, a educação deveria "[...] ajudar a compreender o mundo e o outro, a fim de que cada um se compreenda melhor a si mesmo [...]" (DELORS *et al.*, 1996, p. 50).

A nível de investigação em educação, estes discursos continuam ainda vigentes na área das ciências sociais e formação de professores, por exemplo, na tese de Ilda da Purificação Freire Ribeiro, defendida na Universidade do Minho em outubro de 2010, a doutoranda advoga:

Acredítase que o renovado papel da educação requer uma formação profissional que contribua para o elevar do nível educativo de todos e para a proliferação de cidadãos capazes de participarem activamente num projecto comum a todos os cidadãos. Ora, é aqui que confluem a educação e a cidadania, fazendo emergir a necessidade de uma educação para a cidadania em ambiente escolar. (RIBEIRO, 2010, p. 440)

2 Experiências

Certo! Podemos sempre continuar a ter discursos utópicos, devemos sobretudo continuar a ter atitudes utópicas para combater a depressão generalizada pelas consequências do neoliberalismo económico na educação. Mas convém estar conscientes do enorme fosso que existe entre discurso e prática educativa. Para Jorge Larossa, ao largo de toda a nossa travessia

[...] pelos aparatos educacionais, estamos submetidos a um dispositivo que funciona da seguinte maneira: primeiro é preciso informarse e, depois, há de opinar, há que dar uma opinião obviamente própria, crítica e pessoal sobre o que quer que seja. Com isso, nos convertemos em sujeitos competentes. (LAROSSA, 2002, p. 21)

Mas, dar opiniões sobre qualquer coisa, não é sinónimo de conhecer!!!! Com o ênfase generalizado na sociedade da informação e na celeridade das trocas de informação esquecemos que a informação por si só não é fonte de conhecimento. São apenas dados que podem ou não ser recolhidos, analisados, selecionados com vista a nos ajudar a melhor compreender um fenómeno, conceito ou situação. Na verdade temos modelos educacionais perversos e acelerados que não valorizam a experiência como conhecimento, os aparatos educacionais que temos no ensino formal funcionam cada vez mais no sentido de nos tornar apáticos consumidores de informação, com ausência de qualquer paixão em termos de experiência do conhecimento verdadeiramente significante. E nesse contexto, sendo as artes um campo e conhecimento predominantemente emocional e experiencial, não existem muitas opções para as artes na educação no sentido da educação pela arte, ou seja o

acesso aos processos e produtos artísticos para todos. Apenas resta algum espaço, no que respeita o acesso ao ensino especializado da arte para uma elite, para a formação de artistas e fruidores de arte. Mas isso não corresponde ao sentido da educação pela arte, que surgiu no pós segunda guerra mundial pela mão de Herbert Read, fundador do movimento de arteeducação no mundo, e que ainda hoje é proclamado pelos membros da Sociedade Internacional de Educação pela Arte (InSEA). Os membros da InSEA acreditam que a Educação através das artes constitui um meio natural de aprendizagem em todas as etapas do desenvolvimento do indivíduo, promovendo valores e disciplinas essenciais à formação plena, tanto a nível intelectual como emocional e social dos seres humanos de uma comunidade.

3 Arte Educação

A arte educação é um território entre fronteiras, apesar de se referir a um domínio do conhecimento único: a educação através das artes é suficientemente transversal para atravessar lugares diferentes de prática e teoria. Creio que se entendermos a educação , no seu sentido lato de preparação para a vida, as artes e o ensino através das artes sempre couberam nessa tarefa desde os primórdios da humanidade. A dança, a música, a poesia; a narração de estórias, a criação de imagens e de objetos nos mais variados aspectos e artefactos das artes visuais foram nas sociedades préhistóricas e continuam a ser, em muitas comunidades, meios educativos para as crianças, os jovens e os adultos entenderem e construirem as suas culturas e identidades.

A educação formal e informal, como as entendemos hoje, são fenómenos recentes na história da humanidade. Muito se tem escrito sobre os propósitos da educação formal que tende a instruir; treinar; preparar indivíduos para o mercado de trabalho; discriminar; nivelar; regular e normalizar sociedades em nome do progresso; igualdade de oportunidades e rentabilidade económica. Como estabelecemos no início deste artigo, desde o final da década de noventa do século vinte tem-se agravado cada vez mais o pendor economicista e discriminatório na educação. Vemos hoje nos sistemas educativos a supremacia dos campos da ciência e da tecnologia em detrimento dos campos humanistas do conhecimento que dificilmente são avaliados por sistemas nacionais ou internacionais de comparação de resultados escolares. Dentro dessa visão reguladora da educação, a arte educação tem um papel definido, na formação geral de indivíduos e na formação especializada. Esse papel é reconhecido pela maioria dos sistemas educativos (EACAE, 2009). Na formação geral dos indivíduos destaca-se a educação para a arte, no sentido de formar públicos capazes de compreender para fruir e ou consumir objetos culturais, tais como obras de arte, imagens, filmes, vídeo-jogos, música, etc. Na formação especializada destaca-se o ensino da arte para formar produtores culturais capazes de trazer benefícios económicos , tais como por exemplo os profissionais das chamadas indústrias criativas .

O discurso dos arte educadores, no entanto, centrase sobretudo na contribuição transversal da arte na educação, na sua capacidade de desenvolver educação para a paz, para a cidadania, para a educação sustentável devido às características únicas dos processos artísticos que facilitam a exploração de inteligências; apetências e capacidades multidisciplinares. Segundo *Eurydice*, base

de dados sobre sistemas educativos europeus, os objetivos gerais da arte educação são, em geral, bastante semelhantes entre os países europeus: todos ou quase todos os países mencionam “*habilidades artísticas, conhecimento e compreensão*”, “*apreciação crítica, apreciação do património cultural*”, *expressão individual/identidade*, “*diversidade cultural e criatividade*” como objetivos. Segundo a *Education, Audiovisual and Culture Executive Agency* (EACAE), na grande maioria dos países das Comunidades da União Europeia, a educação artística visa também o desenvolvimento pessoal e emocional, uma vez que promove habilidades sociais e realização pessoal através de experiências de prazer e satisfação (EACAE, 2009). No estudo da EACAE de 2009 foram abordadas algumas questões interessantes como a organização e os objetivos do currículo de artes, formação de professores, avaliação, participação de artistas profissionais, a utilização das TIC na educação artística, e artes como atividades extra curriculares . Abordaremos de seguida a primeira e a última questão à luz desse estudo.

4 Qual é o Lugar da Arte nos Currículos Nacionais da Comunidade Europeia?

Várias pesquisas têm argumentado que a arte educação tem um *status* relativamente baixo no currículo, tal facto foi também encontrado no recente relatório da InSEA sobre o currículo das artes visuais em 12 países¹ (MILBRANDT; EÇA; HSIEH; SHIN, 2014). Na Europa a arte educação pode ser agrupada e vista como um todo (o que acontece muitas vezes no ensino primário), ou como disciplinas separadas (o que acontece no ensino secundário). Normalmente existe mais oferta em educação das artes visuais e em Educação Musical do que nas outras artes (dança, drama) no ensino geral para todos os alunos. Em relação às outras disciplinas as artes ocupam muito menos tempo, excepto nos cursos vocacionais ou profissionalizantes das artes. Alguns países incluem o estudo do património e artesanato em seu currículo de artes obrigatório. Vários países também oferecem disciplinas separadas de multimídia, de história de arte e de arquitetura como parte do currículo (EACAE, 2009).

Segundo o relatório da EACAE (2009), em termos de tempo dedicado às artes, cerca de metade dos países europeus dedicam entre 50 e 100 horas por ano para as artes no nível primário e entre 25 e 75 horas por ano no nível secundário. No nível primário, este é certamente menos do que o tempo previsto para o ensino das línguas, matemática ou ciências. No nível secundário inferior, o tempo destinado a indivíduos de artes também diminui em comparação com as outras áreas. No entanto, existem variações consideráveis entre os países. Além disso, vários países permitem que as escolas tenham um currículo flexível dentro de um período de tempo mais longo que abrange dois ou mais anos, e outros dão às escolas autonomia para decidir a quantidade de tempo a ser dedicado a cada disciplina. Em termos de avaliação dos resultados dos alunos, em todos esses países – com poucas exceções – os resultados obtidos pelos alunos nas disciplinas artísticas tem pouco peso no seu sucesso escolar.

¹ Relatório elaborado por Melody Milbrandt, Teresa Torres de Eça, Kevin Hsieh e Ryan Shin apresentado na conferência mundial da InSEA, em Melbourne em Julho de 2014.

Quanto ao papel das artes nas áreas transversais, esse papel não é muito explícito nos discursos curriculares, embora na prática educativa as artes sejam as primeiras disciplinas a veicular valores e atitudes para a educação cultural a educação para a cidadania, a educação para a paz e sustentabilidade, educação sexual e educação para os mídia. Apenas cerca de um terço dos países incentivam essas ligações transversais. Quando esse incentivo existe, ele pode ser um objetivo de todo o currículo ou um programa transversal ao currículo específico (por exemplo, educação cultural), ou pode ser encontrada dentro do próprio currículo das artes. Em alguns casos, a promoção multidisciplinar e transdisciplinar é declarada explicitamente como um objetivo do currículo de artes.

Com o virar do milénio muitas das nossas crenças foram questionadas, a crise económica que se iniciou nos países do Sul da Europa e que parece alargarse agora ao resto do continente; os desequilíbrios políticos entre Este e Oeste; Oriente e Ocidente; fundamentalismos; nacionalismos exacerbados e crescente influência de movimentos intolerantes e beligerantes trouxeram um clima de instabilidade, de medo e de falta de esperança no futuro. Também a nível ambiental o que observamos hoje com o aquecimento global, os seus efeitos visíveis no Pólo Norte e nas alterações climáticas mundiais não nos pode deixar indiferentes, como arte educadores deveremos recolocar as questões da justificação da arte educação no currículo, e sobre a maneira como queremos veicular os conteúdos da arte educação face a temas transversais que se devem reforçar na educação.

5 Quais São os Objetivos da Arte Educação nos Discursos Curriculares Europeus?

Existe um considerável grau de acordo entre os países europeus sobre os objetivos fundamentais da arte educação. Considerase que as artes são importantes no desenvolvimento dos jovens para explorar habilidades artísticas e oferecer conhecimentos e compreensão das artes. A maioria dos programas educativos também aponta o desenvolvimento de apreciação crítica; compreensão da cultura, do património e diversidade cultural; expressão individual; e criatividade (imaginação, resolução de problemas e tomada de riscos). Outros objetivos comuns são as habilidades sociais e habilidades de comunicação através de variedade de formas de arte e mídia. Alguns objetivos como desenvolvimento de autoconfiança/autoestima; promoção da aprendizagem ao longo da vida através das artes; e identificação de talento artístico estão presentes em apenas alguns países. Nas orientações curriculares gerais podemos encontrar por vezes objetivos de aprendizagem gerais e comuns que podem ser ligados à educação artística e cultural, por exemplo aprendizagem sobre a herança e diversidade cultural, bem como o desenvolvimento de expressão individual (EACAE , 2009).

Nas conclusões do seu relatório sobre arte educação para o *Centre for Educational Research and Innovation* (OECD), E. Winner, T. Goldstein e S. VincentLancrin referem que os discursos sobre a educação artística, objetivos e impactos esperados, precisam ainda de muita investigação para serem demonstrados e validados (WINNER; GOLDSTEIN; VINCENTLANCRIN, 2013). Para este autores não está claro que exista um impacto direto da arte educação nos resultados escolares dos alunos nas outras áreas do saber. Também não me parece que essa questão seja fundamental para a arte educação, ou que seja de alguma maneira relevante. Winner, Goldstein e VincentLancrin (2013), embora não possam prová-lo, acreditam que o ensino das artes é fundamental porque:

As vidas das pessoas são infundidas com as artes enquanto ouvem música em seus iPods, lêm novelas, frequentam museus, assistem a peças de teatro e peças de televisão, assistem a espetáculos de dança, etc. Acreditamos que o bemestar e felicidade dos indivíduos será maior nos países em que as artes têm um papel de destaque nas nossas escolas, por causa do prazer inerente adquirida com as artes [...]. (WINNER; GOLDSTEIN; VINCENT-LANCRIN, 2013, p. 21)

E assim, os autores justificam os objetivos ligados à compreensão e fruição de objetos artísticos e culturais. Não me parece que seja uma justificação pertinente nem rigorosa e temo que em vez de reforçar o papel da arte educação nas escolas, declarações como estas apenas aumentam a precariedade da arte educação no currículo. No relatório os autores também falam da importância da educação das artes como meio para produzir consumidores de indústrias culturais e como meio para formar profissionais das indústrias criativas e de entretenimento. Declarações que estão em linha com a ideologia dominante dos construtores de currículo. No entanto, em última instância, e como razão maior para os objetivos da arte educação, os autores reconhecem que as artes permitem uma maneira diferente de compreensão, uma maneira que as ciências e outras disciplinas académicas não podem proporcionar. Porque as artes não funcionam com respostas certas e erradas, elas libertam os alunos para explorar e experimentar e são também um lugar de introspeção e de encontro de significados pessoais (WINNER; GOLDSTEIN; VINCENTLANCRIN, 2013). Esta última declaração é a que, na minha opinião, tem mais interesse para a permanência da arte educação no currículo para todos os alunos. As artes chamam a atenção para a nuance, a ambiguidade e a complexidade da vida. Ajudam as crianças e os jovens a aprender ideias e valores culturalmente importantes. As artes desenvolvem capacidades criativas e comunicativas construindo visões do mundo a partir de uma reflexão consciente sobre valores espirituais, estéticos, morais e cívicos.

6 Literacia Digital e Educação Artística

Nesta parte gostaria de discutir até que ponto a educação artística deveria estar mais atenta à educação para os mídia e literacia digital.

A utilização das TIC nos currículos de artes é incentivada em muitos países da Europa como um eixo transversal e / ou pode ser explicitamente fazer parte do currículo das artes (EACAE, 2009). Algumas disciplinas de artes são mais propensas ao uso das TIC, como artes visuais, estudos de mídia e música, mas de um modo geral podemos dizer que existe uma grande interesse na literacia digital em todas as áreas. No segundo congresso Português de Literacia, Media e Cidadania, em maio de 2013, foram amplamente debatidos temas como a exclusão ou inclusão social que advém do uso das tecnologias, o impacto dos computadores nos mais novos, a potencialidade para a participação cívica. Em Portugal houve um grande esforço a nível de escola pública para integrar as TIC nas escolas, nomeadamente a partir do final dos anos noventa e princípio da primeira década do século vinte e um com o programa governamental chamado Plano Tecnológico para a Educação. No entanto o enfoque das TIC nas escolas públicas sempre foi sobre a manipulação passiva das tecnologias, o uso

de produtos (*software* quase sempre licenciado nas disciplinas de artes) e não a sua produção livre (programação e aplicações de código aberto). Embora existam movimentos que reclamam o uso de produtos *Open Source* a população em geral, e a maioria dos professores de arte portugueses não estão sensibilizados para a promoção de uma sociedade de cultura livre no que respeita as TIC. Isto pode prender-se com fatores económicos muito potentes e também com um problema antigo de educação para os media e de preocupação com a literacia digital:

Na verdade, uma educação a este nível não tem sido uma prioridade para as entidades governamentais, independentemente da orientação político-partidária. A educação para os media tem colhido pouca atenção e interesse. Inserida muitas vezes, e apesar de tudo com sentido, na educação para a cidadania, tem tido dificuldade em afirmar-se ao nível da acção pedagógica, cultural e política. (PINTO, 2011, p. 150)

Promover a literacia digital implica a execução de políticas estratégicas mundiais nesse sentido, e salientamos aqui o Programa para a Comunicação e Informação da Organização das Nações Unidas para a Educação, Ciência e Cultura (UNESCO) como um impulsor do debate neste campo. Mas não estarão as questões da literacia digital, do acesso às Tecnologias da Informação e da Comunicação (TIC) e da educação para os media ligadas a um objetivo muito mais alargado onde o papel da arte educação pode ser muito maior?

"No documento Recomendações 'Sobre a Política de Educação para os Media', de 2007, o Conselho da Europa reconhece que nos últimos anos, este tema foi muitas vezes associado às questões das TIC, " [...] mas para o Conselho da Europa, estas questões estão fundamentalmente ligadas aos direitos do homem [...]" (PINTO, 2011, p. 46). Nesta linha de atuação o Conselho Nacional e Educação de Portugal reconhece que a "Educação para os Media como um meio de formar cidadãos capazes de forjar as suas próprias opiniões baseadas em informações obtidas através dos media, quaisquer que sejam os suportes". (PINTO, 2011, p. 46)

Neste sentido, a arte educação tem um papel importantíssimo, tendo em conta que grande parte da informação é hoje veiculada através de imagens estáticas, imagens em movimento e som. E que se torna urgente oferecer aprendizagem de conhecimentos sobre tais mídias para formar cidadãos críticos, conscientes e capazes de exercer livre arbítrio nas suas escolhas. O acesso às redes e plataformas digitais onde grande parte da informação é veiculada é muito mais do que a mera provisão ou fornecimento de um serviço aos potenciais utilizadores, suscitando complexos problemas do ponto de vista sociocultural e político (LIVINGSTONE, 2003). E, por outro lado, a disponibilização da informação *online* não basta, se não se investe igualmente na formação para a produção e acesso a vastos volumes de informação. Nas palavras de Livingstone, a capacidade de ajuizar e discernir, na análise da informação acessível, entre o que é rigoroso e o que é enviesado, o confiável e o suspeito é "[...] crucial para a literacia [...]" (LIVINGSTONE, 2003, p. 12) e para a sua abordagem numa perspectiva crítica e requisito para a promoção de uma cidadania crítica. Neste sentido as artes podem através de processos artístico criticoreflexivo trazer ferramentas essenciais.

7 Fragilidades

Mais do que uma questão de *fosso digital*, o que nos acontece hoje na Europa é um problema de ignorância instrumental. Sem sabermos os processos básicos de produção de informação veiculada pelos mídia dificilmente poderemos gerir informação com liberdade.

E, a compreensão dos processos de produção passa obrigatoriamente pela aprendizagem das artes. E se tal for reconhecido, as grandes fragilidades do ensino da arte como o seu status relativamente baixo no currículo; a falta de tempo e de recursos podem ser ultrapassadas. No entanto, precisamos reiterar aqui que estamos a falar de um conceito de artes contemporâneas, de arte educação multimodal atualizada feita por professores e educadores competentes e engajados na arte educação como educação para a cidadania e sustentabilidade. Muito ainda há que fazer para preparar tais professores e educadores tanto na formação inicial de professores como na formação ao longo da vida. Nesse sentido existe uma grande fragilidade na formação que se oferece aos professores de arte, a formação corresponde a modelos de escola e da arte anacrónicos, a uma visão do mundo afastada da realidade das crianças e dos jovens.

Perante uma crescente multiplicação da informação disponível e da expansão das indústrias do entretenimento a realidade dos portugueses (e dos Europeus) mudou consideravelmente. Em plena crise o uso de mídia não se refreou, pelo contrário, aumentou. E os discursos políticos e escolares acentuam a importância do uso de ferramentas para receber informação, para aumentar o consumo e uma economia que parece destinada à autodestruição num ciclo vicioso de consumo acrítico e insustentável.

8 Práticas de Arte Educação

Se por um lado cada vez mais se houve falar em trabalho de projeto, tal como é o tópico recorrente dos congressos anuais de professores de artes visuais *Matéria Prima* conduzidos pela Faculdade de Belas Artes de Lisboa, os discursos continuam a centrarse na arte educação disciplinar, um conhecimento sobre uma área, *Art for Art Sake* como se enuncia no relatório da OECD de 2013. Nos congressos de *Educación Artística y Visual* levados a cabo na Andaluzia, o ambiente é outro, entre o primeiro realizado em Sevilha e o último realizado em Jaén em 2012 as conversas giram à volta da arte educação como motor de transformação de atitudes, de mentalidades, como crítica e intervenção social. Neste contexto os objetivos para a arte educação viramse para horizontes cada vez transversais onde a arte como expressão, comunicação é além de processo de reflexão crítica um processo de intervenção social. Esta ideia vai a par com os movimentos de arte contemporânea ativista que têm surgido cada vez mais na cena cultural da Europa. As próprias demarcações entre as várias artes se esbatem no conceito híbrido das artes contemporâneas. As fronteiras entre artes performáticas e artes visuais e plásticas são cada vez mais ténues e isso leva à necessidade de um questionamento urgente do que é e do que deveria ser o âmbito da arte educação tanto em contextos formais como informais.

9 No Limiar de um Novo Conceito e Escola

Em Portugal, no ensino das artes visuais no ensino básico e secundário usamos o termo Educação Visual, que foi escolhido desde os anos setenta, quando em Portugal se iniciavam as ideias da Educação pela Arte. Por Educação Visual entendemos uma área disciplinar que integra o estudo de contextos históricos e teóricos de análise e de produção de imagens sendo elas artísticas e do quotidiano, provenientes de culturas locais ou globais, integrando também processos de pensamento, reflexão crítica e criação, através da apreciação, criação e produção artística que pode ser multimedial e multitecnológica (EÇA; PASSARINHO; REIS, 2012) Nos textos elaborados para a Associação de Professores de Expressão e Comunicação Visual (APECV) por Aldo Passarinho, Ricardo Reis e eu própria, elaborámos algumas justificações chave para a permanência e a qualidade das artes visuais no currículo das escolas portuguesas. Considerámos que através da aquisição de saberes e competências próprias do pensamento visual, da expressão, da comunicação e da criação artística, os alunos e as alunas adquirem ferramentas críticas para se representarem e representarem a sociedade em que vivem. Nesses textos retomamos as ideias de Eisner e Efland, e declaramos que as artes ajudam as crianças e os jovens a aprender sobre si próprios e sobre as suas comunidades (EÇA et al., 2012). Através das artes os alunos preparam-se para uma cidadania ativa e desenvolvem a sua personalidade, como membros de uma comunidade. Neste momento estou em crer, tal como muitas outras investigadoras em arte educação da Europa que urge refazer as justificações para a arte educação nas escolas; necessitamos de um discurso mais político que insira a arte educação no “[...] poder transformador da coletividade humana sobre o seu destino [...]” (JAMESON, 2001, p. 77). Necessitamos de uma arte educação para a sustentabilidade, para a liberdade de pensamento e de ação.

Quando falamos de artes, falamos de todas as artes e de artes contemporâneas relacionais, criadoras de relações dialógicas, artes como geradoras de interstícios relacionais capazes de tecerem comunidades educativas onde a aprendizagem se faz pelo processo artístico centrado no que se passa no mundo real, no quotidiano das vidas dos participantes neste processo educativo que é plural e deveria estar mais comprometido com os valores que fundeiam os estados democráticos que os nossos antepassados ajudaram a construir:

Vivese hoje a utopia no quotidiano subjetivo, no tempo real das experimentações concretas e deliberadamente fragmentárias. A obra de arte aparece como um interstício social no qual são possíveis essas experiências e essas novas possibilidades de vida: parece mais urgente inventar relações possíveis com os vizinhos de hoje do que entoar loas ao amanhã. (BOURRIAUD, 2009, p. 21).

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Games, Pedagogy and Art Education

Jogo, Pedagogia e Arte Educação

Christine Ballengee Morris

Abstract: In 1848, under the auspices of the Smithsonian Institution, Squier and Davis documented what is now referred to as the Newark Earthworks, Ohio USA (SQUIER , DAVIS, 1998 [1848]). Built over two thousand years ago by indigenous peoples, understanding the earthworks has been ongoing. The Octagon Earthwork in Newark, Ohio was named one of the seventy wonders of the ancient world (SCARRE, 1999), and yet this American Indian spiritual space is occupied by a private country club whose golf course winds around the mound. This article provides an introduction to earthworks, the approach to designing interactive curricula, including games and a pedagogy of educational games, which can virtually bring an important site such as the Octagon Earthwork into the classroom.

Key-words: Earthworks. Educational games. Native Americans.

Resumo: Em 1848, sob os auspícios da Smithsonian Institution, Squier e Davis documentaram o que hoje é chamado de Newark Earthworks, Ohio, EUA (SQUIER; DAVIS, 1998 [1848]). Construído há mais de dois mil anos pelos povos indígenas, a compreensão dessas obras está sendo desenvolvida. A Earthwork Octágono em Newark, Ohio foi considerado como uma das setenta maravilhas do mundo antigo (SCARRE, 1999), e ainda assim este espaço espiritual dos índios americanos é ocupado por um clube de campo privado cujo campo de golfe corre ao redor do trabalho na terra. Este artigo fornece uma introdução ao Earthwork, a abordagem para a concepção de currículos interativos, incluindo jogos e uma pedagogia de jogos educativos, que podem virtualmente trazer um sítio tão importante quanto o Octógano para a sala de aula.

Palavras-chave: Earthworks. Jogos educacionais. Nativos americanos.

1 Introduction

Building Earthworks were a central feature of the public architecture of many indigenous cultures in the world. The civilizations that built earthworks around the world often lived in large urban settings. They captured the cadence and mythic qualities of the day and night sky and brought it to earth in the form of monumental, geometric architecture. The Mayans, Egyptians, Middle Archaic Indigenous, the Irish, and the Vikings among others, documented astronomical observances using iconography, arts, and earthworks to communicate their understanding of the world and cosmos.

In the book *The Native American*, the authors, David Hurst Thomas, Jay Miller, Richard White, Peter Nabokow, and Philip Deloria (1993), explain that the archaeological history of the native peoples of the Americas goes back more than 30,000 years, and that by the time Columbus landed in the New World, it was an old world that had already seen civilizations rise and fall. They claim that the continents were populated by some 75,000,000 people who spoke 2,000 distinct languages and had developed a rich diversity of separate cultures, all linked by a network of trade.

This particular story begins over 2,000 years ago when the Original People of North America built outdoor structures in a place that is now known as Ohio. The locations of the earthworks were always near a water supply, which makes sense for many reasons since the waterways were the ancient highways.

The Newark earthworks were social gathering places, religious shrines, pilgrimage centers, and even astronomical observatories. The builders paid close attention to soil texture and color and knew what type of clay and soil to use so the earthworks would not collapse. In a 1992, an archeological dig at the Great Circle in Newark found that the outside was made with dark earth while the inside was lined with brighter yellow-brown clay. Brad Lepper (1996, p. 22) states: "In Native American societies, different colors have different associations and mean different directions, different soil colors probably had symbolic meaning".

These earthworks were built in various shapes, from simple circles and images of animals to complex structures such as the Octagon Earthworks, which consists of a fifty-acre octagon connected to a twenty-acre circle by two parallel walls. A rounded rectangular Observatory Mound stands along the outer rim of the circle at a point opposite of the octagonal enclosure.

In the early 1980s, Ray Hively, a physicist, and Robert Horn, a philosopher, analyzed the aesthetically ideal geometry of the Octagon (actually a conjoined octagon and circle--see above) for astronomical alignments. Solar alignments were not to be found in the structure, but they found – much to their surprise – several lunar ones. Hively and Horn (1982) determined that the major rising and setting points of the moon, encompassing an 18.6 year cycle, are incorporated into the architecture of the Newark Earthworks. They speculate that this astronomical information is not just symbolically encoded into the site plan, but that the substantial earthen walls, with their long sight lines and a height that corresponds, more or less, to eye level, are massive (and therefore long-lived and tamper proof) fixed instruments for making astronomical observations. Geographically, the Octagon is positioned in an area that needed little clearing for a sightline.

There are also relationships between Newark Earthworks and other earthworks in Ohio, which has been made evident in the ratio of arc distance to longitude difference, infer precise understanding of the mathematical ratio of latitude to longitude and a precise understanding of astronomic constants and the scale of the earth. The redundancy of expression of the same relationships makes it very difficult to discount the relationships as coincidental. I conclude that the builders of the Middle Ohio Earthworks understood aspects of astronomy, scale and shape of the earth, their location on the earth, and how to place find and point position.

2 The Visuals

Native arts, including the Earthworks, are closely related to cultural identities and connect space and spirituality, which gives conceptual basis for understanding place and space within traditional native cultures. As Vine Deloria (1969) states spirituality is a way of Native life, which differs from non-Natives who compartmentalize. What this means, to me, is that words, spaces, music, dance or visual arts, are the celebration of human continuity with the earth and identity. Specific ties to the land unite communities and reflect worldviews. As Steven Leuthold (1998) states in his book *Indigenous Aesthetics*, cardinal directions in many native worldviews locates humans in relation to the cosmos in a profound, mythic way. Mythic space is commonly arranged around a coordinate system of cardinal points and a central vertical axis. This construct may be called cosmic, for its frame is defined by events in the cosmos, which speaks to landscape design and theory taught at many universities today.

Elders from many tribes recall that the people were farmers, fishers, hunters, and gatherers of wild plant foods. They lived in small villages scattered along the major tributaries of the Ohio River – especially the Great and Little Miami, the Scioto, and Muskingum rivers. From many archaeological digs, Blosser (personal communication)¹ from the Ohio Historical Society (quasi government agency that is in charge of this site) states that the earthwork builders were also known for their magnificent works of art they crafted from materials gleaned from the ends of their world: copper from the upper Great Lakes, mica from the Carolinas, shells from the Gulf of Mexico, and obsidian, a black volcanic glass, from the Rocky Mountains. These exotic materials may have come to Ohio as valued commodities in a network of trade, but there is little evidence of what items the traders might have given in exchange. Knives and bladelets made from Ohio's beautiful Flint Ridge flint are found scattered throughout eastern North America, but not in the quantities that would suggest a fair trade for the bushels of mica and copper found at Ohio Hopewell sites.

During a tour at Fort Ancient Earthworks in Ohio, the director, Jack Blosser (2014) spoke about the significance of the arts. At their museum at the site, there are ceramics, musical instruments (flutes), jewelry, and fabric pieces, as well as archeological evidence of ceremonial spaces. These societies had the time to create and celebrate.

3 Game-based Learning

When playing games, creative thinking, image making, gathering multiple perspectives, making connections, and reflective thinking occurs (AUBRECHT; BALLENGEE-MORRIS, 2013). Additionally, many art educators have been using Second Life, an online virtual environment, to explore identity issues. Second Life "[...] encourages the kinds of learning we believe are most meaningful in art education – interactive, collaborative, inquiry-based, constructive, connected, interdisciplinary, and relevantly provocative [...]" (TAYLOR; BALLENGEE-MORRIS; CARPENTER, 2010, p. 215).

¹ J. Blosser, presentation on June 19, 2014, Fort Ancient, Ohio.

Technology, in general, can allow a teacher to move into the role of facilitator to partner (PRENSKY, 2010) and coach and advisor (SQUIRE, 2011). Teachers can guide students in thoughtful and researched sharing of ideas, recognizing that they themselves do not have to know all of the answers. The role of the student can also be transformed from passive receiver of knowledge to active producer (JENKINS, 2006; GEE; HAYES, 2011; PRENSKY, 2010; SQUIRE, 2011). Video games provide powerful and complex learning tools and environments through their inherent ability to combine such multimedia as video, sound, text (including narrative), visual information (images, tables, graphs), and simulations, including pulling information from databases in real time.

Digital games in the classroom and how games are utilized has been an interest to the project that we call Earthworks Rising. In the past, the earthwork builder culture has been poorly addressed in student learning materials. Through game play, we hope players gain a deeper understanding of the culture and grasp, to some degree, the profound and complex issues faced by those who study a culture that has left no written records. The idea for the development of the games is in keeping with James Gee's idea of Big G and Little G – *The game* is the software in the box and all the elements of in-game design. The *Game* is the social setting into which the game is placed, all the interactions that go on around the game. Building upon this idea, we built out from the game, through a website and developed a free, self-sustaining learning community (i.e. <http://apolyton.net/>). The website host mini games, documentaries, explorations, challenges, and links to other sites of partner organizations. Through the multiple digital systems, the study of visual culture including the games, artifacts, earthworks, and contemporary art forms are explored².

Use of video games in the classroom incorporates and connects to many 21st century skills, helping students understand visual culture using something they are already familiar with – video games. Integrating games into the classroom curriculum applies current research to teaching and learning.

Huang and Tettegah (2010, p. 138) explains that serious games provide "[...] information about current issues and topics such as health, environment, and human rights [...]" and "[...] have also become a major medium to train and teach skills such as social etiquette and pro-social behavior [...]" (HUANG; TETTEGAH, 2010, p. 138). They suggest that game designers consider a player's cognitive load in relationship to their ability to experience empathy during game play; if the player lacks prior understanding of a particular situation, and must therefore develop empathy while simultaneously acquiring an understanding of the situation, they will likely experience cognitive overload "[...] due to the dual-tasking if the game environment, characters, and activities lacks empirical ground [...]" (HUANG; TETTEGAH, 2010, p. 145). They explain that while some research has explored the relationship between learning, emotions, and empathy, "[...] cognitive load and empathy in serious games has not been systematically investigated [...]" (HUANG; TETTEGAH, 2010, p. 145).

Gerdes *et al.* (2011) outline a social work framework that identifies education components that comprise the options for increasing empathy: affective, cognitive, and decision-making. The game play should involve aspects of affective response (mirroring, mimicry, conditioning) to promote formation of healthy neurological pathways, and cognitive processing (some of which would likely

² This project is funded by the National Endowment for the Humanities (NEH) and the Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC).

include self/other awareness, role-taking, judgment, and perspective-taking) developed through role-playing. Cognitive decision-making may result from game play as the player may be moved to empathetic action demonstrated by helping or advocacy or some other social action.

Contextualizing information and creating immersive environments in which the player takes on a role contributes to a deeper involvement with the topic and leads people to go deeper on their own (GEE, 2007). In making the video games, the questions are: can a video game create a feeling of empathy in the player that extends to real people and other cultures and how do we quantify that given that empathy is a complex emotion?

4 Background and Contention

The subject of Native Americans and their role, influence, and cultures in United States schools has traditionally been written about from a colonial perspective, ignoring the native perspective. Several persistent stereotypes have been perpetuated through visual images, movies, and textbooks, stereotypes including noble savage, Indian princess, wise medicine man, etc. (KILPATRICK, 1999). Joe Mcneilly (2008) identified seven common stereotypes of Native Americans found in video games: token Indian, the hunter, the sex object, the warrior, the half-breed, the scout, and the shaman. Additionally, movies and video games often conflate Indian Nations (LAMEMAN *apud* SHARP, 2011).

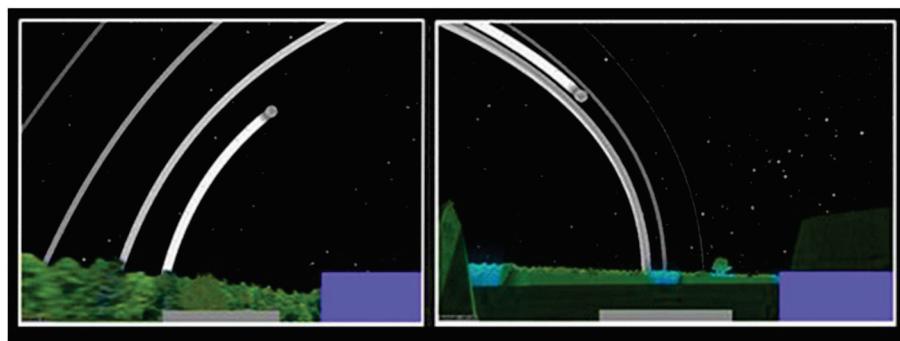
Michelle Aubrecht (project coordinator) and myself applied a consulting collaborative approach by interviewing and researching multiple viewpoints/people and carried that method throughout the game design. Smith (2005) states that this process encourages reflective thinking and practice. Consulting collaborative approaches include critical forms of reflective experiences, cultural studies, and research experiences that can challenge established ways of thinking and acting by encouraging a re-examination of one's own values and practices. This process can build learning communities, which will support communities' lifelong successes and achievements through practices that question social problems, policies, and ethical dilemmas. Many art educators have advocated community-based, service-learning approaches for years and quite successfully (CONGDON; BLANDY; BOLIN, 2000; DANIEL, 2001; TAYLOR; BALLENGEE-MORRIS, 2004). Collaborating and working within a coalition is quite a delicate balance.

This game and mini games are still in development or prototyped, and the discussion above relates how we have approached our project. We have tested the website/games in three contexts: elementary art classes, high school, and museum informal setting. Through this process we considered several ways to communicate the educational information while capitalizing on how games can best be used educationally. What games do best is allow for a player to explore an environment, becoming immersed in that environment which in turn provides context for the player to relate their learning and experiences. The context leads the player to seek information that is needed in that moment (GEE, 2008). A game is not the best place to learn facts or demonstrate learning by responding to multiple-choice questions. Rather, games allow for critical and analytical thinking, problem solving, systems thinking, and evidence based reasoning. Games are ideal for helping people to see

things differently because they create an experience for players that gives them choices that require them to think about what they do. Games also allow players to fail and try again, seeking ways to improve. These are ways of engaging with ideas in larger, big-picture ways, which will, ideally, spur the player to do research and respond outside of the game environment. Our website includes ways for students to go deeper through reading, research, and creating their own response that demonstrates their learning in a creative way such as creating artwork, formal writing or a journal, video, or podcasting.

In this game environment, the focus is on the sky and the cycle of the moon. The user interface gives the player information about the moon for day, month, and year. The Newark Earthworks is structured to observe the Northern most lunar standstill that occurs every 18.6 years. Observing this is the win state and the player must stand on the observatory mound, facing the right direction on the right year of the cycle. Hence, players must manipulate time, position, and orientation in order to advance. To reach this goal, the player will unlock a series of moon positions by collecting markers that correspond to the monthly and yearly cyclical movements of the moon traversing minor to major standstills.

Figure 1 : An image of one of the mini games, Catch the Moon.



Source: author

5 Conclusion

Use of video games in the classroom incorporates and connects to many 21st century skills, helping students understand visual culture using something they are already familiar with – video games. Integrating games into the classroom curriculum applies current research to teaching and learning. For our students to learn multiple ways of knowing and doing, we must introduce them to sites like the Octagon Earthwork. These sites represent integrated ideologies and imagination. We might never know the extent of how these earthworks were built and utilized but we can imagine.

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¿Cómo leer un film? La formación ética a través del cine y la virtualidad

Como ler um filme? A formação ética através do cinema e da virtualidade

Juan Jorge Michel Fariña

Alejandra Tomas Maier

Resumen: ¿Puede el cine verdaderamente ayudarnos a conocernos más y a convivir mejor con nuestro deseo? Esta pregunta se presenta tanto ante aquellos filmes en los que el director se propone de manera explícita presentar el debate moral contemporáneo, como en aquellos otros en los que son los espectadores y analistas quienes recortan en la obra de arte la ocasión para la reflexión ética. En ambos casos el resultado es una extraordinaria experiencia de pensamiento y acción. Pero persiste la pregunta: ¿Cuáles son los resortes que explican semejante potencia del cine? Este artículo ensaya una respuesta proponiendo una metodología de lectura de películas basada en el pensamiento de Badiou, Zizek, Agamben y Lacan, complementada con la utilización de recursos de educación e informática y en particular las plataformas virtuales y las redes sociales.

Palavras-chave: Educación ética. Filme. Tecnología virtual.

Resumo: O cinema pode realmente nos ajudar a saber mais e a viver melhor com o nosso desejo? Esta questão se coloca tanto diante daqueles filmes em que o diretor propõe explicitamente apresentar o debate moral contemporâneo, como naqueles onde são os espectadores e analistas que veem na obra de arte uma oportunidade para a reflexão ética. Em ambos os casos, o resultado é uma experiência extraordinária de pensamento e ação. Mas a questão permanece: Quais são as fontes que explicam tal poder do cinema? Este artigo tenta dar uma resposta propondo uma metodologia para a leitura de filmes baseados no pensamento de Badiou, Zizek, Agamben e Lacan, complementado pelo uso de recursos de educação e informática e, particularmente, em plataformas virtuais e redes sociais.

Palavras-chave: Educação ética. Cinema. Tecnologia virtual.

1 El animal que va al cine

O homem é o único animal que se interessa às imagens enquanto tais. Os animais interessam-se bastante pelas imagens, mas na medida em que são enganados por elas. Podemos mostrar a um peixe a imagem de uma fêmea, ele irá ejectar o seu esperma; ou mostrar a um pássaro a imagem de outro pássaro para o capturar, e ele será enganado. Mas quando o animal se dá con-

ta que se trata de uma imagem, desinteressa-se totalmente. Ora, o homem é um animal que se interessa pelas imagens uma vez que as tenha reconhecido enquanto tais. É por isso que se interessa pela pintura e vai ao cinema. Uma definição do homem, do nosso ponto de vista específico, poderia ser que o homem é o animal que vai ao cinema. (AGAMBEN, 1998, p.65)

Desde sus inicios mismos, el cine ha desplegado las grandes problemáticas psicológicas y éticas de la existencia humana. De allí que pensadores de la talla de Jorge Luis Borges, Gilles Deleuze, Jacques Lacan, Alain Badiou, Slavoj Zizek, Italo Calvino y Giorgio Agamben, entre otros, se hayan ocupado de su potencia de pensamiento.

Existen actualmente múltiples programas, dentro y fuera del ámbito académico, que se valen de filmes para investigar temas complejos de la práctica psicológica, para ilustrar capítulos conceptuales, o para tratar el padecimiento humano.

Ya sea cuando el cine se propone de manera explícita llevar a la pantalla el debate moral contemporáneo, o cuando espectadores y analistas recortan en la obra de arte la ocasión para la reflexión ético-psicológica, el resultado es una extraordinaria experiencia de pensamiento y acción. Pero persiste la pregunta: ¿Cuáles son los resortes que explican esta potencia? Y sobre todo ¿Puede el cine verdaderamente ayudarnos a conocernos más y a convivir mejor con nuestro deseo?

Partiremos de una pregunta inesperada: ¿cuál es la manifestación estética más antigua que ha conocido la humanidad? Según el escritor argentino Jorge Luis Borges (1980, s/p), sin duda "[...] los sueños, en los cuales somos el escenario, los actores y la fábula argumental [...]" . Y la más reciente, se dice, el cine, que ocupa el séptimo lugar, después de la pintura, la escultura, la poesía, la música, la danza y la arquitectura.

Así, la más novedosa y fascinante de las bellas artes se emparenta con la primera, con la originaria, con aquella que excede toda clasificación. Y ambas – es lo que se propone demostrar esta tesis –, tienen en la subjetividad que nos legó el teatro griego su inesperado punto de encuentro, su antecedente y a la vez su momento de mayor lucidez.

Esta metodología, que parte de este parentesco estructural entre el cine y los sueños, propone entregarse a la experiencia de un film y extraer de él la enseñanza sobre la existencia humana. En lugar de *aplicar* los conocimientos psicológicos al cine, permitir que la película haga acontecimiento en nosotros, delineando así la filigrana de nuestra concepción ético-psicológica¹.

Una segunda referencia: *El Big Bang del lenguaje en la causación del sujeto*, título de la tesis sostenida por Alfredo Eidelstein. En ella se fundamenta que el lenguaje humano no fue efecto de una evolución paulatina a partir del sistema de comunicación animal, sino que supuso un punto de fractura – de allí la analogía con la explosión que dio origen al universo. La referencia permite

¹ Este trabajo da cuenta de la experiencia en el marco de la investigación del Programa de Ciencia y Técnica de la Universidad de Buenos Aires para el período 2014-2017, "(Bio) Ética narrativa y Derechos Humanos: cuestiones ético-analíticas. En este marco y a lo largo de los últimos veinte años se han dictado cursos para aproximadamente 40.000 estudiantes de Medicina, Derecho, Psicología, Biología y otras ramas de las ciencias básicas y aplicadas. Se han publicado cinco volúmenes sobre ética y cine (MICHEL FARIÑA; GUTIÉRREZ, 1999; LUDUEÑA; MICHEL FARIÑA, 2009, MONTESANO; MICHEL FARIÑA, 2011, MICHEL FARIÑA; SOLBAKK, 2012, BENYAKAR; MICHEL FARIÑA, 2014 y desarrollado distintos materiales multimedia en el marco del Proyecto International Bioethical Information System (IBIS). Se han creado dos sitios web de libre acceso ampliamente consultados: <www.eticacine.org> y <www.teachingbioethics.org> además de una revista indexada y tres comunidades virtuales, dos de ellas en entorno Ning y la otra bajo plataforma Moodle. Esta tesis da cuenta de esa experiencia, a la vez metodológica y conceptual, en la que el cine aparece como una herramienta privilegiada en la transmisión del pensamiento ético contemporáneo.

introducir un trabajo reciente de Ana Cecilia González, que recupera el valor analítico de los descubrimientos de Chauvet, y especialmente la resignificación que de ellos ofrece la magia del cine:

La cueva de los sueños olvidados (2010) de Werner Herzog nos introduce en la cueva de Chauvet – la “galería natural de arte” más antigua² conocida – y hace desfilar ante nuestros ojos las maravillas del arte rupestre: bisontes, osos cavernarios, toros, mamuts, caballos, leones, una pantera, una mariposa, y una única representación del cuerpo humano, pintados con una destreza y sensibilidad apabullantes. En suma, más de 400 pinturas de unos 35.000 años de antigüedad. Descubierta en Francia en 1994 e inaccesible a los ojos del público hasta este film, la cueva es una perfecta “cápsula de tiempo”, sellada hace 20.000 años, cuando una pared del acantilado se desprendió cerrando la entrada. Ingresar en ella identificados con la mirada y el relato de Herzog, es casi como volver a descubrirla y experimentar la misma extrañeza contenida en el gesto figurativo de los autores de las pinturas paleolíticas. Dicho en otros términos: entrar en la cueva supone volver a re-presentarse el vacío que lo simbólico cava en lo real. (GONZÁLEZ, 2014, s/p.)

¿Cuál es el punto en común de ambas fuentes y en qué aportan a la cuestión del cine como dimensión ética? Un detalle de las pinturas, muestra que los artistas se propusieron plasmar el movimiento, recurriendo a técnicas de animación, semejando una serie de fotogramas:

Figura 1 – Pinturas rupestres en la Cueva de Chauvet



Fuente: Grotte de Chauvet

González (2014) recupera especialmente esta relación entre el arte rupestre y los rituales compartidos. Hoy se sabe que la cueva de Chauvet no estaba habitada, sino que era utilizada con fines ceremoniales. Recordamos entonces *Cocinar hizo al hombre*, la obra de Faustino Cordón Bonet (1980) que postula una relación entre el acto de cocinar y el advenimiento de la palabra, la cual posibilita, en la evolución de las especies, el progreso de la actividad animal desde el apremio del

² Las pinturas son más antiguas que las de Altamira (que se estiman de unos 22.340 años) y también que las de Lascaux (de uno 15.000 años). La pintura rupestre ha inspirado profusos comentarios y reflexiones filosóficas. Merece mencionarse el trabajo de George Bataille (2003).

hambre a la organización de una mediación. La palabra confiere así la facultad de organizar, para sí y para los demás, acciones más complejas que hoy podemos calificar como simbólicas. Siguiendo a Levi Strauss (1964) en *Lo crudo y lo cocido* sabemos que existe una profunda relación entre el acto de cocinar y el ritual de compartir la comida, y a su vez entre este último y la adquisición del lenguaje. Se sabe también que en el inicio de la alimentación en el período paleolítico los fogones eran comunes, lo que habla tanto de la acción de comer en grupo como de la reciprocidad, especialmente de la carne fruto de la caza (CORDÓN BONET, 1980, ROSSI, 2013). Los restos de fogones encontrados en Chauvet y la visión compartida del espectáculo de las pinturas a la luz de las fogatas, permiten la siguiente analogía, siempre siguiendo el análisis de González:

De hecho, el documental está construido para mostrar que si bien contamos con recursos tecnológicos más sofisticados, seguimos capturados en el régimen representativo, de modo que Herzog no puede sino enseñarnos las pinturas cavernarias, una y otra vez. De acuerdo con esta tesis, ingresar en la sala del cine resulta equivalente a ingresar en la cueva – lo cual se ve reforzado por el uso de tecnología 3D – y la analogía entre las pinturas y el cine es sostenida de modo explícito. Las primeras tomas dentro de la cueva, filmadas con una cámara de mano, muestran el primer plano de un bisonte pintado con ocho piernas para figurar movimiento, como los cuadros de una película animada, y la voz en off – que es la del propio Herzog – señala que esta imagen es ‘casi una forma de protocine’. (GONZÁLEZ, 2014, p. 24)

Cuando Agamben (1998, p. 65) sugiere que “[...] el hombre es el animal que va al cine [...]”, recuperando el valor de las imágenes en la constitución simbólica de la especie, anticipa uno de los sentidos más fuertes de la presente tesis. ¿Podemos conjeturar al hombre del paleolítico abriéndose paso con una antorcha en la oscuridad de la caverna para apreciar en sus muros la representación animada de la vida? Desde Chauvet hasta hoy, se trata de ingresar, también nosotros, al núcleo existencial de la condición humana a través de un viaje por la luz en medio de una sala oscura.

3 ¿Cómo leer un film?

3.1 Lou Andrea Salomé y su doble hipótesis ético-analítica sobre el cine

La relación del cine con la ética y la psicología tiene una historia que se remonta a los orígenes mismos del cine, el cual como se sabe nació en 1895, el mismo año que el psicoanálisis. Efectivamente, en 1895 Freud y Breuer publican *Estudios sobre la histeria*, la primera presentación de la terapia psicoanalítica, y ese mismo año en París, un 28 de diciembre, los hermanos Lumière exhiben por primera vez su invento al público: el cinematógrafo (ZIMMERMAN, 2000, LASO, 2008, TRESZE-ZANSKY, 2014).

Apenas una década después de este nacimiento simultáneo, se sitúan dos viñetas clave. La primera, con el signo de un desencuentro. Fue en 1909, cuando Freud asiste por primera vez a un

cinematógrafo en New York y las crónicas de época indican que no se mostró en absoluto interesado en el espectáculo. La segunda, bajo el signo opuesto: el de un encuentro promisorio, a partir de una perla en la que vale la pena detenerse. El sábado 22 de febrero de 1913, Lou Andreas-Salomé y Víctor Tausk fueron juntos al cine. A la salida, Andreas-Salomé dejó testimonio de su experiencia con un texto breve que constituye un verdadero hallazgo:

¿Cómo es posible que el cine no suponga lo más mínimo para nosotros, los psicoanalistas?; no es ésta la primera vez que me lo pregunto. A los muchos argumentos que podríamos esgrimir en favor de esta cenicienta de la concepción estética del arte, corresponde añadir también un par de consideraciones puramente psicológicas. Una hace referencia a que la técnica cinematográfica es la única que permite una tal rapidez en la sucesión de las imágenes que se corresponde más o menos a nuestras propias facultades de representación, imitando en parte su carácter caprichoso. Una parte del cansancio que nos invade en las representaciones teatrales no proviene del noble afán que exige la contemplación artística, sino del esfuerzo de adaptación impuesto por la pesadez del movimiento aparente de la vida en la escena; en el cine, sin un esfuerzo semejante, se libera gran parte de nuestra atención permitiéndonos que nos rindamos más espontáneamente a la ilusión.

La segunda consideración concierne al hecho de que, aunque se puede hablar de una simple satisfacción superficial, ésta obsequia a nuestros sentidos con una profusión de formas, imágenes e impresiones de modo totalmente particular y, tanto para el trabajador enmudecido por la estrechez de su vida cotidiana, como para el intelectual aferrado al trajín de su profesión o de su pensamiento, significa ya de por sí un rastro de vivencia artística de las cosas. Ambos argumentos obligan, por lo tanto, a una reflexión sobre lo que el futuro del cine puede llegar a significar para nuestra constitución psíquica, la pequeña zapatilla dorada de la cenicienta de las artes. (ANDREAS-SALOMÉ, 1977)

El pasaje está extraído del diario de Lou Andreas-Salomé y anticipa dos núcleos teóricos que vertebran esta tesis. El primero, el carácter intrínsecamente movilizador de las imágenes proyectadas en la pantalla, en que se apoyan las nociones de imagen-movimiento e imagen-tiempo, conceptualizadas décadas después por Gilles Deleuze. El segundo, el valor de la experiencia cinematográfica como modeladora del carácter, ofreciendo la oportunidad de sustraer al sujeto de la pobreza moral, prodigándolo con un halo de vivencia artística, tema desarrollado casi un siglo después por Alain Badiou en sus ensayos sobre cine y filosofía.

¿Cuál es según esta doble hipótesis la ventaja que encierra el cine a la hora de transmitir situaciones dilemáticas en el campo de la ética, en relación, por ejemplo, con la argumentación filosófica o incluso con las demás artes? Tal ventaja no se encuentra en el evidente alcance masivo que posee el cine como arte y entretenimiento, ya que es esa masividad la que requiere a su vez ser interrogada: ¿cómo puede el cine alcanzar semejante popularidad?

Hay algo en la naturaleza misma del cine que le facilita su éxito sobre las demás artes: se trata de la eficacia inmediata de la visión de la imagen en movimiento. Este fenómeno no está presente en la imagen evocada – por ejemplo, en la literatura, la pintura o el teatro –. Tal como fue sugerido más

arriba por la tesis de Lou Andreas-Salomé (1977), si bien las demás artes logran hacernos evocar realidades ausentes, éstas no alcanzan a hacernos olvidar la realidad en que nos encontramos. El cine tiene, a este respecto, la ventaja de una eficacia mayor e inmediata: logra de manera instantánea que nos sumerjamos en la realidad alternativa de la escena cinematográfica, no importa si incluso hemos llegado en mitad de la proyección de una película.

La llamada *magia* del cine consiste en ser un arte que plasma una realidad en el campo de la imagen de modo directo e inmediato, sin que al mismo tiempo se confunda con la realidad del espectador. Ofrece una realidad alternativa y semejante a la del espectador, pero puesta a distancia. El espectador puede así identificarse con los personajes y situaciones que le ofrece la escena filmica, sin perder la distancia con aquello que se le muestra. Siempre siguiendo a Andreas-Salomé (1977), el cine permite al espectador evadirse, suspender temporariamente la realidad inmediata, para viajar a otra realidad – tal vez mejor, tal vez peor, pero seguramente otra – y vivir sin riesgos las pasiones, dramas, alegrías o terrores. Amamos, sufrimos, morimos o sobrevivimos, triunfamos o fracasamos. Somos llevados a otros tiempos y lugares, reales o ficticios. Somos héroes o antihéroes que enfrentan situaciones reconocibles o improbables. La ilusión del cine permite por un rato el goce imaginario de vivir otras vidas, sin los riesgos que implica encarnarlas en la realidad. Gozamos así de situaciones que en la realidad nos resultarían insoportables. Pero un buen film es además aquel que se vale de sus especiales recursos para hacernos experimentar situaciones, con el objeto de introducirnos en un problema y llevarnos a considerarlo, vale decir, *a pensarla* (LASO, 2008).

3.2 El paradigma indiciario de Carlo Guinzburg

Fue Carlo Guinzburg (2008) quien a partir de distintas fuentes desarrolló un paradigma que puede ser considerado para nuestro campo. Tal paradigma se origina en el siglo XIX, siendo su referencia inicial la obra de Giovanni Morelli, mencionada por Sigmund Freud en el *Moisés de Miguel Angel*:

Mucho antes de que pudiera yo haber oído hablar de psicoanálisis vine a enterarme de que un experto en arte, el ruso Iván Lermolieff, cuyos primeros ensayos se publicaron el alemán entre 1874 y 1876, había provocado una revolución en las pinacotecas de Europa, volviendo a poner en discusión la atribución de muchos cuadros a los diferentes pintores, enseñando a distinguir con seguridad entre imitaciones y originales, y edificando nuevas individualidades artísticas a partir de las obras que habían sido libradas de anteriores atribuciones. Habían alcanzado ese resultado prescindiendo de la impresión general y de los rasgos fundamentales de la obra, subrayando en cambio la característica importancia de los detalles secundarios, de las peculiaridades insignificantes, como la conformación de las uñas, de los lóbulos auriculares, de la aureola de los santos y otros elementos que por lo común pasan inadvertidos, y que el copista no se cuida de imitar, en tanto que cada artista los realiza de una manera que le es propia. Más tarde, fue muy interesante para mí enterarme de que tras el seudónimo ruso se escondía un médico italiano apellidado Morelli. Nombrado senador del reino de Italia, Morelli murió en 1891. Yo creo que su método se halla estrechamente emparentado con la téc-

nica del psicoanálisis médico. También ésta es capaz de penetrar cosas secretas y ocultas a base de elementos poco apreciados o inadvertidos, de detritos o ‘desperdicios’ de nuestra observación. (FREUD, 1914)

Tal como lo consigna Freud, Morelli desestima los elementos más evidentes y se detiene en detalles y pequeñeces (los lóbulos de las orejas, la forma de los dedos, las uñas, etc.), pormenores de la obra unánimemente desatendidos por la crítica convencional. Según Guinzburg (2008), este procedimiento es análogo al que siguen Conan Doyle (a través de su personaje Sherlock Holmes) y el propio Sigmund Freud. Estos autores se detienen en aquellos indicios que escapan a la observación genérica. “En los tres casos, se trata de vestigios, tal vez infinitesimales, que permiten captar una realidad más profunda, de otro modo inaferrable. Vestigios, es decir, con más precisión, síntomas (en el caso de Freud), indicios (en caso de Sherlock Holmes) rasgos pictóricos (en el caso de Morelli)” (GUINZBURG, 2008, p. 143). Esa tarea de pesquisa, indagación pormenorizada, detección de datos marginales y privilegio de los detalles poco perceptibles configuran lo que Guinzburg llama “paradigma indiciario” y que contrapone al modelo *galileano*. Comparando esta vía con la del antiguo cazador Guinzburg dice:

Lo que caracteriza a este tipo de saber es su capacidad de remontarse desde datos experimentales aparentemente secundarios a una realidad compleja, no experimentada en forma directa. Podemos agregar que tales datos son dispuestos siempre por el observador de manera que da lugar a una secuencia narrativa. (GUINZBURG, 2008, p. 144)

Los términos elegidos por el autor son de enorme relevancia. Hay *datos experimentales*, pero esos datos están *dispuestos por el observador* y con ellos construye una *secuencia narrativa*. De algún modo, el *observador* realiza una *construcción* que no estaba dispuesta previamente sino que se produce –conjeturalmente– en la *interpretación* de esos datos.

3.3 El razonamiento abductivo de Charles Peirce

Existe la posibilidad de establecer un lazo entre el paradigma indiciario y los desarrollos de Peirce situando así la importancia que esta perspectiva podría tener para la relación entre cine y psicoanálisis³. El planteo de Peirce implica un salto epistemológico al agregar, a los métodos establecidos de deducción e inducción, el método de *abducción* que consiste en una operación semiótica sostenida en tres términos que configuran un triángulo: objeto, representamen e intérprete. El acto semiótico se produce sobre la base de esos tres términos: “Por semiosis entiendo una acción, una influencia que sea, o involucre, una operación de tres elementos, como por ejemplo un signo, su objeto y su interpretante, una relación tri-relativa, que en ningún caso se puede resolver en una acción entre dos elementos” (PEIRCE, 1998, citado por PULICE, G. et al, 2007 p. 131).

³ La mención a Sherlock Holmes y el método abductivo de Peirce fueron desarrollados por Gabriel Pulice (2012); ver en esta misma línea la obra de Mariana Gómez (2007).

Como es evidente, es la operación semiótica puesta en marcha por el intérprete la que permite ese lazo de los términos que, conviene insistir, nunca tiene existencia entre dos de sus términos (cualesquiera sean). Es por ello que la figura del triángulo no es la más adecuada: cada vector del triángulo conecta dos términos prescindiendo de los otros vectores. Fue por ello que Lacan, siguiendo a Peirce (1998 citado por PULICE, G. et al, 2007 p. 131), propuso su célebre noción de nudo borromeo: figura de los tres anillos que se encuentran reunidos sólo por la presencia de los tres términos. Cualquiera de los anillos que desapareciera desarma el lazo.

3.4 La conjectura clínico-analítica: Jacques Lacan, Slavoj Zizek, Alain Badiou

En su conocido ensayo sobre cine y filosofía, Alain Badiou señala una diferencia crucial entre el cine y el resto de las artes. Mientras que éstas buscan la pureza en el acto creador – como la pintura o la escritura, que arrancan de la hoja o el lienzo en blanco y desde allí edifican la perfección de su obra –, el cine opera exactamente a la inversa. Al inicio de una realización cinematográfica, hay *demasiadas cosas*. Infinitos guiones, muchísimos actores, múltiples escenografías... y la tarea del artista radica en *descartar*, para deshacerse de una parte del material e ir conformando su obra con lo que va quedando, con lo que emerge de ese proceso – de allí que Badiou (2004, p. 33) compare a la creación cinematográfica con el tratamiento de la basura. También es esa la razón por la que en cualquier película, aun en las que podemos considerar obras de arte, persistan elementos prescindibles – actores secundarios deplorables, música sensiblera, pornografía de más, etc. Para concluir, es el espectador en la sala de cine quien termina de construir la obra al operar algo de esta transformación, de esta depuración, durante la exhibición misma del film. En términos de Alain Badiou,

[...] la relación con el cine no es una relación de contemplación. [...] En el cine tenemos el cuerpo a cuerpo, tenemos la batalla, tenemos lo impuro y, por lo tanto, no estamos en la contemplación. Estamos necesariamente en la participación, participamos en ese combate, juzgamos las victorias, juzgamos las derrotas y participamos en la creación de algunos momentos de pureza. (BADIOU, 2004, p. 71)

Si es el espectador quien libra esa batalla en la que participa del acto creador, una buena película será entonces aquella *en la que hay muchas derrotas, pero algunas grandes victorias*.

Y allí radica la diferencia entre el crítico de cine y el analista que toma su enseñanza de la experiencia del cine. Donde el primero ve una escena mal filmada, el segundo puede leer la magia de un significante. Significante que retroactivamente permite edificar un imprevisto giro que nos reconcilia con el film, no como operación racional, consciente, sino como un efecto que se produce en el cuerpo del espectador. No estamos buscando la pureza, y por lo mismo podemos encontrarnos con ella, allí donde el error se nos revela como virtud, y el paso en falso como imprevista *vacilación calculada*, en este caso de un realizador de cine.

Hay una expresión en música que dice así: *una sola nota falsa echa a perder una fuga, pero una nota justa, a tiempo, salva una sinfonía*. La fuga, recordemoslo, es la forma musical que immortalizó Bach y que se caracteriza por una concepción perfecta de contrapuntos temáticos, orga-

nizados de acuerdo a un sistema lógico-matemático. De allí que baste una nota falsa para echar a perder toda la ejecución. En la fuga estamos presos de *necesidad*. La sinfonía, en cambio, puede tener momentos difíciles, aciagos, pero siempre es capaz de rescatarse a sí misma si acontece una victoria – un oboe magistral, un solo de clarinete limpio e inspirado. En la sinfonía puede hacer su entrada el azar, a condición de que artista y espectador pueden permitirse hacer algo con él⁴.

En síntesis, esto que llamamos la lectura ético-clínica de un film resulta un recurso metodológico que funda nuestro escenario de trabajo, a la vez que lo trasciende. Se trata de un abordaje que no da como supuesto el dato a investigar, sino que lo conjeta a partir de indicios, detalles que a posteriori permitirán (de) mostrarlo.

3.5 Jacques Lacan: ¿Qué es un acto? Lo imposible sucede

Este punto de encuentro entre los hechos y la mirada analítica, reconoce por cierto distintas fuentes epistemológicas, a la vez que se distingue de ellas. ¿Qué aporta entonces Lacan al método de lectura de películas? Para el psicoanálisis, la responsabilidad se anuda dialécticamente con la culpa. Muchas veces el sujeto se culpa (y en exceso) por lo que no hizo para evitar responder por lo que sí hizo. Estamos ante una de las lecciones fundamentales del psicoanálisis lacaniano: la admisión de culpa por parte del sujeto siempre funciona como una estratagema para engañar al Otro. El sujeto se siente *culpable* por sus hechos para encubrir otra culpa mucho más radical. *Confesarse culpable* es entonces, en última instancia, una astucia que apunta a entrampar al Otro. En el film clásico *Nunca en domingo*, el sujeto se siente culpable por haber traicionado la buena fe de la dama, para no responder por su deseo carnal hacia ella. Por ello, avergonzarse y pedir disculpas no salda su deuda con el Otro, sino que la incrementa. Esta imposibilidad no se resuelve en el remordimiento rumiante, sino en acto.

Recordemos que la fórmula lacaniana para superar una imposibilidad no es *todo es posible*, sino *lo imposible sucede*. Lo real/imposible lacaniano no es una limitación a priori que debería ser tomada en cuenta, sino el dominio del acto, de las intervenciones que pueden cambiar las coordenadas de ese acto mismo. En otras palabras, un acto es más que una intervención en el dominio de lo posible: “[...] un acto cambia las mismísimas coordenadas de lo que es posible y así crea retroactivamente sus propias condiciones de posibilidad [...]” (ZIZEK, 2011a ou 2011b, p. 30).

En palabras de Slavoj Zizek:

[...] para Lacan, o Real não é impossível no sentido de nunca poder acontecer – um núcleo traumático que escape permanentemente a nossa apreensão. Não, o problema do Real é que ele acontece, e esse é o trauma. A questão não é que o Real seja impossível, mas que o impossível é Real. Um trauma ou um ato é simplesmente o ponto em que o Real acontece, e isso é difícil de aceitar. (ZIZEK, 2004, p. 89)

⁴ En el film *El concierto* (2009), dirección de Radu Mihaileanu, se narra la historia de la performance del concierto en Re Mayor para violín y orquesta de Tchaikovsky a cargo de la vieja orquesta del Bolshoi, la cual en la ficción del film hacía treinta años que no tocaba. Los músicos llegan a la noche del debut en el Chatelet de Paris sin ensayos previos y el inicio es decepcionante. La orquesta suena desafinada hasta el punto que el público y los propios músicos se incomodan, pero todo cambia cuando hace su entrada el violín. Singularmente inspirado esa noche, su ingreso a tiempo rescata la obra, aconteciendo una ejecución magistral e inolvidable.

Lo imposible sucede es un enunciado ético situacional. Responder por aquello que falla en una situación supone responsabilizarse por ella. Pero no en las coordenadas previsibles, sino en el *a posteriori* de una invención. Por supuesto este movimiento estará finalmente en lo que el sujeto pueda hacer con ello.

A partir de este giro, de este cambio de luces que nos propone el psicoanálisis, cambia también nuestra perspectiva de lectura de un film. De pronto, el pueril altruismo de muchos personajes en la pantalla se explica por el virulento deseo que se agita dentro de ellos. Deseo frenético que se expresa en los pequeños detalles, como ese *-iplin, caja!* – que suena en el film *Nunca en domingo* y que le permite afirmar a Lacan (1988, p. 377): “Lo que hace que pueda haber deseo humano, que ese campo exista, es la suposición de que todo lo que sucede de real es contabilizado en algún lado”. De allí que el pasaje del film merezca el valor de un apólogo, es decir de *una narración cuyo propósito es instruir sobre algún principio ético o moral o de comportamiento*.

4 Informática, Educación y transmisión de la experiencia del cine

Como se sabe, la Ética es una disciplina transversal de la educación. No estamos ante una asimilación de contenidos sino ante el desafío de una permanente interpelación y reflexión. Por tratarse de conocimientos complejos relacionados con la práctica misma de los profesionales, se busca justamente apelar a metodologías que puedan *poner en situación* al auditorio.

La corriente narrativa, al ofrecer el espacio y la distancia suficiente para que dicha experiencia pueda ser instrumentada con la disociación necesaria, evita constituir en sí misma una commoción disruptiva. Al mismo tiempo, la narrativa ofrece la afectividad y receptividad suficientes para estimular la sensibilidad, apuntando a commover su posición, logrando una empatía con los sentimientos, sensaciones, valores y creencias en juego.

De allí la importancia del cine: un dispositivo que espontáneamente establece una dimensión del pathos, de los sentimientos, las emociones, las pasiones, permitiendo establecer una relación con los objetos teóricos.

Dicha modalidad resulta esencial a la hora de transmitir, logrando estimular una empatía con los actores sociales involucrados en las situaciones dilemáticas de la práctica, favoreciendo el desarrollo de un pensamiento crítico, y promoviendo una actitud ética en la resolución de conflictos.

4.1 Las plataformas virtuales como soporte privilegiado

El objetivo esperable es que el acercamiento a los dilemas éticos presentados de forma mediada, sumados a la capacitación y acompañamiento de los futuros profesionales en su formación académica, permita la inclusión de estas temáticas de forma mucho más vivencial. En este punto, las TICs permiten una implementación dinámica y eficaz de los recursos audiovisuales y posibilita una interacción absolutamente novedosa.

Es en este sentido que se considera a los recursos audiovisuales como dispositivos didácticos por excelencia, en tanto permiten recrear una situación, en un lapso acotado de tiempo, mediante

la proyección de fragmentos.

Para ello, el uso de los recursos tecnológicos que ofrecen plataformas virtuales como Moodle y Ning permite potenciar este proceso de enseñanza y aprendizaje ya que ofrece herramientas valiosas para su implementación y, principalmente, el desarrollo del trabajo colaborativo entre los miembros de la comunidad virtual, complementando así el trabajo realizado en las instancias presenciales, y alentando en acto el ámbito deliberativo.

4.1.1. Moodle y Ning: Teaching Bioethics Through Films

El proyecto al que hacemos referencia se desarrolla en el marco general del proyecto UBATIC: *Aula Virtual, módulo intercátedras de ética, ciencia y tecnología*⁵. El curso se propone impartir conocimientos sobre Ética contemporánea a través de una experiencia teórica y narrativo-audiovisual: cine, teatro, series televisivas. Las unidades del programa temático han sido confeccionadas a partir la Declaración Universal de Bioética y Derechos Humanos (UNESCO, 2005).

En este contexto la plataforma Moodle y los recursos que la misma ofrece permite potenciar el uso de los materiales multimedia, optimizando la comprensión de los contenidos a desarrollar en el curso. La propuesta se desagrega en dos partes:

- *Impartir un módulo de Ética y Ciencia del programa de la asignatura para los estudiantes de grado.*
- *Impartir conocimientos generales sobre Bioética para estudiantes de posgrado y graduados de ciencias básicas y de la Salud.*

En el primer caso, el curso se propone un recorrido por el módulo de Ética y Ciencia: Módulo 6 del curso Moodle (*Consentimiento*), mediante los recursos audiovisuales propuestos que también integran el material obligatorio del programa de cátedra, con la adición de realización de trabajos prácticos, resolución de consignas y discusiones. Ello permitirá al alumno un mayor manejo de las nociones centrales de dicho módulo que le permitirán en caso de aprobación del curso, dar cuenta de los requisitos necesarios para la aprobación de la materia.

En el segundo caso, permite un manejo fluido de los principios contenidos en los 15 artículos centrales de la Declaración Universal de Bioética y Derechos Humanos (UNESCO, 2005) a partir de una experiencia audiovisual sostenida en la corriente narrativa de la Bioética contemporánea.

4.1.2. El cine y la tecnología computacional

La propuesta implica la inserción de materiales audiovisuales pertinentes en cada una de las unidades recorridas, a fin de realizar actividades previa y posteriormente al visionado de tales fragmentos cinematográficos. Para los encuentros presenciales programados se realizarán proyecciones procurando un formato mínimo que garantice la experiencia vivencial esperada.

La presentación involucra un desarrollo que acompañe, en sentido amplio, el material audio-

⁵ Programación 2012-2015; Ética y ciencia: Programa de base de estudios sobre bioética, desarrollado y ejecutado por el equipo de la Cátedra de Psicología, Ética y Derechos Humanos de la Facultad de Psicología de la Universidad de Buenos Aires.

visual. Es decir, que formule en términos teóricos el recorrido que se pretende realizar audiovisualmente, así como la fundamentación de la pertinencia del mismo, que luego se abordará asimismo en la plataforma de trabajo Moodle. Para ello, se llevan a cabo dichas presentaciones, seguidas de breves espacios de intercambio respecto a los contenidos, las emociones y las impresiones detectadas, para luego dar lugar a formalizar el material obtenido dentro del encuadre trabajado.

En los casos en los que los contenidos del curso se desarrollan únicamente en la modalidad virtual, esto se ve alentado por medio de espacios compartidos, como foros y discusiones abiertas sólo a los matriculados bajo dicha modalidad. La actividad es así sostenida y moderada del mismo modo por los docentes ocupados de las modalidades presenciales y/o los ayudantes, bajo su supervisión.

5 Epílogo y conclusión

Sin aspirar a ese lugar imposible de *Gesamtkunstwerk*, de *obra de arte total*, el cine constituye sin embargo una vía regia para pensar los distintos dilemas éticos. Con el crecimiento y expansión de la industria cinematográficas, los grandes temas morales fueron alcanzando a un público cada vez más masivo, promoviendo interesantes debates dentro y fuera de los ámbitos académicos. Hoy la experiencia del cine forma parte de la vida cotidiana gracias a la tecnología digital y al visionado de filmes y fragmentos on line, lo cual ha facilitado, además, su uso en programas de formación a distancia.

El cine adquiere así la función que antaño correspondió al teatro griego. La experiencia de la luz en medio de una sala oscura recupera algo de la experiencia trágica, que como lo estableció Aristóteles consistía en *la mímesis de una praxis para producir en el auditorio un efecto de catarsis*. Gran parte de la literatura disponible se apoya en la mirada analítica, inspirada en el pensamiento de Sigmund Freud, quien anticipó la naturaleza compleja de la noción de cuerpo, y de Jacques Lacan, inesperado precursor de la bioética narrativa al constatar que *la verdad tiene estructura de ficción* (GÓMEZ, 2007).

Para concluir, recordemos entonces el axioma según el cual *el artista se adelanta al analista*, evocando los versos del poeta:

Cinema

Na grande sala escura,
só teus olhos existem para os meus:
olhos cor de romance e de aventura,
longos como um adeus.

Só teus olhos: nenhuma
atitude, nenhum traço, nenhum
gesto persiste sob o vácuo de uma
grande sombra comum.

E os teus olhos de opala,
exagerados na penumbra, são
para os meus olhos soltos pela sala,
uma dupla obsessão.

Um cordão de silhuetas
escapa desses olhos que, afinal,
são dois carvões pondo figuras pretas
sobre um muro de cal.

E uma gente esquisita,
em torno deles, como de dois sóis,
é um sistema de estrelas que gravita:
— são bandidos e heróis;

são lágrimas e risos;
são mulheres, como lábios de bombons;
bobos gordos, alegres como guizos;
homens maus e homens bons...

É a vida, a grande vida
que um deus artificial gera e conduz
num mundo branco e preto, e que trepida
nos seus dedos de luz... (ALMEIDA, 2002 *apud* GIORGI, 2010

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Juan Jorge Michel Fariña – Universidad de Buenos Aires, Buenos Aires, Argentina. E-mail: jjmf@psi.uba.ar

Alejandra Tomas Maier – Universidad de Buenos Aires, Buenos Aires, Argentina. E-mail: alejandratomasmaier@psi.uba.ar

Community-Based Art and Gentrification: A Bronzeville Story

Gentrificação e Arte com Base na Comunidade

Vesta H. A. Daniel

Abstract: This text relates the observation of the ongoing changes in the evolving African American community of Bronzeville, Chicago and how community-based art can function as an asset in the recognition and development of its cultural foundation. Community-based art is defined as art that is by, for and about community members and their spaces, created with their participation. Gentrification is defined here as the renewal of a community that includes replacement of former residents of modest means with more affluent new residents. The text also suggests ways that community-based art can function as an agent for memory-keeping and future community development which includes the relevance of community members as knowledgeable arbiters involved in the rebirth of their historic spaces encourages the thoughtful process of cognitively and emotionally interacting with the art stories of other communities.

Keywords: Community. Gentrification. Art education.

Resumo: Este texto relata as observações das mudanças que estão ocorrendo no evoluir da comunidade afro-americana de Bronzeville em Chicago, USA, e de como a arte com base na comunidade pode funcionar como um bem de valor no reconhecimento e desenvolvimento a partir de suas fundações culturais. A arte com base na comunidade é a arte que é feita por, para e sobre os membros da comunidade e seus espaços criados com sua participação. A gentrificação é definida aqui como a renovação de uma comunidade que inclui a realocação de antigos residentes de meios modestos por novos de maior poder aquisitivo. O texto também sugere modos de como a arte com base na comunidade pode funcionar como um agente para manter a memória e os futuros desenvolvimentos da comunidade como árbitros do conhecimento envolvidos no renascer de seus espaços históricos, encorajando o processo reflexivo ao interagir cognitiva e emocionalmente com as leituras de arte de outras comunidades.

Palavras-chave: Comunidade. Gentrificação. Arte educação.

1 Introduction

When people know the power of their stories/narratives, how they are shaped and presented, and by whom, how they effect the quality of their present and future, it is possible for them to envision their role in creating the life that they want. And, as community members residing in spaces that have valued cultural personalities forged by time and circumstance, stabilizing and nurturing those communities is a worthwhile goal. Because of my regard for community processes and community voice, I am observing the ongoing changes in the evolving African American community of Bronzeville, Chicago and how community-based art can function as an asset in the recognition and development of its cultural foundation. I define community-based art as art that is by, for and about community members and their spaces, created with their participation. Gentrifica-

tion is defined here as the renewal of a community that includes replacement of former residents of modest means with more affluent new residents.

Part of my approach employs historical narrative that describes the majoritarian view of phenomena that shaped Bronzeville and the counternarrative which expresses non-mainstream experiences or truths that are constructed through living. Since the Bronzeville story has an ever-growing online presence that serves as a narrator, I have turned to that resource to *listen to* the story about recent developments told from varying perspectives. In that respect, I am just a storyteller. By looking at Bronzeville's history, including the interests of stakeholders such as real estate developers, cultural activists, artists, entrepreneurs, homeowners, long-term and urban pioneer community dwellers, I will suggest ways that community-based art can function as an agent for memory-keeping and future community development. I turn to an assets-based approach to community building that includes the relevance of community members as knowledgeable arbiters involved in the rebirth of their historic spaces.

2 Story Telling

According to critical race theorists (DAIUTE; LIGHTFOOT, 2004, HUM; GUY; MANGLITZ, 2006) counternarratives or counter-storytelling express non-mainstream experiences. And, Collins and Daniel observe that

[...] [w]hen the stories about communities are missing, the information about how the communities work is missing, as well. [...] Furthermore, the cultural and social function of counternarratives is to demand social change by pointing out the collective stories of marginalized groups [...]. (COLLINS; DANIEL, 2014, p. 220)

Thus, recollecting aspects of my story/counternarrative is an act intended to make clear my perspective on the Bronzeville story.

I was born in Chicago, Illinois, in the United States Midwest. Chicago is a city of neighborhoods, which is a charitable way of saying that it is segregated by race and economic class. My parents were part of the second great northern migration of southern African Americans from 1940-1970. My family moved from difficult, tight living conditions in Chicago to a small home in a new African American community on Chicago's south side. As part of the many urban renewal projects that disrupted African American communities around the country, our community was physically destroyed by a new expressway, the construction of which slashed the area into deconstructed pieces. With a group of other black families, we moved to houses further south in Chicago, to a newly desegregated area. A police car was posted on our street. For months, until it seemed that racial violence against our families was no longer a threat, my younger, pre-school brother played ball with his personal policeman buddy. In 1966, when my sister and I were attending college, and my brother was approaching high school, Dr. Martin Luther King, Jr. brought his protest of segregation from the south to the north. He began in Chicago, known for its colonization of African Americans into slums,

noting that it was the perfect place to start (JAMES, 2008). Following protests, demonstrations and race-based riots, the effect on housing discrimination was minimal. My family understood clearly that there were areas of the city in which we were not welcome. Thus, we abided by the unwritten rules of safety and mobility based on race. My parents, seasoned by their counternarratives of lived experiences in segregated southern towns and cities, were deft navigators through the sometimes dangerous path toward personal and collective uplift, freedom, opportunity and, community building. Through their small and large stories, they taught us to pay attention to how the components of geography, history, culture, politics, and race interacted to shape the city, nation and world.

My interest in community processes, or the *community act* (DANIEL; DREW, 2011), community-based art and, my personal relationship to Chicago motivate me to know more about how its future is developing. Although no longer a resident of Chicago, I continue to visit my siblings there. They are adroit in their navigation of the city and superbly observant of neighborhood aesthetics and politics as well as the cultural and economic push and pull endemic to communities experiencing the current wave of urban renewal and gentrification. They are knowledgeable community assets who introduced me to the ongoing Bronzeville process of transformation and self-identification. We focused on examples of community-based art as touchstones for measuring change. We looked for evidence of community voice as we engaged in random conversations, visited local businesses and interacted with art on the streets of Bronzeville.

3 Bronzeville: Where the Narrative and Counternarrative Meet

Clearly, lots of community members knew a little or a lot about the history of Bronzeville as an arts mecca. Thus, I was motivated to learn more about the Bronzeville story, as follows. Bronzeville (Black Metropolis-Bronzeville district) is a historic district in the Douglas community, south of the Loop (downtown) area of Chicago in Cook County, Illinois, United States. "Before it became Bronzeville its lush green boulevards and stately estates were home to some of Chicago's barons of industry and entertainment, such as the Swifts and the Marx Brothers" (BRONZEVILLE AREA RESIDENTS' AND COMMERCE COUNCIL, 2014). Formerly, known as the *black belt*, because of the African Americans who lived on this geographically narrow, belt like strip of land, it was later named Bronzeville to better reflect the color of African American skin. There are other communities called Bronzeville in other cities, as well. According to Chicago's Metropolitan Planning Council (2012), the neighborhoods that comprise Bronzeville are "[...] roughly bounded by 18th Street on the north, 67th Street on the south, the Dan Ryan Expressway on the west, and Cottage Grove Avenue on the east [...]" (METROPOLITAN PLANNING COUNCIL, 2012). Historically, it was a city within a city.

In order to escape the racism and oppression of the south, many African Americans came to the north seeking industrial jobs. Bronzeville received thousands of African Americans during the *Great Migration* between 1910 and 1920 and a second migration from 1940-1970. In the 1940's Bronzeville was the "[...] second largest Negro city in the world [...]" (STANGE, 2003, p. xiii). Between 1916 and 1970,

Chicago attracted more than 500,000 of the approximately 7 million African Americans who left the South during these decades. Before this migration, African Americans were 2 percent of Chicago's population; by 1970 they were 33 percent (CHICAGO HISTORY MUSEUM, 2007).

This Black Metropolis, like Harlem, New York, was the home of entrepreneurs, businessmen, entertainers, civil rights activists such as Ida B. Wells, millionaires, and the first black owned bank and insurance company. The arts flourished giving the world many creative geniuses including Pulitzer Prize recipient, Gwendolyn Brooks, jazz musician, Louis Armstrong and author, Lorraine Hansberry. There is a generous amount of homage paid to the creativity accompanying this migration found in the literary, visual, dance and musical arts.

While the historical essence describing Bronzeville seems consistent among formal and informal sources, there are varying descriptions of Bronzeville's boundaries, including the statement that it is a theme district with no geographic boundaries. Within those fluctuating boundaries are nine structures (eight buildings and one public monument) designated as Chicago landmarks on September 9, 1988. Of note is the 1936 bronze Victory Monument of an African American soldier added atop the original 1927 granite and bronze column and architectural setting. It "[...] honor[s] the achievements of the Eighth Regiment of the Illinois National Guard, an African American unit that served in France during World War I as part of the 370th U.S. Infantry [...]" (PUBLIC ART IN CHICAGO, 2009). This monument alerts us to the layered, nonlinear nature of the Bronzeville story. Indeed, it has tendrils leading in varying directions, one of which is the strange, racially charged story of the experiences of African Americans serving in the U.S. military.

During the Great Depression (1929-1939), the Works Project Administration's Federal Art Project (WPA-FAP) (1935-1943) created jobs for artists. A notable legacy of the more than 100 projects nation-wide intended to bring art into the every day lives of community members, is the South Side Community Art Center (SSCAC), dedicated in 1941. It is housed in a formidable stone building in Bronzeville. The SSCAC was the first black art museum in the United States (KNUPFER, 2006). As the only remaining WPA-FAP in the nation, and a Chicago Landmark, the SSCAC maintains its focus on the archiving, presentation and creation of art of African Americans. As I moved around the community, many paths lead back to the SSCAC and to the DuSable Museum of African American History which unites the art, history and culture of Africans and African Americans.

4 Urban renewal and removal

Due to city racial restrictions on where African Americans could live in Chicago, Bronzeville became overcrowded. By the 1950's, local officials designated the area as blighted using the following descriptors:

- Too many families crowded into buildings
- Average building more than thirty-five years old
- Schools, parking areas, and playgrounds needed
- Obsolete, unsafe street ordinance violations

- Close to a blighted area
- Houses converted to commercial use
- Too many families moving away
- Growing decay of buildings
- Lack of building maintenance (URBAN..., 2014)

Moreover, because of the financial disinvestment following World War II, many Bronzeville businesses died. Many residents, who were financially able, moved further south in the city to newly racially unrestricted areas while still remaining in segregated pockets of the city. To address the housing shortage and slum conditions, the Chicago Housing Authority, removed much of the slum housing and constructed two large, multi-floor, *high-rise* housing projects referred to by some as prisons for the poor. In 1958, 3000 people moved into Stateway Gardens. In 2007 it was demolished due to crime and terrible living conditions. In 1962, Robert Taylor Homes, then the largest housing development in the country, was completed. The 28 indistinguishable high-rise buildings contained 4415 units and stretched for over two miles. Due to crime, violence and unlivable conditions, residents were moved out of the Taylor homes in 2005 preceding its demolition in 2007 (TAYLOR, 2014). Now the urban renewal and accompanying gentrification begins. Thus, the vertical landscape, partially identifying the Bronzeville area, was flattened to yield struggling storefront businesses, vacant lots, private homes, historic Victorian Era architecture and, Gothic, Romanesque and Queen Ann-style mansions. This cohort of elements was all within a short distance of beautiful city parks, internationally famous museums, a world-class university, a gorgeous lakefront and the heart of Chicago, the downtown *loop* area. Given this mixture of challenges and endowments, where do the desires, activism and aspirations of Bronzeville community members enter the process of self-describing and reconstructing their own community? And, how can community-based art help the community to illuminate the solid, meaningful connection between its past and its future? The process begins with taking a closer look at what the community has to offer residents and visitors.

5 Asset-based community development (ABCD): Controlling what you see in the mirror

Rather than focus on the deficiencies or needs of a community, I agree with the asset-based community development (ABCD) approach to how a community can take control of its own image. It identifies the already existing strengths and assets that can meet the needs of the community and that can contribute to community improvement. Consequently, I subscribe to the definition of a community asset provided by The Community Tool Box, a service of the Work Group for Community Health and Development at the University of Kansas, which is

[...] anything that can be used to improve the quality of community life [...] [including] a person [...] physical structure or place [...] community service...a business that provides jobs and supports the local economy...[and] everyone [who] can provide knowledge about the community [...] (COMMUNITY TOOL BOX, 2014).

I happened upon a fine example of a community-based asset in Bronzeville: the Milton Mizenberg Oakland Museum of Contemporary Art. It is not a traditional museum. Rather, Mizenberg, a self-taught, African American artist, converted his home and two nearby vacant lots into an outdoor sculpture garden. His totemic wood sculptures are described with pride by Bronzeville residents, who are not only aware of their presence and accessibility but they also know the story of Mizenberg's serious health challenges that were seemingly overcome by his continuing daily devotion to beautifying the community with his art. Other welcome discoveries, that were not part of the city-funded artworks, but were nevertheless familiar to Bronzeville residents, include old and new culture-based, painted, ceramic and photographic murals. Chicago is full of murals. Currently, for example, seven photomurals are being installed around Bronzeville by former resident and urban planning proponent, Chris Devins. The famous artists, musicians and writers depicted (e.g., the first is a 12-foot-by-26-photo of Nat King Cole playing a piano is already up) are intended to encourage people to think of arts and culture as synonymous with Bronzeville. Devins hopes that the murals will inspire more young people to build on the artistic history of the community (CHOLKE, 2014). Toward this end, I encourage careful consideration of The Wall of Respect mural (i.e., painted in 1969 and destroyed by fire in 1971), a monumental example of community consciousness. A very fine online presence, authored by Bautista, Chen and Foster-Rice (2000) including a few lesson plans. Other physical sites include a hand sculpted, walk-in, cement and mixed media shrine commemorating a deceased community member, community gardens, extraordinary building facades, street fairs and distinctive yard art.

Along the borderline space where community-based art merges into public-funded art is the art augmenting eleven blocks of Bronzeville's grandest boulevard, Martin Luther King Drive. The art and signage, as part of the City of Chicago Public Art Collection, is reflective of Bronzeville's unique history, and is celebrated as one of the most significant examples of the city collection. Notable among these works of artist created individualized public benches, lush landscaping, The Bronzeville Walk of Fame, The Victory Monument, and, the historical markers lining the boulevard, is the bronze 15 feet high sculpture by internationally renowned sculptor, Alison Saar, entitled Monument to the Great Northern Migration. The sculpture depicts a traveler facing north, carrying a worn suitcase, whose suit is made of shoe soles, and whose arm is raised in salutation. Marking the entrance to Bronzeville, the sculpture also symbolizes the development of the city of Chicago and post-Civil War America. It is easy to imagine how these artworks, as sources of knowledge, could stimulate formal and informal discussions and activities about their meanings as well as historical and archival efforts connected to personal, related collections of art and memorabilia possessed by community members.

And, finally, among the many other assets, is the monthly Bronzeville Art District Trolley, which is a guided tour of Bronzeville's art venues, such as well-established galleries, an art center, a museum and now the community-based Mizenberg Oakland Museum of Contemporary Art. However, when riding the trolley or taking a city bus ride, it is evident that Bronzeville is still a block-by-block area of contradictions: beautiful developments and assets juxtaposed to still blighted areas.

According to the Bronzeville assets map, created by the Chicago Grassroots Curriculum Taskforce Center, Bronzeville is commonly associated with the architecturally prescient [...] Illinois

Institute of Technology, University of Chicago, U.S. Cellular Field, [which is] the official stadium of the Chicago White Sox, and [the] Hyde Park home of President Barack Obama [...]" (CGCT BRONZEVILLE COMMUNITY TOUR, 2014).

The center notes that in order to include residential neighborhoods like Bronzeville as common tourism destinations, the authenticity of these places must be established. It should be noted also that previously the Bronzeville area appeared as a vacant space on Chicago maps. It did not exist from the point of view of Chicago tourism and history. Thus, based on residential insight about valued sites, the center created the Bronzeville Asset Map that includes public art, businesses, public institutions, residential insight comments, museums, centers and, landmarks. Of course, all of this activity is troubled by the question: who and what determines *authenticity*? Is it the majoritarian (i.e., white, monied) definition of charm and upward mobility? Or, is authenticity an artful depiction of community values reflected in safe, aesthetic, creative, historically vibrant spaces that are also charming and upwardly mobile?

In a different project sponsored by the Bronzeville Visitor Information Center (NIECIAK *et al.*, 2008) a geodatabase of businesses, restaurants, landmarks of the community and public transportation yielded six aesthetically pleasing maps useful for tourism and community planning. Returning to the descriptor of Bronzeville as the Black Metropolis in Chicago, the nonprofit center intends to encourage a cross-cultural dialog at the local as well as the national and international levels and to develop Bronzeville as an international tourist destination. But, is tourism the only goal of Bronzeville residents? Is that the priority of the community or is it more the goal of long-time and new residents to require that the gaze of city officials include an understanding that the art and culture of the community are intrinsically valuable? Such an understanding can be demonstrated by city investment in the more dismal areas around the borders of Bronzeville that would include greater access to technology, art-making spaces, school improvements, bicycle paths, building and street repairs and late night activities for youth, such as midnight basketball.

Nevertheless, retail development, which is arguably fundamental to other, ancillary types of development, is the focus of various commercial and community development coalitions.

6 Gentrification: Race still matters

The changes in Bronzeville are significant. However, it is important to take a closer look at the nature of gentrification there. According to Badger:

In most U.S. cities the word [gentrification] has generally come to imply the gradual taking of a place from one group (usually poor people, usually minorities) by another (usually middle- or upper-class whites. (BADGER, 2012, s/p.)

As a consequence of gentrification over the past 14 years, median incomes and property values have soared in Bronzeville. However, this exemplifies a different kind of gentrification. There are still vacant lots and boarded up buildings that reinforce the unfortunate aspects of Bronzeville's narrative connected to poverty, crime and, violence, even if the perceived disorder is not real. And,

Badger (2012) observes that although there are some white gentrifiers, atypically, the gentrifiers in Bronzeville are black returnees and residents who never left the community. Faye, for example, owner of Faie African Art in Bronzeville, never left the community. She described herself in a 2012 interview as a

[...] social worker in my soul, Africanist and gallerist, and long-term resident of what we call Bronzeville. [...] Bronzeville is a concept. It is not a location [...] [It is] interesting to talk to the elders about all of the wonderful black and bronze people who came out of here [...] all of the institutions. (DANIEL, 2012, s/p)

Faye has created an elegant community asset. Her goal is to make extraordinary African art available to a wider audience, art that is usually seen only in private collections. In a 2012 interview with Faye she commented that folks who have never visited a museum or gallery come to her gallery and often return and stay for hours just to learn about the art under favorable, welcoming conditions. She gives them space with the objects, provides reference books, does not suggest that visitors are required to purchase anything and answers questions about the art, its presence in Bronzeville and discusses issues of concern to the community. The reason that Faye should not be considered to be *gentry* is that she is not interested in displacing residents of modest means. Instead, she is building collaboratively with them. She is interested in including them in defining a community space in which they are comfortable to live, work, learn and socialize. Hers is an inclusion strategy. However, Faye is working against the ongoing negative stereotyping of the community.

So, here is an interesting phenomenon. Hwang and Sampson (2014) conducted an expansive study of gentrification in Chicago. Using Google Street View, the researchers scoured thousands of Chicago streets for signs of gentrification. They found that neighborhoods that previously showed signs of gentrification such as financial investment in the area, continued to do so only if they were at least 35% white. If the neighborhoods were 40% black or more, the gentrification process slowed or stopped completely. "Bronzeville's historic 'blackness' – to borrow a term from the academics – appears to overwhelm any sense of its identity as a neighborhood on the way up [...]" (BADGER, 2012). Clearly, race still matters.

7 The Plan

Due to its long history of Chicago Housing Authority (CHA) over-populated high-rises, Bronzeville carries a cultural burden that could affect the way it, and its residents, are perceived by Chicago residents. By disregarding its illustrious history as a creative and financially progressive community, emphasis is still placed on its problems rather than its potential. Thus, Bronzeville is a conundrum. Because it is located near the downtown area and the highly desirable shores of lovely Lake Michigan, a series of stately museums, parks and upscale shopping, it is still a city space worth coveting. Parts of Bronzeville are beautiful and ripe for an urban renaissance including self-definition supported by community-based art.

Toward that end, current redevelopment of Bronzeville includes the opening of a 5.9 million dollar artists' lofts space in a 90 year old restored building that houses studios, a gallery, artists' apartments and an art incubator. Chicago mayor Rahm Emanuel states:

This project not only reinforces Bronzeville's legacy as a center for local artists and art patrons but it is proof that when the public and private sectors come together, cultural and economic vibrancy are possible (MAYOR'S PRESS OFFICE, 2014)

Also, according to Leroux and Grossman (2006), writers for the Chicago Tribune newspaper, a national trend in the restoration of communities is to include people who are poor in the mix of other community members with higher incomes rather than stigmatizing poor people as slum dwellers. The goal, they state, is to create economically diverse communities "[...] in which families can live over the generations, with grandparents renting affordable quarters close by the homes of their children and grandchildren [...]" (LEROUX; GROSSMAN, 2006, p. 8).

As part of this goal, the Chicago Housing Authority has created a Master Plan that

[...] proposes the development of over 1,300 units [...] [combining] affordable and market rate homeownership units with commercial/ retail space [...] and community amenities such as parks, schools, library, retail spaces (e.g., coffee house, bank, restaurant), a new police station and public transportation. Various phases were completed in 2005, 2006, 2008. Other construction is yet to come [...] (CHICAGO HOUSING AUTHORITY, 2014, s/p).

Such a plan provides opportunities for community visionaries and visualizers, including children and youth. In response to this opportunity, Candace, who is a local visual artist, water rights activist and art historian, also works with groups of children and youth from the Bronzeville area to create a mural project. She reviews the history of Bronzeville with the mixed age groups of children from a middle school and a state run group home for older children who are wards of the state. She notes in my 2012 interview with her:

Some just don't get it at all [...] [but] by the end of the session[s] they are in love and enlightened about how they can make their community better. Last week [I asked] [...] what are their feelings when they walk down 47th street [in Bronzeville] now? And most of the feelings were negative feelings; fear, fright, being scared, looking like no one was there. Then one young man said: It looks like it's ripe for opportunity [...] And then [I asked] what did we think it looked like in 1950 [when it was a Black Metropolis]? [...] So they're doing a visioning kind of peace, they're looking to the future with how we still live on 47th street and how we still make it [...] strong and livable [...].

They're always there [on Saturdays] when you tell them it's about them. This is your life [...] See, your future is big and looming and out there [...] so, how can we make it so that it is the best way that you want to live, not just how you can get by? [...] So, they're really starting to open up their eyes and their mouths and their minds and making some changes and looking at things a

different kind of way. So, I'm getting some wonderful drawings and sketches from them [...] (DANIEL, 2012, s/p).

8 Conclusion

Community-based art serves as a memory-keeper, meaning-maker and place-holder. It can assist community members in responding to and participating in phenomena accompanying gentrification such as liberatory imaging, community ethos, cultural agency, varying forms of resistance to and/or embrace of change. Should, then, educators, community members and students turn to community-based art as they conceptualize and address the relationship between community change (i.e., gentrification) and the ability to participate in shaping the community story? And, what are the varying perspectives on and creative activities addressing the significance of race as a contemporary phenomenon impacting the relationship of communities like Bronzeville to their host cities, like greater Chicago? Perhaps it is desirable for the responses to these questions to move considerations of community processes from rhetoric to action.

It seems that community action is always necessary. For example, during my current consideration of the Bronzeville story an 18-year-old African American young man, Michael Brown, was shot to death in his community in Ferguson, Missouri by a white police officer. The victim, who was shot a minimum of six times, was unarmed with his hands in the air in the universal position of surrender. The police officer had no connection to or investment in the victim's primarily African American community. The case is in the process of being adjudicated. The community is demanding justice and respect for its history and identity. Ultimately, an image generated by community members and seen on posters, buildings, Facebook walls, t-shirts and, videos is that of a silhouette of a man with his arms in the air accompanied by the words *hands up, don't shoot*. While the circumstances for the creation of this icon are agonizing, there is an accompanying opportunity for educators and students to explore the relationship between how meaning is attached to knowledge and how knowledge is constructed in community spaces. Moreover, community members, including educators, need to be prepared to address demeaning descriptions of themselves by others such as *the poor* and *the powerless*. Choosing to define themselves is an act of resistance important to foregrounding one's own story.

Finally, I suggest that community members can function as docents/curators of their own community-based art and art spaces. Indeed, school curricular material can contribute to the process of developing the cultural stories that surround the art in the Bronzeville community. To do so not only valorizes that particular art but it encourages the thoughtful process of cognitively and emotionally interacting with the art stories of other communities.

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Art in the Market: Action Research and Participatory Art

Arte no Mercado: Pesquisa-ação e Arte Participatória

Karen Hutzel

Flávia Maria Bastos

Abstract: This visual essay illustrates a process of community-based art as it unfolds from our experiences in the *Art in the Market* program. We expect to show readers salient dimensions of this work that render it a distinguished form of participatory action research. Weaving images and text, we examine the theoretical underpinnings of this praxis and examine the often mysterious process of creating art together with a community.

Keywords: Visual essay. Participatory Art. Popular education.

Resumo: Este ensaio visual ilustra um processo de arte com base em comunidade que se desenvola a partir de nossas experiências no programa *Arte no Mercado*. Esperamos mostrar aos leitores dimensões relevantes deste trabalho que o tornam uma forma distinta de pesquisa-ação participatória. Tecendo imagens e texto, examinamos os fundamentos teóricos desta práxis e examinamos o processo muitas vezes misterioso de criação de arte em conjunto com a comunidade.

Palavras-chave: Ensaio visual. Arte participatória. Educação popular.

What is community art? Can it be participatory? Can it be research inquiry?

Paolo Freire's (1993) orientation to *popular education*¹ underscores *doing with* as opposed to *doing for* participants of a community of learners. The basis of his work with adult literacy in Brazil and other developing countries is an understanding of the educational act as transformative, political, and capable of engendering social transformation. Recognizing literacy as paramount to educational and life success, a pedagogy of *doing with* is intrinsically collaborative, founded on communication, connection, and service. Furthermore, expanding the skills of writing and interpreting words – the process of literacy – to encompass a critical understanding of the world invites making and interpreting meaning in various texts, including art.

¹ *Popular education* is a term that signifies educational practices that are developed in collaboration with various community groups and are designed to empower these groups to overcome underprivileged situations. The term is also synonym with liberatory education and its meaning is associated to the root of the word popular – of the people.

Figure 1 – During our work on a mural, neighborhood children asked to participate and painted on improvised cardboard canvases (Spring 2001²).



Source: Author

While the program's commitment to collaboration through a *doing with* orientation has been steady, its structure and leadership have shifted and altered over these ten plus years. *Art in the Market* began as a university-community partnership framed by asset-based community development (KRETZMANN; MCKNIGHT, 1993), expanded to include a service-learning course, and finally, recognized participatory action research as significant to the program's mission of collaboration. The essence of the program is a collaborative artmaking process that leads to a postmodern approach for the creation of public art in the community. The program's curriculum focuses on the ways in which art as a form of action research can contribute to positive social change. Through art, participants research and learn about the community and each other, negotiating meaning toward the planning of public art that responds to the community's interests. In the past ten years, more than 50 public art pieces have been created in the neighborhood, with only a few destroyed by a building collapse, a building renovation, and racial tensions that led to protests. Additionally, approximately 100 teens and 60 college students have participated in the program.

In this text, we offer a visual essay to represent the *Art in the Market* program as a place where *doing with* highlights a constructivist, activist pedagogy informed by principles of participatory action research. Each year, deliberate activities promote participatory action research studies focused on locating, considering, analyzing, and representing assets located within the particular neighborhood of Cincinnati known as Over-the-Rhine, and the particular segment of Over-the-Rhine known as Findlay Market. Finally, visual artifacts that remain as a narrative of the process also serve as one method for sharing these research results. As such, each artwork and its process from ideation to completion can be compared to a research report that encapsulates a trajectory from unveiling to addressing issues. In *Art in the Market* each artwork transforms the landscape and has the potential to affect people with a multiplicity of stories and perspectives embedded in it. Each work represents the results of critical research collectively conducted by college students and neigh-

²Because it is difficult to precisely date some of the events, dates will be provided in terms of the quarter-system academic calendar, autumn, winter, or spring and the year, i.e. autumn 2009.

borhood teenagers. The works stand for more than their embellishing and inviting presence in the community; they engender an awareness of the transformative and empowering roles art can play in a community.

1 Findlay Market, Over-the-Rhine

Figure 2 – Facing the Findlay Market Alley on Race Street, site of a community artwork celebrating the program's 10 years (Spring 2001).



Source: Author

Figure 3 – The urban landscape around Over-the-Rhine.



Source: Author

Art in the Market seeks to connect theory and practice through community-based research that targets visual improvements as well as social issues relevant to a particular Cincinnati community, Over-the-Rhine (BASTOS; HUTZEL, 2004). From its earliest development in the late 1700s, the Over-the-Rhine neighborhood has served as port of entry for immigrants to Cincinnati. The population grew rapidly, as the city attracted settlers drawn by the promise of the Western Empire. Flat-boats, rafts, and later steamboats brought continuous waves of immigrants, especially Germans, to the city. By 1850, Cincinnati was the largest pork-packing center in the world, known as Porkopolis. The Over-the-Rhine neighborhood, named because of its proximity to the Erie Canal reminded first residents of the Rhine River, is full of references to its German heritage in architecture, signage, and businesses. Today, Over-the-Rhine residents are primarily African Americans who began moving to the area in the late 60s when the city expanded to the suburbs. Adjacent to the University of Cincinnati campus, it can be characterized as an underprivileged neighborhood facing challenges similar to other inner city communities nationwide, including, among others, unemployment, crime and drug abuse, police brutality, and poor quality housing (CHEEK; CHEEK, 1993).

"There is a good vibe in this place." – *Art in the Market* former college student

Findlay Market is one of the oldest operating public markets in the United States (established in 1855). Located just blocks from downtown in Over-the-Rhine, Findlay Market is home year-round to about two-dozen indoor merchants selling meat, fish, poultry, produce, flowers, cheese, deli, and ethnic foods. From April to November, the Market also hosts a thriving farmers market, with dozens of outdoor vendors, numerous street performers, and many diverse special events. Findlay Market is a gathering place for people from all over the city, attracting one of the most socially, economically, racially, and ethnically diverse groups found anywhere in Cincinnati. People come for the sights and sounds and smells of an old-fashioned public market, for the great variety of fresh foods, for bargains, for people watching, and for a quintessentially urban shopping experience (FINDLAY MARKET, 2009). This marketplace environment, with its material and immaterial exchanges among people, provides a rich site for a program that is based upon interactivity between participants and community.

2 Art in the Market in Action

Figure 4 – Excited teens Britany, Cherelle, Michael, Sasha, Latasha, Antonio, Diondrey, Dana, Kenny, Reggie, and teaching assistant Darren, on the last day of the program. July 2001.



Source: Author

Figure 5 – Tired-looking teaching artists Natalie, Drew, Karen, Patrick, and Arynn on the last day of the program. July 2001.



Source: Author

"Art, to me, can be either a reflection of the society we live in, or a vision for what we want our society to be." – *Art in the Market* former college student

"And you know we didn't always get along but eventually we all had to listen." – *Art in the Market* former teen

Art in the Market partners University of Cincinnati college students in art-intensive majors with urban teenagers to create collaborative, public art in the Findlay Market District. Beginning as a partnership between the College of Design, Architecture, Art, and Planning's Community Design Center and several segments of Cincinnati's civic and political leadership, *Art in the Market* has continued in activity for more than ten years through additional partnerships with several organizations across the city and various university departments and faculty, in particular the Art Education Program of the School of Art. Utilizing an interdisciplinary methodology to conceptualize and execute lasting works of art in the Findlay Market District, the program has achieved a nuanced and complex legacy. Significantly, the images shared in this text reflect a collaborative process that allowed for college students and teenagers to co-create and co-conceive of public art that would highlight their findings in the community. The teens did not act as apprentices by aiding college students in realizing a singular vision. Both groups of students together conceived of the art pieces represented in this text, chose locations, and executed designs and plans. Participants were primarily involved from conception to completion, with multiple visions negotiated to fit within a single art piece. Here is the visual story of this process as it highlights important program characteristics.

Figure 6 – Students, called interns, kept a reflective journal in the form of a sketchbook to document experiences, ideas, and their research. Here, the sketchbook shows studies for a program logo (Summer 2001).



Source: Author

Figure 7 – Brittany, a longtime participant of *Art in the Market*, designed the program logo in between her time spent conceiving of approximately three public art pieces (Summer 2001).



Source: Author

2.1 Empowering teens

Participating in *Art in the Market* offers urban teens new experiences in art that go much beyond what they are accustomed at school. They often take leadership roles in which their creative vision enhances the program's experiences for all. They are also ambassadors of the community in their partnership with the university. In our interactions with the community, the teens' community ties render our presence of university professors and college students legitimate. We are validated as researchers, and generally not associated with the negative stereotype of the researcher who will use the community for his or her academic/professional ends. Overall, teens are much more knowledgeable about life in Over-the-Rhine than university folks. This knowledge and various degrees of community connection are invaluable assets in the process of investigating possibilities for our work.

In the course of our engagement with these teens and the community, they became more aware and proud of what they know and can contribute to the program.

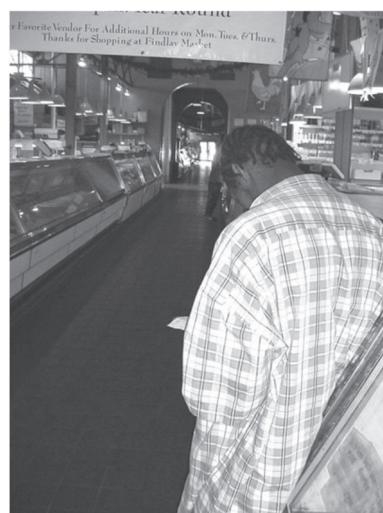
"We met people from everywhere." – *Art in the Market* former teen

Figures 8 and 9 – Kenny, in his second year in the program, developed a mural independently, which represented all of the *Art in the Market* participants of that year. Kenny also designed the *Art in the Market* t-shirt seen on the participants in the group photo above (Summer 2001).



Source: Author

Figure 10 – Darren, another long-time participant of *Art in the Market*, gathered data by sketching the inside of the market house for a cartoon project that ultimately told the story of market vendors through graphic narrative.



Source: Author

2.2 Generating ideas

Typically, ideas for works of art come from the minds and visions of artists. In a modernist tradition, this artist is typically an individual, working in isolation. *Art in the Market's* process of generating ideas for participatory works of art involves an intense dialogue among program participants and the community. From that interaction and in consultation with the community, projects are conceptualized and executed. As participatory action research, information/data necessary to engage in the creation of works of community art is gathered by program participants in a deliberate and ongoing fashion. Each proposed artwork starts with a public presentation that invites input. Ideas and concepts from all stakeholders – teenagers, college students, university's and community organization's personnel, artists, professors, and community residents of all ages – art taken into account in the design, selection, and execution phases of each project.

"I still have some clothes [with paint on them]; I look at the paint and it has a story behind it." – *Art in the Market* former teen

Figures 11, 12, and 13 – Teenage boys gathered data through photographing locals around Findlay Market. They selected several photographs to paint as monochromatic images on six-foot tall panels. A series of the paintings were hung on construction walls around the market for several years (Summer 2002).



"This ability to unleash our 'social imagination'—to help us envision the world differently—makes community-based arts a uniquely important type of social change strategy." (KNIGHT; SCHWARZMAN, 2005, p. xxiv)

Figure 14 – Teens prepare for a recognition event and unveiling of their completed public art pieces. Each year, participants are recognized for their work. In this case, the teens are creating a display board to educate observers about their art pieces.



Source: Author

Figures 15, 16, 17, 18 – The college student and teenagers above developed a heart-shaped quilt through sketching ideas, hand-sewing, and using a sewing machine. The final product was a dense array of images of both personal memories and city scenes (Summer 2001).



Source: Author

2.3 Making a personal contribution

Artworks are shaped and enriched through the individual stories, gifts, and skills of participants. A quilt project illustrating landmarks of the city, for example, was created by a group of interns. In addition to thinking about distinctive features and places in their city, each intern investigated their own experiences with these places. The result of the twofold research process was lively and detailed textile work in the form of a community quilt, featuring personal memories alongside significant city landmarks. Data collection for the quilt included trips around the city to sketch various landmarks and individual sketching to work out designs of personal memories. Interns collected old fabric and clothes from community members to use in the quilt while the backside of the quilt was an old patchwork quilt found by a community member in a basement of the temporary *Art in the Market* summer space.

"I think community is first and foremost very important because I can't say that if I was in other communities that I would be where I am today or on my way to where I am today." – *Art in the Market* former teen

"A lot of planning went into them." – *Art in the Market* former teen

Figures 19, 20, 21, 22 – Teenagers and college students attacked technically challenging projects such as a poured metal chair full of inscriptions by the teens, a tiled table and benches consisting of tiles made by more than 100 community members, and a concrete abstract sculpture highlighted with found objects (Summer 2001).



Source: Author

2.4 Learning to face problems together

The process of executing works of art is fraught with problems. Artworks often involved pouring and sculpting cement, pouring hot metal, breaking and laying tiles, mastering new media, and preparing the work to withstand outdoor conditions, such as harsh weather and human interaction. Teenagers and college students were fully involved in all of these tasks. Occasionally, artworks fell apart or failed to be installed due to problems encountered along the way. College students usually learned the process as they went, consulting with more experienced students or instructors. Teens, gave their all and, just like life, there were no guarantees that what was intended was going to happen. If the college students and university professors had perhaps more knowledge of the technical dimensions of making art, we depended on our joined resources to *get the job done*. This is a critical dimension of PAR and of community art. Creativity involves the ability to solve problems. Community-based artistic work approached as research goes beyond problem-solving, becoming an instance of problem-posing, problem-revealing, and problem-reflecting.

"I learned how to develop a new skill. I learned how to try new things. I learned more how to interact with others. And like I learned how to have fun doing a good thing." – *Art in the Market* former teen

Figures 23, 24, 25, 26 – A 300 foot-long tile mosaic with the theme *Growth* included images and ideas about community assets the teenagers deemed important. The finished piece became a sense of pride for community residents who spend time in the park nearby (Summer 2002).



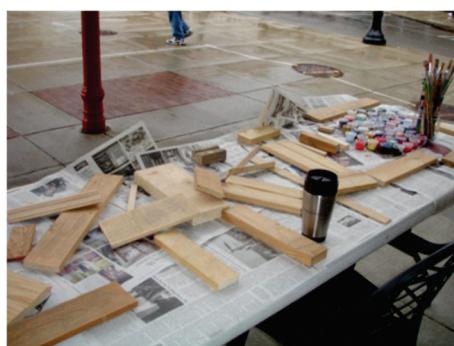
Source: Author

2.5 Enacting a transformative vision

A tile mosaic incorporated designs from each participant to represent the theme *growth*. The mosaic allowed for additional community involvement as anyone in the community could stop by to adhere broken pieces to the wall. The images represented in the mosaic were gathered through looking and sketching exercises in the community. Walls become spaces of possibility. Trees are recognized as assets in a city dense with paved parking lots. The work transformed a long corner of the Findlay Playground, a neighborhood park favored by residents to play sports or hang out when the weather is nice for a picnic or barbecue. Virtually all *Art in the Market* participants were involved in some way in this project, from breaking the tiles into mosaic-shaped pieces, arranging them by color, preparing the wall, transferring designs onto the wall, or simply bringing water and snacks to the installation team. As it is the case with many projects, but certainly was the case of this one, everyone was required to be involved to ensure the desired result.

3 Celebrating a History of Participation

Figure 27 – Recycled pieces of wood from the college shop provide the basis for a collaborative work of art to celebrate the ten-year history of *Art in the Market*.



Source: Author

Figure 28 – Local artist, Deb Brod worked with AITM participants creating the artwork that celebrated the program.



Source: Author

"I like this program, it changed me." – *Art in the Market* former college student

The tenth anniversary of the ***Art in the Market Program*** provided cause for celebration, and an opportunity to note the continued history of engagement of this program with the Over-the-Rhine neighborhood. Embedding the bridges created between university and community two artworks were created: one in Over-the-Rhine and one at the university. With support from the Ohio Arts Council, local artist Deb Brod worked with program participants conceptualizing and creating these works. The works were designed with input from the artist, college students and teens and involved a great deal of community involvement.

Fingerprints, brush strokes, more than 100 painted names. Every color of the rainbow is represented on the long, narrow wooden boards – scrap material discarded by someone else. At first, it doesn't look like a work of art. And, in fact, it isn't just art. It's a bridge between communities. (HUGHES, 2008, p.26)

The fingerprints and brush strokes are those of 15 Hughes High School students who worked with students in the College of Design, Architecture, Art, and Planning to create the piece of fine art for the DAAP building. The names represent all those who have participated in the *Art in the Market* program, which pairs teens from Cincinnati Public Schools with UC students and faculty to make public works of art that not only add aesthetic beauty to the city, but also bring two worlds together (HUGHES, 2008).

Figures 29, and 30 – At Findlay Market on Saturday mornings, community members are invited to participate painting the wood.



Source: Author

Figure 31 – At the university, college students and teens write the names of past program participants in these wood boards (Spring 2009).



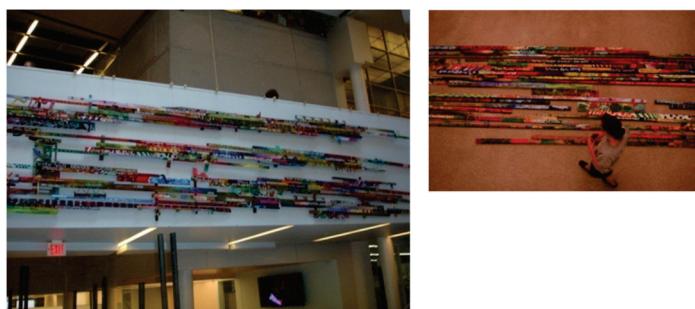
Source: Author

We facilitated painting sections on campus and in the community. Our goal was to include as many participants as possible. To that end, we varied the times and places of our sections and in Over-the-Rhine involved market goers and residents, shoppers and vendors, children and adults; at the university we engaged students, professors, visitors, custodians, librarians, and administrators. Each participant had the opportunity to paint on a piece of wood that would later be assembled into a larger installation.

After the boards and pieces of wood were painted, the names of all *Art in the Market* participants up to that point in time were included in the work, approximately 100 teens and 70 college students.

Gradually, with input from and relying on knowledge of all participants, the final work began to take shape. We used the atrium space to envisage the final design because the artwork transcended the classroom space. Architecture students were very important in helping us solve the technical difficulties of temporarily hanging the work on a high wall. The work was so well received that has not been removed from its very central location in the college building to this day. This is the first collaborative *Art in the Market* artwork to be installed at the university. This bold gesture embodies the *doing with* orientation that marks this program, evidencing that not only is the community changed as a result of the project, but also the university is transformed.

Figures 32 and 33 – The final work is installed at the college, reflecting the connections the program creates between university and community.



4 Redrawing Boundaries, a Conclusion

The possibilities inherent in the experiences described here exemplify how a program such as *Art in the Market* and its emphasis on *doing with*, enacted as collaborative artmaking, can reflect action research principles and inform a new genre of art practices. According to Lippard (1997), a keen awareness of the places artists come from, reside in, and interact with has direct impact on artistic work. In that vein, art involves a revisited construct that links practice and reflection, the personal with the social, and, most importantly, challenges preconceived notions of *otherness*. Furthermore, implicit in this new approach to art is a notion of connective aesthetics, a desired direction for art actions that are fundamentally collaborative. In parallel fashion, the craft of participatory-action research also requires a reconfiguration, a redrawing of traditional notions of researcher and participants. The affinity of these two praxis – community-based art and participatory-action research – involves challenges to conventional boundaries between self and other. Therefore, considering boundaries as fluid rather than fixed (GABLIK, 1995), art-based participatory research demands that we redesign our roles of artists, researchers, participants, scholars, and collaborators. We find ourselves located in a space of possibilities from which articulation of individual voice leads to unveiling collective voice. Working with others the processes and products of research and art making become fused. Our deliberate actions seeking to build community and create art that is socially responsive, we redraw boundaries and reinvent ourselves.

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Karen Hutzel – Universidade Estadual de Ohio, Columbus, Ohio, Estados Unidos. E-mail: hutzel.4@osu.edu

Flávia Maria Bastos – Universidade Estadual Paulista Júlio de Mesquita Filho, Rio Claro, BR-SP. E-mail: bastosf@ucmail.uc.edu

Telling Narratives: The Practice of Mapping Space in Pre-Service Art Education Practicum

Contando Histórias: a prática de mapear o espaço nos estágios supervisionados em arte-educação

Justin P. Sutters

Abstract: Teacher education programs need to continually adapt to changes in licensure requirements as well as technological advances. This author advances an ethnographic approach to fieldwork that utilizes Google Maps programs to visually represent the collected data and subsequent reflections on their experiences in urban schools. This particular case draws from scholarship in the fields of narrative inquiry, critical cartography and the works of Michel de Certeau to analyze the data collected during the study and draws related implications for the field of art education.

Keywords: Ethnography. Narrative Inquiry. Teacher Education. Cartography.

Resumo: Os programas de formação de professores precisam se adaptar continuamente às mudanças nos requisitos de licenciamento, bem como os avanços tecnológicos. Este autor apresenta uma abordagem etnográfica para o trabalho de campo que utiliza programas do Google Maps para representar visualmente os dados recolhidos e reflexões posteriores sobre as suas experiências em escolas localizadas em centros urbanos. Este caso particular é interpretado através das bolsas de estudos nos domínios da pesquisa narrativa, cartografia crítica e das obras de Michel de Certeau, para analisar os dados recolhidos durante o estudo e faz respectivas implicações para o campo da disciplina de arte.

Palavras-chave: Etnografia. Pesquisa narrativa. Formação de professores. Cartografia.

1 Introduction

This study is informed by a continual, albeit non-linear, progression of professional identities: undergraduate student, student teacher, K-12 art teacher, graduate student, cooperating teacher, doctoral student, student teaching supervisor, and researcher. In addition to seven years of teaching in an inner-city school district, I spent two years teaching at an international school in São Paulo, Brazil, which revolutionized my pedagogy. This period was precipitated by two years of graduate classes prior to leaving for São Paulo. Upon my return, I commenced research towards a thesis and was encouraged by my committee to *unpack* the two years I spent in Brazil as well as my transition back into teaching in an American public school. The thesis took the form of a narrative that drew from prevalent art educators who wrote about issues of transience, travel, and community

(BALLENGEE-MORRIS; STUHR, 2001, BASTOS, 2006a, 2006b, MORRIS; MIRIN; RIZZI, 2000). My research led to an increased understanding of self, a newfound perspective towards curricula, and a heightened sense of empathy for immigrant students (SUTTERS, 2006).

Building upon both this scholarship as well as my personal experiences, my professional trajectory is now primarily focused on teacher education in academia and as such, I am primarily concerned with field practices in urban¹ and/or inner-city schools prior to student teaching and how these formative experiences can be more effectively utilized as contested spaces. I implement pedagogical strategies that encourage reflexivity through ethnographic field practices and the documentation of disruptive stories that occur during their observations at regional public schools. I theorize that a narrative told by a teaching candidate (TC)² of a critical incident is not a mere recounting of an objective, isolated occurrence. Rather, I advance a practice that critically examines their story-telling as *reproduction* that reveals the socio-cultural construction of their disposition. The objective of this research is to examine the narratives – written, spoken, and visual – of a pre-service student as spatial mapping so as to isolate not only what is represented, but also what is left out through erasure (CRAMPTON, 2010, KITCHIN; DODGE, 2007). I encourage an ethnographic approach to know the site and the surrounding space, and also the route that was taken to get there. Navigation, or the process of traveling can be seen as a way of knowing (CERTEAU, 2002).

2 Research Design

The following paper stems from an IRB³ approved doctoral dissertation (SUTTERS, 2012) that involved multiple participants. Since the conclusion of that study, I have continued to work specifically with one of the participants and we presented longitudinal implications at the National Art Education Association (NAEA) conference thereafter. The specific methodologies enacted in that study are outlined within the larger study, but for the purposes of this particular paper, I adopt a methodology informed by Case Study Research (CSR) and Narrative Inquiry (NI) to further analyze the responses of one participant during the study and their reflections and observations since.

A small sample size can understandably lead to questions of validity and generalizability. Flyvbjerg (2006, p. 235) says one of the advantages of the case study "[...] is that it can 'close in' on real-life situations and test views directly in relation to phenomena as they unfold in practice [...]" Schwandt defines a case study as when "[...] the object of study is a contemporary phenomenon in a real-life context, when boundaries between the phenomenon and the context are not clear, and when it is desirable to use multiple sources of evidence [...]" (SCHWANDT, 2007, p. 28). It is not plausible to claim that one case study could reveal or drastically alter the complexity of issues pertaining to teacher education. However, Flyvbjerg (2006) advances the notion that case studies produce theory and can help in clarifying the deeper causes behind an issue instead of just descri-

¹ In American schools, the terms *urban* and *inner-city* are often used synonymously, and erroneously as they both are loaded signifiers associated with lower socio-economic schools serving predominantly minority populations.

² Cognizant of the varied approaches individuals take towards licensure, I have generalized those in teacher education programs through a signifier that encapsulates anyone whom still is actively engaged in academic studies and has not yet fully entered into the workforce as an art educator.

³ This study was approved by the Institutional Review Board of the Ohio State University: Protocol #2011B0554.

bing its symptoms. Therefore, the focus of this study is to analyze a particular case through a more focused theoretical lens in order to generate practical strategies for teacher education programs.

2.1 Methods

As a participant in the study, Tom⁴ emailed me his final paper from a previous class that provided some contextual background as well as the exploration of various social issues investigated through the coursework. In the course he was enrolled in during this study, Tom was placed at an inner-city school district to conduct observations over a 10-week period. I sent Tom a *Pre-Visit Worksheet* and asked him to respond to the four questions in order to garner preconceptions of the urban school prior to his first observation.

Once he visited his site, I recorded an individual interview that lasted between 20-30 minutes. Along with the pre-scripted questions previously mentioned, I also asked him to share any narratives or experiences he saw or heard when traveling to the school or while at the site. Over the first month, I also began to have weekly meetings with the participants after a class they all attended and we discussed logistics of data collection while also sharing experiences.

During two of those sessions, I demonstrated the use of Google Maps and how to digitally document a trajectory to their site. Participants were instructed to collect as much data as possible during each trip using a variety of methods including photos, videos, GPS coordinates, time stamps, audio recordings, sketches, notes, maps, journals, etc. As per IRB guidelines, they were not allowed to take pictures on school property or of any students so their data was comprised of imagery taken either on the way to their site, from the exterior of the school or the surrounding areas. During these extended meetings, they were shown how to upload files into the Open Source Software (OSS) and were provided the autonomy to use additional media to represent their experience.

I conducted both group and individual interviews throughout the study and all sessions were recorded and personally transcribed. Their finished product was a visual representation in whichever digital media they selected. Tom used Google Maps as his means of representation and he emailed me a link to the website once it was completed. I then scheduled a final individual interview that was conducted and recorded in my office where I asked him to narrate the images and trajectory contained in his Google MapMashup. The official conclusion of the study culminated in a formal presentation to faculty and students in the Art Education department. Tom and I continued to keep in touch and he agreed to share how this approach to field work influenced subsequent coursework and student teaching.

3 Research Methodologies and Related Literature

As the relationship with the participant progressed, it was important to continually revisit and employ reflexive practices since this form of research is inherently relational. It was important that

⁴ This is a pseudonym to protect the identity of the participant.

the narratives students shared were accurately and ethically collected, transcribed and represented. The following section will outline the theoretical framework used to analyze the data.

3.1 Narrative Inquiry: *Taking Place*

Those that engage in narrative research are obligated to represent people's stories in a manner that is as close as possible to how they were shared (ELY, 2006). As a result of observing participants' construction and transmission of stories in the previous pilot study, I created a heuristic framework of *Telling Narratives* where participants engage in the process of narrative construction (*telling* as a gerund) but the narratives also describe what particular experiences reveal about those telling the story (*telling* as an adjective).

Clandinin and Rosiek position Narrative Inquiry within a pragmatic ontology that "[...]" treats lived experiences as both the beginning and ending points of inquiry [...] (CLANDININ; ROSIEK, 2006, p. 44). By placing primacy on experience, some narrative inquirers adopt an epistemology that accepts individual accounts as legitimate knowledge.

3.2 CSR and Narrative Inquiry: Honoring the Individual

Perhaps the most methodologically significant relationship in this study is the interconnectedness between case study research and narrative inquiry because narrative inquiries "[...]" begin with an interest in a particular phenomenon that is best understood narratively [...] then develop descriptions and interpretations of the phenomenon from the perspective of participants, researchers, and others [...] (FLYVBJERG, 2006, p. 235). A study of a particular case can yield theoretical development that can result in new insights and inquiries that inform and dictate future trajectories of research and practice.

Case studies inherently contain a substantial element of narrative and like narrative, they "[...]" approach the complexities and contradictions of real life [...] (FLYVBJERG, 2006, p. 237). While this can be seen as problematic in terms of sample size, Flyvbjerg makes the argument that when a narrative is hard to summarize it is not a problem but rather evidence of thick data and a "[...]" particularly rich problematic [...] (FLYVBJERG, 2006, p. 237).

3.3 Critical Incident Theory and Disruption

During the pilot study⁵, I noticed a continue theme where students chose to share stories about specific incidents that really disrupted their previous expectations and it was these incidents that became of particular interest for the study. Critical Incident Theory (CIT) aligns with the de Certeau's questioning of the interpretation of an event (CERTEAU, 2002).

⁵ A similar construct was enacted with participants the semester before without IRB approval in conjunction with a qualitative research course as a means of informing the subsequent study.

Daniel Kain writes about *The Critical Incident Technique in Research* that “[...] involves asking a number of respondents to identify events or experiences that were ‘critical’ for some purpose. These incidents are then pooled together for analysis, and generalizations about the event or activity are drawn from the commonalities of the incidents [...]” (KAIN, 2004, p. 71). This approach aligns with narrative inquiry because the events in question are given preeminence. Citing Tripp, Kain states that critical incidents are not things but are created, interpretations of the significance of an event: “To take something as a critical incident is a value judgment we make, and the basis of that judgment is the significance we attach to the meaning of the incident [...]” (KAIN, 2004, p. 81). Similar to a cartographic process of representing a place, individuals choose what to include in the narration of an event and what to leave out, either intentionally or subconsciously.

3.4 Critical Cartography

Drawing on the works of Michel de Certeau and the contemporary geographer Doreen Massey, I entertain various constructs that depict the physical act of traveling as a means of knowing a place. Likewise, these theorists also speak to how this knowledge is then represented, both visually and textually through cartographic processes. Maps have traditionally been known as graphic representations of space (International Cartographic Association (ICA)). Critical Geographers additionally speak to what is not represented, as well as the actual ontological and epistemological implications of map-making. Jeremy Crampton claims that

Mapping creates knowledge as much as reflecting it. Critical cartographers do not argue that physical space is produced by the process of mapping, but rather that new ways of thinking about and treating space are produced. For critical cartography, mapping is not just a reflection of reality, but the production of knowledge, and therefore, truth. (CRAMPTON, 2010, p. 46)

The synthesis of these related theories provides a rich lens by which to interpret what the participant captured in their final representation while simultaneously bringing to light that which was not made visible.

3.5 Map Mashups

Most participants used a handheld device, such as a smart phone or tablet, that contains the following functionalities: photography, video, audio recording, textual input, GPS location, time stamps, etc. Tom than uploaded the data onto the Google Maps interface to in create his own mashup. Map Mashups originate from a website or program “[...] that combines two or more sources into one tailor-made experience [...]” (CRAMPTON, 2010, p. 27). In 2004, users first began to mix various Open-Source Software (OSS) programs in a way similar to that of musicians who sample two songs to create a third independent track. In 2005, Google Maps revolutionized this practice because users could access its application programming interface (API) and add their own data on top of their

pre-existing spatial data (BATTY *et al.*, 2010). This new era of Neogeography is a key component of Web 2.0 that facilitates interactive sharing of data. This technology is a visual manifestation of the construct I theorize in terms of how TCs construct a new space through their experiences in urban classrooms.

3.6 Practicing Space: Michel de Certeau

The work of Michel de Certeau allows for new interpretations of pre-existing terms such as appropriation, enunciation, other, travel, tourist, home, and consumerism where the act of speaking "[...]" establishes a *present* relative to a time and place; and it posits a *contract with the other* in a network of places and relations [...]" (CERTEAU, 2002, p. xiii). de Certeau's seminal text *The Practice of Everyday Life* (1984) posits that everyday life invents itself by *poaching* in varied ways on the property of others and that basic practices, such as walking or cooking, are means to address epistemological and philosophical inquiries that arise during these events.

Michel de Certeau (2002, p. xxi) advances that reading is the "[...]" exorbitant form of contemporary culture [...]" for consumption. Similar artistic practices such as photography which involves *taking photos* mirror this unidirectional consumption and situates the consumer as a voyeur. I have suggested that TC's engage in consumerist practices and theorize TCs as tourists that engage in unidirectional transactions while visiting urban classrooms, which they consider *foreign* (HETRICK; SUTTERS, 2014).

This modality of reading, or consuming, is then enunciated through the narratives they tell in which the "[...]" words become the outlet or product of silent histories. The readable transforms itself into the memorable [...]" (CERTEAU, 2002, p. xxi). Certeau expounds on the writing process in which stories are transported, or poached, and appropriated into a co-opted narrative until "[...]" [a] different world (the reader's) slips into the author's place [...]" (CERTEAU, 2002, p. xxi). What is of equal importance is what is not transmitted in the discourse. This process is known as *erasure* in cartographic discourses and speaks to that which is (un)intentionally forgotten (CRAMPTON, 2010).

4 Discussion: Narrating Space

One of the overriding concerns I have with the advent of navigational technology is a decreased necessity to observe the manner in which one arrives at a place in order to return. Between GPS and hand-held devices, we are becoming dependent on a small, flat screen that is empirical and anti-qualitative. As a counter-narrative, I use this technology in coordination with traditional ethnographic processes to recalibrate their sensitivities during their trajectory to and around their placement. This process could be likened to de Certeau's (2002, p. xxii) "[...]" ways of frequenting or dwelling in a place [...] an art of manipulating and enjoying [...]".

Tom was raised in what he coined a *bizarrely sheltered town* that is within walking distance of downtown. The characteristics he uses to describe the inhabitants of his hometown are consistent with the current demographics in teacher education programs at many universities and he shares a

perspective in his pre-visit questionnaire that is rather accurate in representing many of the TCs I have engaged with:

My graduating class was quite literally 97% white, with two black students and one Asian in a group of 100 students. Though I live on the less affluent side of town, [town name] is almost unanimously middle-class. In the past few years, as I've reflected on my upbringing, I have often thought of the feeling, or I guess it was more of a lack of feeling, of having almost no desire to leave [town name]; having no reason in my mind to explore other areas of Columbus.

Tom's narration of his upbringing is a rich context to analyze through de Certeau's (2002, p. 79) distinction between *reality* and the *real* in that "[...] narrated history creates a fictional space. It moves away from the *real* – or rather it pretends to escape present circumstances [...]"'. I want to stress the significance of these constructed narrations that are often left unexamined by students and how the critical incidents experiences at the schools often disrupt their notion of reality in a manner that necessitates reflection and subsequent resolution.

I also want to stress my intentional focus on the participants' point of departure. Too often, site observations focus solely on the destination, the public school setting. The approach I am suggesting places equal significance to the examination of the subjective space that the TC is leaving from with the understanding that this is the construct by which the TC will come to understand the destination through comparison, or difference.

Throughout my experiences with primarily suburban TC's, I have become more cognizant of how ignorant they can be to issues of mobility, transience, and safety. Similar to my own upbringing, many of these students never used public transportation besides the district-funded school buses, lived most of their formative years in one or two places, and lived in relatively safe areas with minimal exposure to dangerous circumstances. As a result, the manner in which they picture urban is often derived from a sheltered perspective. White, suburban, middle-class TCs sometimes have difficulty operating within a different structure and understanding the pedagogical implications of the resultant measures enacted in urban schools.

4.1 Mapping Space

The Google Map construct presents a unique platform to synthesize time and place together and it functions effectively as a jumping off point in terms of conducting research about the site and where it is situated in relation to where they are leaving from. Tom's initial comments also reveal some of the limitations Google Maps has by way of representing duration and frequency.

Well, when I started out with the map idea, I think the way that I conceived of it was giving directions. I mean that is sort of how I thought of it. Using Google Maps was like giving directions of how my day goes. I think one of the problems that I ran into was thinking about [...] time, like how it works chronologically. Uhm, I think that is something that, cause I kind of jump around a bit. Like going back into it like after, like there is some entries that we put in the very first day, there are others that I added much later.

A linear, 2-D form of representing place runs parallel to other modernist cartographic process, however the transformation of the temporal to the spatial is of utmost significance as we see evidence of a method where space is given preeminence. The image then is significant in terms of Art Education as de Certeau positions it as the space between doing and writing: "Of all the things everyone does, how much gets written down? Between the two, the image, the phantom of the expert but mute body, preserves the difference [...]" (CERTEAU, 2002, p. 42). I question if there is an interstitial space between places (Urban/Suburban) and if processes (Mapping/Writing/Image-making) associated with representing space happen in a tangible, material place or if it is an imagined, immaterial space. Or, as this study has demonstrated, perhaps the process can be traced visually (mapping) and/or represented through narratives (text).

Tom embraced the Google Map construct and continually made changes to the file after each visit to the school. Interestingly, Tom lived at home so the mapping of his route to the site was a true representation of a daily commute from home. He begins his Google Map by placing a yellow icon of a house at the location he has lived at since 1995. Another unique component of Tom's trajectory is that he is the only one who opted for public transportation. While part of it was out of necessity since he was having car problems, there was a degree of intentionality to his decision since he stated his desire to better understand how taking the bus would impact his understanding of the surrounding community.

Well, uhm that's really interesting because I think like, if you drive a car there you sort of take your environment with you. Uhm, but when you're in a bus, part of your destination is already with you. And so, uhm, really like yeah, it is a very distinct population of folks (choosing his words wisely while insinuating something) that are on the bus, on that bus. And, no one gets off half way through. Everyone is going to [town name]. So it is interesting. Uhm, coming from downtown I guess, I am not really sure exactly where most of the people get on but, so, yeah I think that was something that, I mean, I you know, I have never been on a bus with people like having in-depth conversations or something, but it definitely, kind of put me [...] in a different mindset.

Through an incredibly insightful dichotomy, Tom spatially differentiates what happens when TCs drive to their sites. This study has questioned what TCs decide should be visible and what will be erased. Employing the various tools afforded by Google Maps, Tom visually drafts his walk to the bus

stop, designates points of transfer with the associated bus numbers, and documents specific times he would leave and arrive at specific points. Because of its' inherently quantitative character, the map allows the viewer to ascertain distance between points as well as receive navigation data such as the length of time required to traverse the distance, but there still are limitations. As Tom stated, he viewed this software as a means of *giving directions* but encountered problems in accurately reflecting his visitation chronologically. Enacting typical measures associated with surveying a plot, Tom was able to accurately represent the physical dimensions of his trajectory. But where his file excelled in representing place, it failed in documenting space. Tom made a few attempts to include short narratives of his thoughts and observations during his travels, but they were very disjointed and often unrelated to his teaching placement such as when he noticed a guy spitting at a bus stop or his take on a discussion during a morning meeting at church.

The *effects* of these narratives is what I seek in the data. I believe that in order to attain significant *effects*, students will need to enter and encounter places that are foreign to what they know. This is where de Certeau's *act of walking* in the urban system can be employed as a method of transcribing a path or trajectory. In this process, there is a measure of forgetting, or making invisible that which became visible and there also is a triple *enunciative* function where the topography is appropriated and spatially acted-out through speaking: both processes involve space-making. Through walking, *near* and *far* are situated in relation to the participant, as well as an *I* and an *other*, thus creating multiple, conjunctive/disjunctive places. De Certeau claims: "To walk is to lack a place. It is the indefinite process of *being absent* and in search of a proper [...]" (CERTEAU, 2002, p. 103). While this assertion could be seen as limited and overly simplistic, the scenario is effective in establishing what I perceive to contain both place and space. De Certeau eventually defines space as a *practiced place* and through walking, it is transformed whereas place is subsequently defined as an "[...] instantaneous configuration of positions [...]" (CERTEAU, 2002, p. 117).

However, in Tom's final interview, he provided numerous stories that were clearly informative of his understanding of the site. Since many of them were reiterations of occurrences he had already talked about in either the individual interview or group interview, they emerged as critical incidents. When we were talking about his explorations, I asked him if there was ever any occasions where he felt uncomfortable. He shared a narrative of an encounter he had with someone while waiting for the bus.

I was at the bus stop and uhm, you know [...] and this guy sort of approached me. He was like a White guy, and definitely from that area and he was like talking to me and no one had ever talked to me, no one had ever greeted me, and yeah, this was a while ago. And, I just kind of froze up and didn't know what to do and he was like, 'Are you ok? What's up with you?'.

This narrative shared by Tom was the strongest example of a critical incident throughout the study and one he would refer back to frequently. As he continued to process through the experience, his construction and representation of it resulted in what de Certeau would call *effects*:

Narration does indeed have a content, but it also belongs to the art of making a coup: it is a detour by way of a past or by the way of a quotation made in order to take advantage of an occasion and to modify an equilibrium by taking it by surprise. Its discourse is characterized more by a way of exercising itself than by the thing it indicates. It produces effects, not objects. It is narration, not description. It is an art of saying (CERTEAU, 2002, p. 79).

Tom knew he was an outsider and he was able to identify the other as one *from that area*. As a result of how he was perceived by the man at the bus, Tom began to think critically about his expectations of the area and how his actions directly correlated to what he thought he knew about those that live in it.

Yeah (laughing). It was like, I think I had this idea in my mind that you know I act a certain way in this space, like I had to act like a tough guy or something. Clearly, that's not who I am and I think (laughter) I had this fear of like being myself in that area. Uhm, that was like (laughter) a really humbling experience but after that I really started like being ok with like saying hello to people like I would (laughter) in my part of town. It's silly to me thinking how much I judged the people in that area just by like, oh, I can't say hello to this person, uhm.

I feel Tom struggled with questions such as these while documenting his experiences through Google Maps. Methodologically, Tom's visual presentation was not as dramatic or persuasive as the others. During the final interview, I asked him what the map effectively expresses and what it does not tell about his experiences.

Uhm, I think this gives a good idea of what I brought into the experience, of like what or how, sort of my preconceptions of urban school and like where I am from and how that relates to where I am going, like you know, from my town to this school and things that I am thinking about in terms of race and class issues or whatever. But I think something that it doesn't quite capture is like how uhm, [...] my experience there and like, how things changed from me in the past three months because it wasn't specifically this research that did it but I kind of been, there has been a lot of things happening so I am just you know, and it wasn't on this route (laughter). I think that's something that uh, maybe I tried to show but I don't think it is very clear.

Narrative inquiry effectively aligns with de Certeau's epistemological claims that "[...] everyday stories tell us what one can do in it (room as space) and make out of it. They are treatments of space [...]" (CERTEAU, 2002, p. 122). Tom also enacts cartographic terminologies and processes as a means of representing the knowledge –of both space and place – that was acquired during walking. "These narrated adventures, simultaneously producing geographies of actions and drifting into the commonplaces of an order, do not merely constitute a "supplement" to pedestrian enunciations and rhetorics [...]" (CERTEAU, 2002, p. 116).

Again, Tom speaks to that which he took with him but also how he was changed by what he took from the site. He recognized the limitations of the software to convey change, which harkens temporal discourse such as duration. Additionally, the singular route digitally drawn through the software refers to one trip and does not fully encapsulate his ontological presence in a classroom or on a bus or the frequency with which they occurred. In the beginning of this section, I relayed how Tom stated that he encountered problems thinking "*how it works chronologically*". In summing up his final representation, Tom stated at "*this point it's still coherent but it is not exactly how I envisioned it would be in the beginning*". Any narrated account of an experience is always going to be lacking, and the story will often be altered with each subsequent telling. Google Maps aided in tracing Tom's experience at his site but clearly was unable to fully replicate the transactions that occurred during his spatial construction, or knowing of the site. It was not entirely how he envisioned it, yet the entire process was instrumental in numerous personal realizations, not only about the site but also about himself.

I do not suggest that Google Maps is an exhaustive means, rather I embrace its' technical limitations as well as its artistic capabilities and as such, I suggest it is an effective tool to use with pre-service Art Education students as the resulting narratives are organic bi-products of the method.

A possibility offers itself for making explicit the relation of theory to the procedures from which it results and to those which are its objects: a discourse composed of stories. The narrativizing of practices is a textual 'way of operating' having its own procedures and tactics [...] *a theory of narration is indissociable from a theory of practices, as its condition as well as its production* [...]. (CERTEAU, 2002, p. 34)

The practices suggest by de Certeau are helpful in better understanding how narration and mapping can coalesce visually through the Google Map construct and it is at this point where the scholarship of Doreen Massey, a critical geographer, can bolster the aforementioned theories while also suggesting contemporary connections and applications.

5 Conclusion

If space is an " [...] ongoing production [...]" as Massey (2005, p. 107) asserts, then there is a connection to movement, or travel, since the body does not remain in a state of stasis; an event necessitates an arrival or movement into a place *where* an encounter can occur. The question therein is what does one travel through to arrive at a place and how does the place they leave affect how they come to know the place they will occupy. Or is the influence of Bergson more appropriate when Massey claims that " [...] movement visibly consists in passing from one point to another, and consequently in traversing space [...]" (2005, p. 23). She later adds to the discourse of traveling since movement reinforces the implication of space and time by stating, "You are not just traveling through space or across it, you are altering it a little. Space and place emerge through active material practices" (MASSEY, 2005, p. 118). Accepting that space changes over time, this study investigated instances where students became cognizant that being in space changes both it and themselves.

If mobility (willful, not coerced) is reserved for those with power, I question how travel can be conceived as a way of taming space through imagination (MASSEY, 1994, 2005). Massey is concerned with the way we imagine space and she views space through the lens of a geographer and claims that the problem with conceiving a space is "[...] that it seems to require the drawing of boundaries. Geographers have long been exercised by the problem of defining regions and this question of 'definition' has almost always been reduced to the issue of drawing lines around a place [...]" (MASSEY, 1994, p. 5). Taking into consideration Massey's notion (2005) that space does not have to be seen as *unrepresentable*, my desire has been to explore the participants' imagined visualizations of space as represented through narratives and mappings. Massey argues that de Certeau's notion of tracing is a representation, not a space and makes similar claims of maps: "Here is a 'space' as a flat surface, a continuous surface. Space as the completed product. As a coherent closed system. Here space is completely and instantaneously interconnected; space you can walk across (MASSEY, 2005). As a process, Massey claims that mapping was a "[...] form of stabilization, or a way of getting one's bearings, making a claim on it – they were hegemonic cognitive mappings [...]" (MASSEY, 2005, p.107). This parallels previous consumerist models of appropriation and expropriation.

So then, I suggest that this method enacts the visual-laden vernacular of cartographic processes without having to fully depend on a closed, material representation such as a map. I inverted the paradigm presented by Massey about the history of maps. "Maps integrate time and space and tell stories while presenting a kind of picture of the world at one moment, they also told the story of its origins [...]" (MASSEY, 2005, p. 107). Conversely, I posit that narratives map-out spatial events. Massey claims that there is always an element of 'chaos' in spatial configurations where "[...] unconnected narratives may be brought into contact or previously connected ones may be wrenching apart [...]. This is the chance of space [...]" (MASSEY, 2005, p. 114). This correlates to de Certeau's referencing of Greek narration as a "*diegesis*" where the story establishes an itinerary and passes through it. He further states that: "What the map cuts up, the story cuts across [...]" (CERTEAU, 2002, p. 129). Similar to de Certeau who attempted to invent ways of recapturing the narratives and stories that have been suppressed in the emergence of science, I am interested in how the constructed representations of TCs reveal what emerged during the moment of disruption and what was possibly redrawn or erased in the reproduction of that experience.

During our presentation at the national conference almost a year later, Tom revisited some images from his work and made some current connections with how the experienced informed his current pedagogy. He reflected on how incredibly complex it was at first to describe a "*knowing of the space in terms of distinct points along a route*". He added that through the mapping process, his "*knowledge of the space was constantly being altered and revised as a result of ongoing reflection which traversed multiple aspects of my daily life*". It was interesting to see how some distance from the experience has melded with recent experiences to inform his current line of inquiry, one that was continuing to be constructed. He also stated: "*What I already thought I knew about this school, along with my knowledge of related spaces along the route, were integral in my coming to know the space, and that this knowledge was always under construction*".

Since this study, I continue to make adaptations and implement similar processes with my students in preparation for state licensure. More and more, assessment programs are requiring TCs

to demonstrate tangible knowledge of the teaching context. As such, this approach has yielded a robust framework to visually represent field observations while also documenting the critical incidents that occurred while at the site.

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Cena e Computadores: fricções para uma pedagogia do teatro expandido

Scene and Computers: frictions for a expanded theater pedagogy

Juan Carlos Castro

Fernanda Areias de Oliveira

Abstract: Contemporary art deploys objects and spaces, both digital and non-digital, to provoke new aesthetic experiences. In contemporary drama arts, there is a move to incorporate new media, such as video and installation that implicate the body in interactive performances. In Brazilian drama education, there is a traditional dramaturgy mostly based on theater games. In this paper, we aim to discuss the current practices in Brazilian drama education and the role of technology. Our central question is examined through contemporary art and drama practices and the pedagogical possibilities they offer for drama education. We use the work of Philip Auslander and to frame the new role of spectatorship. Further, this is supported by Michael Anderson's Brazilian researchers in art education recommendations for incorporating technology into drama pedagogy.

Keywords: Computers in education. Art and technology. Theater pedagogy.

Resumo: A nova perspectiva na arte contemporânea apresenta objetos artísticos que se utilizam do computador ou de máquinas analógicas para propor diferentes formas de apreciação. No teatro, observamos uma forte tendência no uso da tecnologia do vídeo em cenários, projeções em corpos e performances interativas. Com uma perspectiva diferente, na pedagogia do teatro ainda trabalhamos com um forte vínculo à cena clássica, baseando sua estruturação em jogos teatrais. Este artigo pretende discutir o atual estado do teatro e tecnologia nas aulas de teatro do Brasil. Nossa questão central é baseada nas interpelações entre as tendências em arte contemporânea e as reais possibilidades em nossas aulas de teatro. Para nosso suporte teórico, nos articularemos as ideias de Philip Auslander, e sua atenção sobre o novo espectador imerso no contexto da mídia digital, Michael Anderson e as atuais circunstâncias das tecnologias nas aulas de teatro, em diálogo com os pesquisadores da arte educação brasileiros.

Palavras-chave: Informática na educação. Arte e tecnologia. Pedagogia do teatro.

1 Máquinas em Cena

Em 2009 um projeto Sul Coreano financiado pelo governo estatal incorpora professores robôs nas aulas de inglês, de alunos na faixa de cinco à seis anos de idade. Trata-se de um aparelho que mede em torno de um metro de altura, com capacidade de locomoção sobre rodas, algum movimento lateral dos membros superiores e que possui no lugar da cabeça uma tela de LCD, nas proporções de um *tablet*, onde é possível visualizar o rosto de um professor filipino que comanda robô e interage com os alunos remotamente.

O aparelho com design lúdico, pensado arquitetonicamente com cores primárias e formas redondas, em muito se parece com a referência de desenhos infantis, no entanto, expõe a política educacional pouco ingênua na Coréia do Sul. O custo de doze mil dólares por robô, mais o pagamento ao professor filipino que irá manipular o aparelho remotamente, é financeiramente vantajoso para o governo estatal, que gastaria mais em um contrato com um professor local. Em um primeiro espanto, a lógica sul coreana pode parecer isolada em um universo de orientações educacionais, no entanto, existe uma demanda clara em processos como esse que reverberam em contextos educacionais diversos: a dificuldade em incluir o docente em políticas educacionais que pensem a modernização escolar.

A realidade brasileira tem em seu histórico programas de inclusão da máquina no contexto escolar. Atualmente o Programa Nacional de Tecnologia Educacional (ProInfo) é o maior programa do governo federal com foco na inclusão digital das escolas. Denominado em seu início de Programa Nacional de Informática na Educação, foi criado em 1997 com o intuito de estimular o uso da tecnologia como ferramenta de enriquecimento pedagógico no ensino público fundamental e médio. Dentro os seus programas prioritários atualmente constam os projetos Um Computador por Aluno (UCA), que propõe a distribuição de *NetBooks* para escolas públicas, Programa Banda Larga nas Escolas (PBLE) que visa a instalação de internet de banda larga em escolas públicas, facilitando assim o acesso discente e docente à rede mundial de computadores e o Projeto *Tablet* Educacional, que prevê a distribuição de *Tablets* para professores do ensino médio das redes públicas de ensino. As escolas interessadas em participar dos referidos programas devem atender a alguns pré-requisitos específicos para cada projeto, além de cadastrarem-se no sistema digital do Fundo Nacional de Desenvolvimento da Educação (FNDE). Associados à distribuição de equipamentos, o projeto também conta com o Programa Nacional de Formação Continuada em Tecnologia Educacional (ProInfo Integrado), que oferece aos professores cursos como Introdução à Educação Digital (60h), Tecnologias na Educação (60h), Elaboração de Projetos (40h), Redes de Aprendizagem (40h), Projeto UCA (Um Computador por Aluno). No perfil destes projetos de formação de professores verificamos uma tendência em direcionar os programas públicos para o emparelhamento das escolas através do uso de equipamentos digitais, associado a uma formação inicial dos docentes. Na descrição do curso *Introdução à Educação Digital*, verificamos uma preocupação na preparação dos educadores para o uso dos recursos educacionais e uma reflexão sobre o impacto dos mesmos no cotidiano das escolas. Tal característica é recorrente nos programas educacionais voltados para a inclusão do aparato digital nas escolas: privilegia-se a formação inicial e os aspectos generalistas são destaque nos cursos.

Nesse sentido, a formação voltada para as especificidades da disciplina não são abarcadas pelo Proinfo. No que concerne ao ensino de arte e especificamente ao da Linguagem Teatral, esta pesquisa em consulta na plataforma e-Proinfo, não encontrou nenhuma oferta de curso que contemplasse a referida disciplina. Lidamos com um vácuo de políticas públicas voltadas para a formação de professores de arte em diálogo com as tecnologias digitais.

Neste ponto, o questionamento de Biasuz acerca da formação de docentes, ganha potência:

O que nos questionamos é: como se pode trabalhar uma compreensão de processos que não são exteriores, mas constituintes do próprio processo de

individuação, face à visão de exterioridade da tecnologia em relação à vida humana advinda de paradigmas humanos enraizados na sociedade contemporânea? (BIASUZ, 2009, p. 16)

A tecnologia digital oriunda de processos sociais cotidianos desses docentes, acoplada aos seus anseios como sujeitos participativos dos processos educacionais deve ser levada em conta em seus processos formativos. Larossa (2014) destaca o caráter provisório individual da experiência, argumentando que a mesma é descartada pela ciência em decorrência se sua volatilidade. No entanto, desconsiderar a mesma nas políticas de formação fragiliza os processos, uma vez que é constituinte essencial do sujeito em processo de aprendizagem. Vemos este perfil de tratamento, na escassez de políticas de formação continuada para docentes. Tal direcionamento, levaria em consideração a experiência dos mesmos como eixo fundamental em suas formações educacionais.

Por isso, o sujeito da formação não é o sujeito da educação ou da aprendizagem e sim o sujeito da experiência: a experiência é o que forma, a que nos faz como somos e o que converte em outra coisa. (LAROSSA, 2014, p. 48)

A associação da máquina ao cotidiano desses docentes, pode ser vinculada à intenção de estimular os mesmos em um processo de questionamento sobre suas experiências pedagógicas disciplinares. Além de possibilitar a reflexão sobre o potencial da mesma em relação ao seu universo acadêmico, pode estimular experiências para que a partir delas sua relação como a máquina seja revista. Argumenta-se neste sentido, por uma política formativa que promova uma revisão de abordagem que questione os atravessamentos das experiências prévias.

2 Processos de Recepção em Arte Digital

No contexto da arte educação brasileira, é preciso ampliar este universo para além do aspecto formativo voltado para o uso da máquina, refletindo sobre as possibilidades criativas e encaminhamentos estéticos que o uso do diálogo entre mídias é capaz de produzir.

A experiência estética embutida na arte digital está cada vez mais próxima do cotidiano dos sistemas escolares, não é raro os mesmos terem acesso a exposições onde a linguagem digital está no escopo central da curadoria. Gasparetto (2014), em sua ampla pesquisa sobre o circuito de arte digital no Brasil, menciona que há uma clara tensão entre os espaços expositivos tradicionais e a ausência de público. A autora revela ainda a diferença de lógica que se opera, quando o recorte se dá sobre eventos que contemplam arte digital. Com dados comprovativos, menciona a Bienal Internacional promovida pelo Itaú Cultural, *Emoção Artificial*. Suas quatro edições contaram com 400 mil visitantes, destaca ainda os dados do Festival de Linguagem Eletrônica (FILE), que no ano de 2011 em São Paulo apresentou média de público de 63 mil visitantes.

A autora na apresentação de seus dados, expõe a pesquisa realizada pela Federação do Comércio de Bens, Serviços e Turismo do Estado do Rio de Janeiro (FECOMÉRCIO-RJ),¹ que retrata os

¹ Federação que representa boa parte dos estabelecimentos de comércio e entretenimento do Estado do Rio de Janeiro.

acessos dos brasileiros à exposições no ano de 2009. A referida pesquisa aponta que apenas 4% do público entrevistado, fizeram algum uso dos espaços de exposição. No entanto, indica que quando o recorte é apenas sobre o quantitativo de jovens analisados, este número subiria para 9%. Tais dados nos conduzem a reflexão sobre a possibilidade de estarmos lidando com um público potencialmente jovem nas exposições.

Gaparetto nos encaminha para refletir sobre o interesse pela experiência que a arte eletrônica proporciona ao espectador, há algo neste atravessamento que contrasta com a falta de interesse dos brasileiros representada pelos dados numéricos da FECOMÉRCIO-RJ.

Logo, há algo que gera interesse em ir a exposições de arte digital. Este lugar que permite ao espectador que frequenta exibições de arte eletrônica, reconhecer neste espaço de apreciação artística, muitos aparatos que já se encontram em seu cotidiano. Tal experiência proporcionaria o prazer estético pelo reconhecimento. Neste sentido, o teórico teatral norte americano Philip Auslander, que dedica suas pesquisas à investigação da receptividade das artes da cena, pós um contexto de imersão midiática, apresenta possibilidades de entender este direcionamento do olhar:

Esta questão é difícil de resolver sem que se empregue outros termos anedóticos: quando vamos a um concerto ou evento esportivo que possui uma grande tela de vídeo, por exemplo, o que é que vamos olhar? Nos concentramos a nossa atenção sobre os organismos vivos ou os nossos olhos são levados para a tela, como o postulado de Benjamin sobre nosso desejo de proximidade poderia prever isso? Em uma festa que estive recentemente, me encontrei vivendo o último caso. Havia uma banda ao vivo, dançarinos, e uma transmissão simultânea de vídeo dos bailarinos em duas telas adjacentes à pista de dança. Meu olho foi capturado para a tela, em comparação com os bailarinos presentes, de fato ela tinha todo um brilho de cinquenta watts. (AUSLANDER, 2000, p. 9, tradução nossa)

A captura do olhar que pertence ao espectador contemporâneo é direcionada à procura de *lumens, leds, circuitos e ondas sonoras*. Entre o orgânico e o digital, nossos olhos são levados a buscar o que lhe é mais familiar. Auslander, na citação acima, exemplifica a partir de um acontecimento cotidiano a acomodação do nosso olhar às telas. Essas, onipresentes em nossa efemeridade, também alterariam nossa percepção em relação à obra artística, principalmente no que diz respeito às artes cênicas.

Em seu livro *Liveness* (AUSLANDER, 2008), o autor defende que o espectador de teatro não só estaria buscando espetáculos com a estética semelhante às mídias que o mesmo está afeito, como também modelaria suas respostas ao evento ao vivo a partir do que eles esperariam assistir em um programa televisivo. Neste sentido, estamos tratando de um espectador com sua recepção sobre a obra teatral impregnada pela experiência digital. Perceber um ator através de uma câmera impõe ao observador leituras e cruzamentos completamente diferentes, aos quais propõe, na maior parte das vezes, o palco teatral.

3 Fricções na Formação do Docente em Teatro

Contemporaneamente a cena teatral que se apresenta está repleta efeitos intermediais². Resguardadas as proporções relacionadas a contextos culturais diversos, associadas ao maior ou menor acesso ao maquinário, verificamos que a popularização das tecnologias irá proporcionar a inserção das telas com maior vigor nos palcos teatrais.

Essa é a realidade contemporânea, as tecnologias multiplicam, em uma velocidade vertiginosa, o número de recursos de comunicação e informação, tornando nossa existência rodeada por monitores de todos os tamanhos, com resoluções cada vez mais perfeitas que tornam quase impossível distinguir o real e o virtual, deslocam nosso olhar para espaço onde nossa visão naturalmente não poderia alcançar e nos tornam presentes onde na verdade não estamos. Diante de tal realidade, não é de espantar que o teatro tenha, nas três últimas décadas, cada vez mais sem pudor, se tornado permeável aos recursos tecnológicos audiovisuais, empregando equipamentos digitais. (SILVA, M.I.S. e, 2011, p. 9)

SILVA, M.I.S. e (2011) em seu artigo *Cruzamentos Históricos: teatro e tecnologias de imagem*, sublinha a diversidade desta inserção, fazendo um comparativo da realidade onde estão colocadas as produções de Robert Lepage e seu laboratório de produção *Ex-Machine*, localizado na cidade de Quebec, Canadá e a contexto brasileiro. Lepage parte de um lugar onde seus espetáculos contam com uma equipe multidisciplinar atenta às demandas de criação. A realidade brasileira, ainda que em proporções diferentes, abriga grupos com experimentos cênicos também interessados em agregar a tecnologia de projeção em seus espetáculos, entretanto, partimos ainda de uma premissa muito instável, poucos grupos têm acesso a espaços permanentes para criação, ou contam com uma equipe de profissionais da arte digital em seus quadros.

No que diz respeito a sua reverberação do contexto da pedagogia do teatro, verificamos que esta estética ainda encontra poucos interlocutores. Michael Anderson (2005), chama a atenção para falta de familiaridade que os professores de teatro mantém com a nova materialidade do drama contemporâneo. Argumenta que enquanto as artes visuais tendem a manter uma zona de contato muito próxima entre a arte educação e os novos produtos artísticos que usam a tecnologia como sua base, no teatro ainda resistiríamos a essa fricção. Embora o autor fale a partir do contexto educacional australiano, seu discurso destaca a pouca atenção dada a renovação curricular nas licenciaturas em teatro, ponto nevrágico em territórios para além da Oceania.

O contexto brasileiro nos apresenta duas vias que tendem a correr paralelamente: formalmente há um interesse em políticas públicas que insiram o maquinário tecnológico no contexto escolar e informalmente sua presença já está posta, com a inserção dos *smartphones* como extensões dos discentes, e ainda como interesse de pertencimento a este lugar de exposição na rede, facilitada pelo acesso ao digital. Por conseguinte, nos interessa a segunda via. Como proporcionar experiência

² O entendimento aqui empregado de efeitos intermermediais, esta em diálogo com Marta Isacsson de Souza e Silva (SILVA, M.I.S. e, 2012), onde o mesmo seria oriundo do convívio duas mídias, que se propõe a gerar possibilidades estéticas novas.

e reflexão estética acerca da arte digital no contexto das aulas de teatro?

A pergunta em questão nos impõe a demanda de aproximar da pedagogia do teatro às novas metodologias necessárias dentro deste recente olhar sobre a produção artística, permitindo aos professores de teatro leituras sobre encenações que visem espetáculos híbridos em constante diálogo com as novas tecnologias na arte e incentivando também a ampliação de um olhar docente sobre o tema. Reconhecemos ainda a indicação formal dos Parâmetros Curriculares do Ensino Médio (PCNEM) de Arte, que menciona o desenvolvimento de habilidades e competências pelos alunos, que levem em consideração o impacto das tecnologias da informação, como também o reconhecimento entre tecnologia e arte, presentes em seus cotidianos.

Vemos no PCNEM a busca por inserir o ensino de arte dentro do contexto social dos alunos, levando em consideração os aspectos históricos relevantes na produção artística. Verificamos uma atenção à organização dos conteúdos de arte em diálogo com a arte digital. No ensino de teatro especificamente, iremos denominar este recorte sobre a produção contemporânea, que tem como cerne do seu processo estético a tecnologia, de *Performance Digital*, denominação popularizada por Steven Dixon em seu livro *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*:

Nós definimos o termo 'performance digital' amplamente para incluir dos os trabalhos performáticos onde as tecnologias computacionais desempenham um papel fundamental, em vez de serem subsidiárias em um conteúdo, técnico, estético, ou de outras formas de entrega. Isto inclui teatro, dança e performance arte que incorporam projeções que foram digitalmente criadas ou manipuladas, robótica, performances em realidade virtual; instalações e obras teatrais que usam sensores computacionais/equipamentos de detecção ou técnicas telemáticas; e trabalhos performativos que são acessados através da tela do computador, incluindo *Cyber Teatro*, LAMAS, Moos, e mundos virtuais, jogos de computador, CDs, e obras arte net performativas. (DIXON, 2007, p. 3, tradução nossa)

A definição do autor nos apresenta um amplo entendimento da performance digital, que percorre a cena teatral com a inserção do aparato tecnológico, ou ainda apropriação de temas teatrais para uso exclusivo da arte digital, como o experimento *Waitingforgodot.com*³ de 1997. O campo de entendimento estético para apreciação é ampliado e continua em expansão. No entanto, como esses conteúdos estão sendo abarcados no ensino de arte formal? Nota-se que a demanda do PCN é clara neste sentido, mas o que está sendo feito na formação dos docentes de teatro para que os mesmos sejam aptos a lecionar tais conteúdos, levando em consideração aspectos de criação e apreciação de seus alunos?

É preciso apresentar aos docentes de teatro as transformações que ocorrem na cena contemporânea, que assim como nossa sociedade, é transformada e modificada pelas tecnologias digitais. A noção de espaço, corpo e tempo não são as mesmas vistas no teatro clássico, basta verificarmos

³ Experimento em *Desktop Theater* desenvolvido pelas artistas Adriane Jenik e Lisa Brenneis em 1997, onde o espetáculo *Esperando Godot* era encenado por avatares na tela do computador.

que em um espetáculo com transmissão *streaming*, é possível ter um corpo virtual presente em uma projeção, mas que organicamente está localizado em outro espaço, talvez outro país, mas que corrobora para a apresentação daquele evento cênico.

Trata-se neste sentido de empenhar a acomodação de novos conceitos, aproximar professores discentes da tecnologia e posteriormente pensar propostas.

A história do ensino do teatro no Brasil, funde-se com a própria memória da colonização desse território. Foram os padres jesuítas, imbuídos pelo seu ideal catequizador, que iniciaram nessas terras o percurso do que posteriormente iríamos denominar de pedagogia do teatro (CAFEZEIRO; GADELHA, 1996). Ao usar o teatro como ferramenta catequizadora, propuseram aos indígenas uma aproximação de sua cultura pelas encenações e através delas enxertavam os conteúdos cristãos que deveriam ser *apreendidos* pelos nativos. Nossos ancestrais se catequizavam enquanto atores e plateia daqueles espetáculos organizados pelos jesuítas.

De nosso período mais embrionário à contemporaneidade do ensino do teatro, muito foi modificado. Sendo reconhecida como disciplina obrigatória na década de setenta, o ensino de artes (neste período ainda no plural) era desenvolvido por profissional formado em educação artística que deveria ministrar as quatro linguagens; artes plásticas, teatro, dança e música, ao longo do ano letivo formal (SANTANA, 2002). Esse aspecto privilegiava a polivalência das linguagens na formação do docente, impossibilitando o mesmo de um aprofundamento em uma linguagem específica. Como nos apresenta Santana:

O grande marco na história deu-se com a obrigatoriedade da educação artística no ensino de 1º e 2º graus, implementada por lei federal em 1971, prevenindo-se a modalidade artes cênicas, para ser ministrada de maneira polivalente junto a música, artes plásticas e desenho, durante cinquenta minutos por semana, o que se tornou, na experiência concreta da sala de aula, algo de difícil realização. Não obstante, foi a partir da implantação da educação artística que surgiu a necessidade da formação de professores, colaborando decisivamente para a expansão do ensino das artes em nível superior e ocasionando a emergência da pesquisa acadêmica e um campo até então inexplorado. (SANTANA, 2002, p. 248)

Verifica-se que a formação de professores de arte é recente no ensino superior brasileiro, estamos falando de uma realidade que se iniciou com maior fortalecimento apenas na década de setenta. Neste sentido, a formação do professor licenciado apenas na linguagem teatral é embrionária e segundo Santana (2002) a mesma é difundida em território nacional apenas na década de noventa, o que nos apresenta um prognóstico de menos de trinta anos de cursos superiores formando professores de teatro.

Como suporte investigativo desta área científica, além das revistas científicas da área, temos no ensino do teatro um número ainda pequeno de pesquisas que dão conta da formação desse profissional docente. Contamos com uma Associação Brasileira de Pesquisa e Pós-Graduação em Artes Cênicas (ABRACE), que teve sua fundação em 1998. Localizado na mesma está o Grupo de Trabalho Pedagogias das Artes Cênicas, que reúne pesquisadores do país preocupados em pensar a prática pedagógica do teatro em ambientes escolares formais ou não. Trata-se de um espaço

destinado também ao pensamento específico sobre a formação de professores de teatro. Em pesquisa empreendida por Silva, E.M.A. (2008), após levantamento sobre as publicações oriundas do congresso, verificou-se que em dez anos de existência haviam sido publicados apenas doze artigos que versavam sobre a formação de professores de teatro, destacando desta forma um campo vasto para investigação ainda em aberto.

Para além dos aspectos quantitativos, é necessário esclarecer também, que muitos aspectos relevantes sobre a formação de professores para o ensino de teatro, ainda são silenciados, tal como, a formação do professor de teatro que atua nos movimentos sociais e populares. **Dessa forma, acreditamos que esse deve se constituir, entre os outros, um campo prioritário de investigação dos pesquisadores do Teatro/Educação. Isso significa dizer que, diante da especificidade desse fenômeno, precisamos buscar uma epistemologia própria para a formação dos professores de Teatro.** (SILVA, E.M.A., 2008, p. 4, grifo nosso)

A busca por uma epistemologia da formação do professor de teatro como levanta Silva, E.M.A. (2008), é tarefa urgente. Esta deve estar associada ao pensamento cultural de seu tempo, vinculada a estética inserida no mundo dos discentes que serão atravessados pelas aulas de arte. Com efeito, Anderson nos chamará a atenção para esta nova possibilidade estética:

Professores de teatro estão vivendo em uma emocionante ou, como Carroll (após Turner) diriam, um tempo no limiar. Houve uma explosão na tecnologia que expande e anima nossa forma de arte e fornece novas e revigoradas possibilidades para a aprendizagem do aluno. Nosso desafio é manter contato com o que emerge das tecnologias e estimulá-los em percursos que irão enriquecer as nossas formas de arte. Como sempre, os professores terão de lutar para garantir que a tecnologia não atravesse o caminho da aprendizagem, mas garantindo que a mesma nos empodere a criar de diferentes formas. As estéticas do drama são dinâmicas. (ANDERSON, 2005, p. 129, tradução nossa)

A estrutura da formação vinculada a práticas teatrais tradicionais é ainda o eixo predominante, em muitos dos cursos superiores de licenciatura em teatro. Aspectos da historiografia e da pedagogia teatral estão tradicionalmente vinculados a uma herança eurocêntrica que nos apresenta a estrutura formal dos *Drama Classes* e que são reproduzidas na formação de novos docentes, empregando a ênfase em aspectos como jogos teatrais e estudos do texto (KOUDELA; SANTANA, 2005). Nem todos os currículos dão atenção a outros elementos da cena teatral, tal como iluminação, cenografia ou ainda sonoplastia teatral.

A tecnologia como eixo principal nos espetáculo, trata-se de um evento ainda muito recente em termos de popularidade na produção teatral brasileira e por isso ainda pouco vinculado a formação de professores de teatro. No entanto temos na demanda dos PCNs o indicativo sobre a necessidade apresentar ao estudante o pensamento estético em diálogo com seu tempo. Verificamos então, uma clara ruptura entre o professor em formação e a estética de seu contexto histórico-social. Pupo

nos apresenta a necessidade de rever nossa formação docente:

A ampliação e a diversificação da capacidade de leitura da cena sem dúvida consistem dimensão intrínseca da formação do formador. Para que a opacidade que caracteriza as tentativas iniciais de decodificação da cena em tais moldes possa ceder lugar à disponibilidade para uma nova aventura da percepção, um percurso particular de aprendizagem de leitura se torna necessário. Aceitar o convite para um alargamento da percepção daquilo que é presenciado no acontecimento teatral torna-se hoje condição indispensável para o profissional que se dedica a coordenar processos de aprendizagem em teatro. (PUPO, 2013, p. 111)

A cena contemporânea se apresenta para nós expandida, onde o teatro e a própria humanidade são questionados pela presença impregnante do maquinário. Este, presente desta vez não apenas como suporte para o drama, mas como eixo centralizador do espetacular que se apresenta. Articular o pensamento pedagógico teatral em torno deste processo, é admitir uma estética que se impõe e por isso não pode ser negada na formação de novos docentes de teatro.

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Juan Carlos Castro – Universidade Concórdia, Montreal, Canadá. *E-mail:* juancarlos.castro@concordia.ca

Fernanda Areias de Oliveira – Universidade Federal do Maranhão, São Luís, BR-MA. *E-mail:* nandaareias1@gmail.com

**Resumos de
Teses Homologadas
Dezembro/2015 – Março/2016**

SILVA, Rodrigo Sychocki da. **Cadeias de Markov e Modelagem Matemática:** da abstração pseudo-empírica à abstração refletida com uso de objetos virtuais. Orientador: Dante Augusto Couto Barone. Coorientador: Marcus Vinicius de Azevedo Basso. 2015. Tese (Doutorado) – Programa de Pós-Graduação em Informática na Educação, Centro Interdisciplinar de Novas Tecnologias na Educação, Universidade Federal do Rio Grande do Sul, 2015, Porto Alegre, BR-RS.

Resumo:

Esta tese procura apresentar as contribuições da informática na construção de conceitos matemáticos. A partir de situações-problema e através de sequências de atividades, a proposta consistiu em desafiar os sujeitos envolvidos na concepção, criação e validação/reformulação de hipóteses sobre possíveis modelos matemáticos que pudessem representar e explicar diferentes fenômenos. O uso da modelagem matemática como método para a abordagem de conceitos matemáticos, segundo Rodney Bassanezi, é explorado neste trabalho, no sentido de possibilitar aos sujeitos envolvidos o estudo de fenômenos que possam ser investigados, assimilados e melhor compreendidos com o uso de ferramentas matemáticas. A metodologia de pesquisa utilizada é a engenharia didática de Michèle Artigue, a qual propõe a elaboração e aplicação de sequências de atividades para a abordagem de conteúdos matemáticos, que oportunizam também o exercício de reflexão sobre a prática docente do professor pesquisador envolvido. Ao longo da tese ocorreram três momentos de experimentação didática, contemplando diferentes sujeitos inseridos nas modalidades de ensino básico e superior, como também professores de matemática. Os registros dos participantes em todas as etapas dos experimentos foram produzidos de forma escrita e constituíram um importante material para análise e reflexão sobre a proposta. A teoria da abstração reflexionante, juntamente com a teoria da tomada de consciência, ambas de Jean Piaget são utilizadas como fundamentação teórica para analisar como os sujeitos envolvidos com as atividades propostas avançam na direção do conhecimento, seja através de suas ações sobre os objetos virtuais utilizados nas atividades como também na evolução das suas coordenações de ações ao longo do processo. O uso das tecnologias digitais através de objetos virtuais construídos no software GeoGebra tem um importante destaque na execução da pesquisa, uma vez que através do seu uso foi oportunizado aos sujeitos através de micro-avanços construísssem gradualmente e significativamente os conceitos matemáticos necessários para a compreensão do fenômeno por eles investigado. Ao final da tese mostramos que a partir do uso das tecnologias digitais na investigação de situações-problema ocorreu a criação e manutenção de uma nova forma de pensamento por parte dos sujeitos envolvidos: o pensamento hipotético-contínuo. Ou seja, a partir dos resultados obtidos com a pesquisa mostra-se que há relação intrínseca entre a continuidade no processo de abstração (aperfeiçoamento dos esquemas assimiladores, modificação das estruturas anteriores) com o aperfeiçoamento e construção das hipóteses por parte do sujeito. A cada modificação na tela do computador via mudança de parâmetros, há uma reorganização dos esquemas, estabelecimento de novas abstrações que agem na direção da formação de novas hipóteses, as quais avançam de modo dinâmico e iterativo, promovendo a reorganização ou reestruturação das estruturas do sujeito.

Palavras-chave: Abstração. Engenharia didática. Modelagem matemática. Tecnologias digitais. Tomada de consciência. Sequência de atividades. Objetos virtuais.

STORMOWSKI, Vandoir. **Formação de Professores de Matemática Via EAD:** o processo de apropriação do software GeoGebra. Orientador: José Valdeni de Lima. Coorientadora: Maria Alice Gravina. 2015. Tese (Doutorado) – Programa de Pós-Graduação em Informática na Educação, Centro Interdisciplinar de Novas Tecnologias na Educação, Universidade Federal do Rio Grande do Sul, 2015, Porto Alegre, BR-RS.

Resumo:

Este estudo se debruça sobre a questão da formação de professores de matemática para a efetiva incorporação de recursos tecnológicos em sala de aula. No cenário da Educação a Distância (EAD), esta pesquisa se propõe a analisar a seguinte questão: na modalidade EAD, como organizar uma proposta de formação que vise a capacitação de professores de matemática para o uso do potencial dos registros dinâmicos de representação semiótica que se tem no software GeoGebra? O processo de apropriação de softwares de Matemática Dinâmica (MD) por professores, é analisado à luz da Abordagem Instrumental. O conhecimento matemático estabelecido culturalmente possui representação peculiar, que influência diretamente o processo de aprendizagem matemática, e é analisado através dos Registros de Representação Semiótica. Na junção destes aportes teóricos, se identifica o registro dinâmico presente nos softwares de MD, e se analisa a apropriação do recurso pelos professores através da exploração do potencial presente neste registro. A partir da metodologia da Engenharia Didática, é apresentado o planejamento de Arquitetura Pedagógica para uma disciplina de especialização, cursada por professores de matemática em formação continuada. O texto apresenta o relato da realização da disciplina, e analisando as produções dos professores-alunos se identifica o desenvolvimento de esquemas e utilização do software GeoGebra, indicativos do início de apropriação deste recurso por parte dos professores de matemática analisados.

Palavras-chave: Formação de professores. GeoGebra. Matemática dinâmica. Abordagem instrumental. Representação semiótica. Educação a distância.

SOSNOWSKI, Katyuscia. **Telecolaboração, Arte e Educação:** diálogos interculturais e a negociação da autoria em vídeos coletivos sob uma perspectiva Bakhtiniana. Orientadora: Maria Cristina Villanova Biasuz. Coorientadora: Margarete Axt. 2015. Tese (Doutorado) – Programa de Pós-Graduação em Informática na Educação, Centro Interdisciplinar de Novas Tecnologias na Educação, Universidade Federal do Rio Grande do Sul, 2015, Porto Alegre, BR-RS.

Resumo:

Sob um princípio dialógico e à luz de uma perspectiva teórico/metodológica ético/estética Bakhtiniana, apresentamos nesta tese um estudo realizado com dois grupos de estudantes de licenciatura em Artes Visuais. Os estudantes são sujeitos situados em contextos culturais diferentes, comunicam-se e produzem colaborativamente objetos estéticos com a linguagem videográfica. Promovemos um diálogo intercultural entre esses sujeitos por meio do Projeto AprenDi 2.0 em conexão com a 9ª Bienal do Mercosul | Porto Alegre, um projeto concomitante ao currículo universitário. O objetivo foi aproximar sujeitos estudantes de licenciatura para um diálogo sobre a cultura local e sobre Arte Contemporânea, bem como experimentar modos de trabalhar colaborativamente à distância. O projeto foi organizado em três modos de dialogar: a) Diálogos sobre cada um de nós, que teve o objetivo de promover o primeiro contato entre os participantes do projeto, através da produção e compartilhamento de videocartas. b) Diálogos sobre arte contemporânea, que objetivava a compreensão mútua da Arte Contemporânea em exibição naquele momento, nos dois contextos, por meio do compartilhamento de vídeos autorais produzidos pelos participantes; e c) Diálogos com a 9ª Bienal do Mercosul, que tinha como objetivo a criação coletiva de um vídeo e a participação, propriamente dita, na 9ª Bienal do Mercosul | Porto Alegre, submetendo este vídeo à chamada pública “Invenções Caseiras”. Construído o campo, o objetivo principal da pesquisa foi investigar como ocorrem as negociações ético-estéticas de autoria nessa experiência de trocas e produções colaborativas presencialmente e à distância. Na intenção de contribuir para a compreensão do discurso na linguagem videográfica, buscamos explorar o potencial analítico dos conceitos e da metodologia de Mikhail Bakhtin e sua teoria do dialogismo. Numa escuta ética e responsável, demos atenção especial aos enunciados produzidos por esses dois grupos de sujeitos (estudantes brasileiros e norte-americanos), em relações comunicativas e estéticas por meio de videocartas e vídeos colaborativos. A partir das análises, foi possível inferir que o vídeo pode ser visto como um enunciado verbo áudio-visual e como elo da cadeia dialógica. O vídeo como um objeto estético híbrido se constitui como uma voz construída a partir de outros enunciados, um disparador da discussão, um estado, um processo no intercâmbio contínuo de vozes.

Palavras-chave: Vídeo. Processo autoral coletivo. Bakhtin. Professores de arte em formação. Educação a distância.

PREVEDELLO, Clarissa Felkl. **Comunidades Virtuais de Prática do Serviço Público:** quadro teórico para a organização de experiências e apoio à inovação. Orientador: Antônio Carlos da Rocha Costa. 2015. Tese (Doutorado) – Programa de Pós-Graduação em Informática na Educação, Centro Interdisciplinar de Novas Tecnologias na Educação, Universidade Federal do Rio Grande do Sul, 2015, Porto Alegre, BR-RS.

Resumo:

O serviço público passa por um período de reinvenção e mudança em busca de aproximação com os valores da Nova Gestão pública de relação com demandas da sociedade e incentivo a um ambiente aberto, transparente e inovador. Em consonância, o servidor público se posiciona cada vez mais de maneira ativa e consciente do seu papel, disposto a participar de um desafio aberto, diferente do imposto por um ambiente burocratizado e desumanizado. Nesse sentido, esta pesquisa está inserida em um contexto de nova postura do servidor público, identificado como intelectual orgânico, agente da mudança, aberto para a aprendizagem, inovador que se utiliza das Tecnologias da Informação e Comunicação atuando em comunidade virtuais de prática. Nesse contexto, a pesquisa desenvolveu um quadro teórico para orientar a organização de experiências de comunidades virtuais de prática no serviço público como apoio à inovação. Para isso apresenta o resultado de estudo teórico apoiado por uma observação participante do desenvolvimento de comunidade virtual de prática no serviço público, do Núcleo de Gestão Ambiental Integrada da reitoria do Instituto Federal de Educação, Ciência e Tecnologia Sul-rio-grandense. A pesquisa por meio do estudo dos saberes necessários para entender e pesquisar esse contexto específico que envolve: inovação no setor público, intelectual orgânico e comunidades virtuais de prática fez uma relação com a realidade vivida por meio do estudo de caso. Ao final, a pesquisa delimita um quadro teórico para identificar, caracterizar e posteriormente auxiliar na organização, condução e análise de experiências com comunidades virtuais de prática como ambiente de inovação no serviço público visando o desenvolvimento da postura de intelectual orgânico.

Palavras-chave: Comunidades virtuais de prática. Setor Público. Inovação. Intelectual orgânico.

CORRÊA, Ygor. **Ação de Linguagem e Mineração de Dados:** níveis de complexidade na análise de textos. Orientadora: Maria Cristina Villanova Biasuz. Coorientador: Eliseo Berni Reategui. 2015. Tese (Doutorado) – Programa de Pós-Graduação em Informática na Educação, Centro Interdisciplinar de Novas Tecnologias na Educação, Universidade Federal do Rio Grande do Sul, 2015, Porto Alegre, BR-RS.

Resumo:

Esta é uma pesquisa quali-quantitativa que tem por base teórico-epistemológica o Interacionismo Sociodiscursivo (ISD) e a Teoria da Complexidade, uma vez que ambas as teorias contribuem para a compreensão da ação de linguagem, enquanto Sistema Adaptativo Complexo (SAC), de sujeitos engajados em atividades de produção de textos. Dessa forma, na medida em que o desempenho de sujeitos de diferentes níveis de ensino tem sido apontado como problemático por órgãos de pesquisa em Educação, no que se refere às práticas de leitura e de produção textual, considerou-se relevante investigar a maneira como uma ferramenta digital de mineração de dados, neste caso, a ferramenta Sobek, pode evidenciar níveis de complexidade entre o conteúdo de um texto-referência e o texto-produzido. O objeto de estudo desta tese, portanto, é o recorte propiciado pela ferramenta Sobek, que ocorre por meio da geração de um grafo composto por palavras (signos) recorrentes nos textos, com vistas a sustentar a construção de uma perspectiva inter(trans)disciplinar, referente aos modos de extrair e interpretar o conteúdo desses a partir de níveis de complexidade. O corpus de pesquisa foi composto por 2 turmas de ensino superior, em nível de graduação, envolvendo a coleta de 34 textos. Esses textos foram submetidos à técnica de mineração de dados, com a utilização de uma nova versão da ferramenta, desenvolvida neste estudo, a qual permitiu importar e comparar, de forma automatizada, o conteúdo de dois textos, sendo possível gerar 3 tipos de grafos: de união, de intersecção e de diferença. O resultado da análise de dados indicou um padrão de estabilidade da ação de linguagem dos sujeitos, em relação ao conteúdo do texto-referência, sem apresentar significativa variabilidade de conceitos. Para além de uma nova versão da ferramenta, outra contribuição desta pesquisa foi a de sugerir que níveis de complexidade em caráter de estabilidade e variabilidade podem ser associados a zonas de desenvolvimento humano.

Palavras-chaves: Ação de linguagem. Mineração de dados. Sistemas Complexos Adaptativos. Níveis de complexidade. Zonas de desenvolvimento.