

System crash: A redesign in the way of teaching



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ABSTRACT

This article presents reflections and two practical examples of how significant and collaborative work contributes to the teaching-learning process. Starting from the question: can we still have a colorful school, recognizing that throughout the school trajectory we have lost the enchantment for the school because we have lost playfulness and creativity in the classes, we report collaborative and creative proposals for work in Portuguese Language and Literature classes that recover affections and protagonisms in the classroom.

Keywords: Education, Assessment, Creative, Playful, Pedagogical approaches, Collaborative work.

1 INTRODUCTION

When do schools stop being colourful, stop seducing pupils? When did we lose our enchantment with school?

We know that the transitions from Kindergarten to Elementary School, and from this to High School, are abrupt, as we exchange flexible schedules between pedagogical and recreational activities for closed schedules and oppressive calendars. We exchanged a single teacher who was present at all our activities for several teachers who came in and out of the room. We no longer sit in a circle, on the floor, to tell news or carry affective objects. We take cell phones and headphones and isolate ourselves socially. We even try to lighten the heavy load of tests and various mock exams to pass the ENEM with cultural fairs or group work to justify better grades and averages.

The school needs to be colorful again in all segments and in various aspects. Redesigning the way of teaching and the way of teaching is imperative. But when, how?

Understanding that meaningful work is collaborative and that it takes time and breaks down content barriers is already known. Why don't we put it into practice? These are works that reach the affection and dedication of teachers and students, both protagonists of the classroom. It is not only the student who must be the protagonist of the teaching-learning process. This protagonism needs to be shared, exchanged and, generously, shared. Creativity and critical thinking when worked on in the classroom result in this type of colorful school.



We often mistakenly think that a playful class outside the Early Childhood Education classroom is synonymous with an elementary and high school teacher specializing in parodies and famous TikTok dances to get the student's attention or being skilled in reductionist but funny phrases to stimulate the memorization of formulas, rules or tables. However, playfulness is not and cannot be understood in this way. That's not what playfulness is all about. Playfulness is serious business.

Playfulness is a form of learning that uses the creative. Playfulness provides time for the construction of thoughts and interactions and awakens the student's critical sense, enabling in this process a greater confidence in what is learned and in the relationships established. According to MAIA and VIEIRA (2020, p. 68), "both assessment and play are natural factors in the process of socialization and child learning and, for this reason, inseparable from the teaching and learning process in any age group. If they are inseparable, why do we perceive this dichotomy between playtime and evaluation time? Why does one end up "swallowing" the other?"

Promoting playfulness or playtime to pre-teens or adolescents as a means of developing the teaching and learning process is not unfounded or useless. On the contrary, the experience of 20 years working with this age group has proven that any playful and creative proposal in the classroom environment, in parallel with any formal evaluation instrument or even as part of the evaluation instrument, has always been very well received, accepted and desired by the students.

Breaking the monotony of traditional classes full of handouts or books, charts or slides or memorization techniques with something surprising, such as a phrase, an image, a song or a provocative debate, that stimulate reflection and criticism, that help generate emotions that are essential for learning is increasingly necessary. We don't need to reinforce education that prioritizes the conditioned way or the defensive practical way of thinking. For Hooks (2020, p. 48), "when we see the classroom as a place where teachers and students can share their 'inner light', we have the path to glimpse who we are and how we can learn together".

This article is part of the ongoing master's dissertation *"Didactic resources under the focus of Design in Partnership: a transgression in Portuguese Language Teaching-Learning"*,¹ which aims to point out the need to think and experiment with new strategies to develop skills and share knowledge, ideas and work on critical thinking in the classroom. We present the report of two works: the first, entitled "**Som alencareano**", which was developed by one of the authors in 2017, with 2nd year high school students from a private school in Rio de Janeiro, having as a guiding thread the study of the works of José de Alencar, since this author would contemplate the content and the literary period of Romanticism worked in the series. The second work, entitled "**Playlist of "Torto Arado"**", was carried out five years later, in 2022, for a new class of 2nd year of High School, from the same school, in Rio

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de Janeiro, for the subjects Portuguese Language, Literature and Arts. In this class, a new paradigmatic book was chosen as mandatory reading, "*Crooked Plough*", written by Itamar Vieira Junior.

1.1 SOM ALENCAREANO

An extracurricular reading book had to be chosen to dialogue with the content, a requirement stipulated by the school, at least one book per quarter. I challenged myself and the class, choosing four: "*Senhora*", "*Lucíola*" and "*O Guarani*" and "*Iracema*", in comics, all written by José de Alencar. A great strangeness for the class of 2001, because each one of them could make the choice of which book to read, something they were not used to doing. It would not be a concern or a determination the number of students for each book, but it was asked that the students organize themselves in such a way as to have at least all the books in the work.

The first questions arise: how to make twentieth-century students understand the literature of the eighteenth and nineteenth centuries? How to soften the impact of cultural differences and make the characteristics of Romanticism be apprehended? What means to use so that students would realize that by studying texts and contexts so far away they could better understand current texts and contexts?

It is true that when choosing a comic version, a strategy was already being stipulated to start answering such questions, but it was still not enough. It would take an enchantment, a motivation and an invitation for the involvement of all participants in the process.

The step then was to stimulate reading, initially with the presentation of each book and the historical and life contextualization of the author.

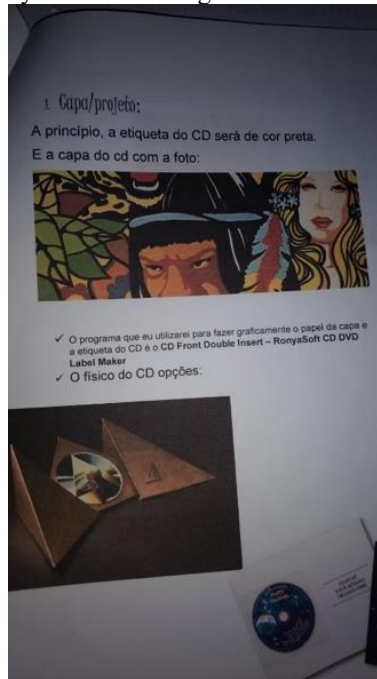
Bearing in mind that from the relationship between all our knowledges explodes a creation, including the new texts produced by the students through reading, the agreement was that each one would choose from the entire presentation, a book to read and exchange the stories in a debate circle. Thus, each one would be given the autonomy and responsibility of the choice for the execution of the work.

The proposal was a request for the students to imagine a song or a soundtrack that represented a scene or a chapter of each story read. The number of songs selected and the parts of the books were not stipulated, because once again it would be up to each student to make their choices. They would reproduce these musical selections on a CD, discuss each choice in the class, and make a written report explaining the CD, the choice of the book, and the relationship between the musical selection and the Alencarean plot. It was going to be and was a lesson in listening and debate.

The following images in the article illustrate the execution of some of the students through the process to the final work. The photos reveal the defenses of the ideas, some CDs produced, as well as the exhibition room of the work in one of the school's events.



Image 1 - Example of a report, with the explanation of the execution and planning of the work: material used for the cover and box of the CD, as well as the explanatory card and the arguments attributed to the choices of songs.



Initially, like any good student, there were complaints about how much work the activity would be for each one, the difficulties of working in a group and the cry of "why do we have to read something so old". At the same time, the students showed curiosity about how to carry out a different experience, leaving the commonplace of posters and seminars, and even a certain pride in producing a free-form insert on their own to personalize the work.

Deadline established and, in each class, doubts were clarified: a new computer program, a specific type of paper, a different shape for the delivery box and even a participant who decided to make a CD/disc to be different from the others, etc. But little by little the ideas were emerging.

There were many classes that followed around Romanticism and throughout this process and no more complaints were heard. On the contrary, I started to hear things like: "I cried at the end of *Lucíola*"; "I've seen something like the story of the Lady"; "This book by *Iracema* is the biggest lie, but it's cool"; "Reminds me of *Pocahontas*"; "I thought of such a song for *Iracema*, what do you think?" There were also phrases like, "I don't understand what this guy writes"; "That reading is slow or difficult."

My answers were always stimulating, stoking curiosity even more, giving some *spoilers* or my personal impressions about the reading or even teaching that the most important thing was not to worry *ipsis litteris* with the meaning of each word read, but, mainly, with the plot read, with the author's purpose, with the context of production and with the reading public of the time. I appealed to the novelistic character of the serialized novels and to the comparisons with the current 6 p.m. soap operas, and, above all, I did not leave any student unheard or unanswered.



On the agreed day, plastic boxes, colored CD envelopes and even wooden boxes with some objects inside, such as feathers and counterfeit money, among other references to Alencareano stories, appeared on my desk and in the hands of students proud of their results.

Image 2 - Example of a CD, produced by a student who chose to reproduce it in LP format.



Image 3 - Example of a CD for the book "Senhora" produced with the gift of counterfeit money, representing an issue brought up by the book: marriage for interest.



Image 4 - Another CD produced for the book "Senhora", with an insert with poems and drawings produced by the student about the most significant parts for her.





Image 5 - CD for the "Guarani", made with the help of foliage and delivered in a wooden box.



Image 6 – Booklet of the CD "*Lacrima on sonata - A rereading of Iracema*". Box insert made, elaborated and pasted by the student.

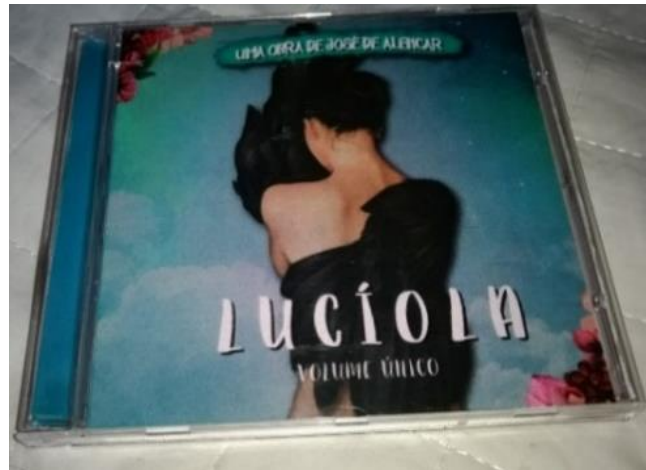


Image 7 - CD for the book "Iracema", with the richness of the details for the booklet and the chosen material. The student chose samba plots for the presentation of the story.





Image 8 - CD produced for the book *Lucíola*, cover designed and produced by the student to highlight the sensuality of the protagonist of the story.



From the delivery of the works, we sat in a circle on the floor of the room, and with the help of a stereo, we listened, at least, to the introduction of each song chosen for the CDs that were presented randomly by the students.

Next, I asked each student to present the story of the book, show their musical selection, and justify their choice by indicating the chapters or parts of the stories. At this moment, the agents: author, audience and context, of Alencar would be linked to the new agents established through the interpretation of the story read. The understanding, involvement and study done by each of the students would be perceptible and how much they were able to make inferences between what was read in the books, the intertextualities between what was read with the lyrics of the songs and the repertoire. Apart from the notion of organization, commitment and basic notions of technology.

For each international song chosen, something that was not a reason for impediment or determination, as well as the possible languages, there was also room for a quick translation and justification.

Surprised by the richness of the debate, the beauty of the objects and the good taste and musical diversity, I launched another challenge to the class: how we would exhibit all this material, giving it the value and prominence it deserves, in the event known as Open Space Week. This is one of the most awaited events for the entire school, as it promotes the exposure to the entire school community of work from all classes, covering as many subjects as possible, the week when the school is more colorful and attractive, the moment when students and teachers become partners and work more collaboratively.

With the title "Perceptions", the space chosen by me for the exhibition of all the works proposed throughout the year, for the three years of High School, Portuguese Language and Literature was a passage corridor, called *Portaria Branca*. It is a place not very dear to the students, but gladly for the teacher, as it is a passage space on the ground floor of the school and of ideal size not to leave any work loose or lost on a wall. In fact, the wall is always the least of it, because the *non-room* allows



you to exhibit works hanging from the ceiling, exposed on the floor, on top of furniture, on the entrance staircase of the balcony or even on the two doors that compose it.

Complaints not heeded, the location was already established. That was the beginning of another work proposed to the class: a poster to advertise the CDs, in the image and likeness of the ones they were, when sold and advertised in a physical store in 2017.

The class would have to produce a semi-standard poster to present their equivalent CD at the exhibition. And it would be our responsibility, the teacher and each student in the class, to tidy up the space. The first idea was already launched, the second was to come. We needed a device to keep the music playing, in an ambient way, throughout the exhibition and we needed to arrange chairs, sofas or armchairs for visitors to sit and handle the CDs, being able to exchange them, enjoying each song and getting involved with each story.

To attract a lot of attention from visitors, we hung fan housings, provided by the school itself, on the ceiling so that the posters would hang from them and not spoil or pile up on the walls. We used the sofas in a service room and a magazine rack to arrange the CDs in a cozy way for enjoyment.

Image 9 – Magazine rack with the storage of CDs for the exhibition at school.

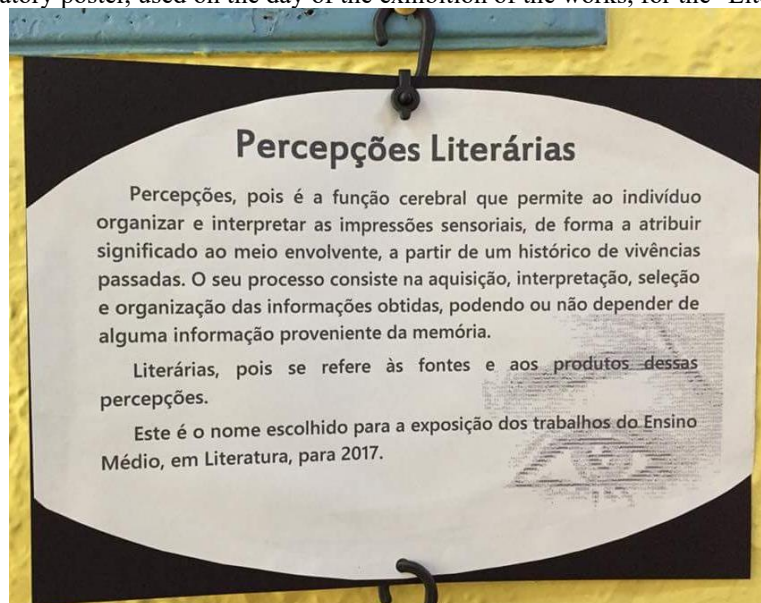




Image 10- Posters hung by nylon on the carcasses of old school fans.



Image 11- Title/explanatory poster, used on the day of the exhibition of the works, for the "Literary Perceptions" room.



As can be seen in the photos, the room, in addition to being cozy, aroused a lot of curiosity. It was one of the most sought-after rooms at the event and the students remained there, even without a pre-established schedule for presentations. Everyone felt proud and wanted to show each visitor to the fair the work on display.



1.2 PLAYLIST DE "TORTO ARADO"

The theme of the *Fraternity Campaign* was "**Fraternity and Education**", inspiration for the school's Political Pedagogical Project and, consequently, a good reason to inspire my choices and classes.

"*Torto Arado*", the book proposed for the work, is a narrative that takes place in the hinterland of Bahia, bringing in its plot the story of two sisters, Bibiana and Belonisia. The two live in extreme poverty alongside their parents in a region marked by drought and manual labor in the fields.

The book deals with themes such as backcountry culture, racism, faith, education and the human relationship with the land. It is a faithful and touching portrayal of the reality experienced by many people in the interior of Brazil, especially in the Northeast. A contemporary book, released in 2019, but dense in plot and fantasy, not very common for 15 or 16-year-old students. A single book, a redesigned challenge: how to encourage students to read? How to propose connections between the contents worked on in the classroom, the school project and the repertoires of each one? What activity would such a reading and learning process contemplate?

For the answers, an old proposal with some changes: for a single book: the students had to imagine what soundtrack would fit for a striking scene or a chapter of the story read. The number of songs selected or the parts of the books would not be stipulated, as it would be up to one group, because now the work would be in groups of 4 to 5 components, which would provide choices, including those of the group mates.

They would reproduce these musical selections on a CD, discuss each choice in class, and make a written report explaining the CD and the relationship between the musical selection and the work. Another novelty, in addition to the groups, is that there would be a partnership with the discipline of Arts. It would be up to the teacher in question to work with the groups on the booklet of the CDs: possible materials, images, color palettes and shapes.

The first impact was presented in the question: "Teacher, what is a CD?". Five years later, the students did not complain about the language, the century, the laborious activity, however, they questioned how they were going to do something that they did not master and did not know how to perform since there was no longer the CD compartment in the computers or in programs available and within their reach. The solution came: "Can it be on *Spotify*?". Initial answer, no. Negotiated and discussed in a group, you can as long as you have the object and the box to be displayed in the school exhibition.

Some of the CDs produced in 2017 were taken to the classroom so that they could get to know this object and understand what a CD is, to then exemplify the booklet, perhaps the most difficult part for understanding the proposal in 2022.



Like the 2017 project, the story was presented in order to encourage reading, studying the author's life and the historical context of the production. A Sway, a Microsoft Office application that facilitates the creation and sharing of interactive reports, personal stories, presentations and much more, produced for the Literature class, now on the then platform used by the post-pandemic school, was released to facilitate communication. A poster was also made to stay on the wall of the room reminding the deadline, the commitment and the proposal of the work, as illustrated below.

Image 12- Poster pinned to the class wall to guide and stimulate the class. Names of the groups, dates, rules of excusion, proposal for the rereading of the book cover.

Trabalho "Torto Arado"

Você já percebeu que algumas leituras e histórias podem nos sugerir cenas, personagens, figurinos ou até mesmo trilhas sonoras? Muitas vezes quando lemos uma boa história, montamos um verdadeiro filme em nossa imaginação.

Grupo de até 4 pessoas

Entrega do trabalho 15/07

A parte escrita deve conter cabeçalho completo e capa com a logo da escola.

Os critérios de correção serão: atendimento da proposta e normas estabelecidas, capricho na de feitura de idéias, escolhas correlacionadas com o livro.

Qual seria a trilha sonora da história das irmãs Bibiana e Belonísia?

Pense na resposta atrelando as três principais partes da narrativa. Que letra de música, que batida, quais emoções podem ser trabalhadas para cada momento destacado por vocês?

Som e letra

Independente da entrega- física (CD) ou online (Playlist)- o trabalho deverá conter uma explicação e defesa de cada escolha. O porquê da música para cada cena do livro.

O mínimo serão 6 músicas- duas para cada parte do livro e o máximo de 12 músicas- 4 para cada parte.

Se a escolha for pelo formato físico, caberá ao grupo, de 4 alunos, fazer toda a parte estética de um CD- capa, contracapa, caixa, livro interno. Se a escolha for pelo online, o grupo, também de 4 alunos, deverá ter nomes, imagem e o código disponível para todos.

Professoras:
Gisele Calamara e Vanessa Villarinho

In both the Arts and Literature classes, the groups discussed the story of the two sisters, the drama experienced by one of them who loses her speech after an accident and the importance of the father who encourages the girls to study and have a school in the region where they lived. The art teacher also worked on the cover of the book, which has as a reference an iconic image inspired by the photo of the Italian Giovanni Marrozini, encouraging a rereading of the image in the composition of the CDs.



Image 13- The cover of the book and the original photo, by the Italian Giovanni Marrozzini.



In each class, a comment, excerpts from the book and the verification if everything was moving towards the execution and delivery of the work. And the expectation of another resolution on how to exhibit in the good old "non-room", the White Ordinance, each year no longer refused, due to the intimacy established between it and the works of Portuguese Language and Literature of High School.

On July 15, 2022, the students presented the reports and *playlists*, delivered virtually and through *qr code*. This time, sitting in groups at their individual desks or standing by the computer near the speaker.

Image 14- Use of the *qr code* occupying the place of the CDs, next to the booklet produced by the group.





Image 15 - Elaboration of the booklet mixing the covers of the CDs used in the collection of songs.



Image 16- Stylized cover with the book in the foreground and other black and white elements in the background.



Image 17- Another CD box with the booklet based on the original images and watercolor hand drawings produced by a student in the group.





Image 18- Creative solutions thought by each group to solve the physical lack of the CD.



As on previous occasions, the groups of students had to participate in the process of tidying up and looking for creative solutions to exhibit their work during the Open Space Week. Unlike in 2017, the musical score would not be chosen or exchanged by visitors. Because it was a playlist, it would be playing uninterruptedly in the room.

The five-year gap between the first work carried out in 2017 and that of 2022 brought impactful changes, which motivated the creation of a timeline to illustrate the evolution of sound devices and also the way songs came to be heard.

As well as the musical evolution, the room, the exhibition, the production and the execution of the work were also rethought and contextualized for the new event.

The name of the *non-room* could not be any other: "(RE) EXISTENCE" - referring to our resistance to the worst moments experienced by all of us, due to the COVID 19 period, and an exaltation of our eternal resistance in Education.

Resistance and not something programmed and not organic. We don't need to rebuild systems. Long live a breakdown in the "No, sir, yes sir" system of Education.



2 CONCLUSION

"Sit down, shut up, do, copy, write, read, listen, reproduce, don't forget, fall on the test, fail...", those who have never used these phrases as an instrument to measure forces, let them cast the first stone.

These imperative statements are a reflection of a robotic view of the evaluation system, as we learn to program ourselves and our students for exams and evaluations in a systematic and reproductive way, since we are all being evaluated.

Most of the time we don't stop to think about what we are looking for when evaluating a student or ourselves, through a work: do we only take into account a specific result desired by the institution? Or do we seek to identify possible learning difficulties that will provide material to reformulate the entire didactic process?

Normally, we surrender to the social impositions of our time and to the educational market that ranks the results of the educational institutions, which lead, the public schools for the offer of a possible 14 salary as a prize and the private schools, for the approval of the entrance exams.

Unlike these parameters, we cannot fail to consider that we need to have a clear vision of what we expect or what we have to observe in an evaluation process: what dosage should be used in the evaluation activities, both in the command of the proposals and in the number of instruments, so as not to lose the essential, which is the exchange with the students and with the other teachers?

It is common ground that evaluation processes are part of everyday school life. They are presented in the form of instruments that, in most cases, focus on the contents worked on and should be vehicles for attributing values to the learning process. However, the question to be discussed is whether we are valuing the evaluation processes centered on selection and ranking, without looking at the processes or the paths taken by the student to obtain a certain result.

In everyday school life, it seems that we are getting lost in the pedagogy of the exam, setting up calendars full of mock exams and formal evaluations or even using handouts that train the famous answer card or, still, encouraging the use of essays in the format of recipes to complete semi-ready texts with a few authorial words. With such practices, we are certainly moving away from an assessment that considers the learning process, the assimilation time and the recognition of the content as a guiding thread.

Evaluation implies a position, that is, it is up to the teacher or the school as a whole to take a position on the results obtained in the accomplishment of the route to be followed. Thus, the evaluations have a greater objective of exchange and reflection for a redirection of the practices of the teacher and the school, aiming primarily to help students in the achievement of learning and not just a good placement in lists of results.



Therefore, activities, such as those presented in this article, outside the formal school standards, elaborated and rethought through a lot of dialogue between students and the teacher, or students and teachers, provide other ways of thinking and obtaining an evaluation. Inclusive forms of talents and skills that are often not valued or perceived in the midst of the pragmatic content worked on.

The school that works on collaborative projects or mini-projects, regardless of the content or merely marketing objectives, is a school desired and remembered by the students, as there is the promotion of meaningful learning. It's a colorful school.



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