

Pedagogical practice and the film "School of Rock": Possible dialogues on teacher mediation



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ABSTRACT

Teacher education in Brazil has been a subject of great interest to researchers who are dedicated to finding solutions to problems arising from the neoliberal ideology that promotes precariousness of teaching work and dismantles national education. Joining efforts in the resistance against this reality,

we aim to combine art with education, in order to, through the film "Escola do Rock" (2003), analyze a pedagogical practice. Thus, we identify the stages that marked the protagonist's action, culminating in a general analysis of the experience portrayed in the film, dialoguing with authors who defend a progressive education. The result was the elucidation of a teaching practice centered on mediation. We observed that the film can contribute to the training of teachers, by recording the stages for an education that acts in the sense of mediating knowledge, privileging dialogue and historical contextualization and promoting the critical problematization of the contents to reach the maximum potential of the students.

Keywords: Teacher training, Teacher mediation, Cinema.

1 INTRODUCTION

School education in Brazil and student performance are issues that have been addressed by teachers for decades. Aware that school education, at all its levels, is imbricated in the political actions of a country and put into practice by groups that install themselves in power (FREIRE, 2019), we recognize, in advance, that numerous education reform initiatives in Brazil, starting in the 1980s and accelerated after 2016, aim to adjust school activities to the training of labor to serve capital, in its current neoliberal strand (FREITAS, 2018).

That said, it is important to clarify that this article is aimed at a progressive education, which resists against the emptying of school education for children, young people and adults, and also against a precarious training of teachers, adopting a practice that makes sense to students and leads them to reflect on the knowledge historically systematized by human beings (SAVIANI, 2019).

In this sense, there is a vast bibliography that points the way to a pedagogical practice that directs students to reach their maximum potential and teachers to a critical training that allows them to establish promising dialogues with their students (SAVIANI, 2019, FREIRE, 2002, 2019, GATTI, 2016, TARDIF, 2014).



The film "School of Rock" (2003), by telling the story of a failed musician who impersonates a teacher and ends up directing the students to form a rock band, may, at first, pass for a late afternoon distraction, being just another empty work, without critical content. However, the pedagogical practice presented in the film has the potential to elucidate, through example, a path to teaching-learning that removes the centrality of the teacher as a mere narrator of content (FREIRE, 2019), and shifts it to a situation of mediation, which respects the knowledge that students and teachers bring with them. Such mediation puts this knowledge in dialogue so that learning takes place effectively. The film brings an educational approach that places the teacher as an ally of the students, enabling a transformation in the teaching method, where both teacher and students start to draw a mutual dialogue in favor of a learning that makes sense and achieves satisfactory aspects of teaching and learning.

Thus, making use of a qualitative approach, the ideas brought in the film "School of Rock" (2003) will be analyzed in order to elucidate a fruitful pedagogical practice, based on the theoretical foundation of several authors who discuss teacher training and pedagogical practice, contributing with reflections for a progressive and critical professional performance.

2 THEORETICAL BACKGROUND

Cinema is a widely used resource within the classroom. However, the film is often nothing more than entertainment without a debate about the work and its content. As a result, students and teachers end up sticking to a conservative and non-critical education. Freire (2019) calls this type of teaching "banking pedagogy", where only a certain class has access to cultural training and denies the same conditions to the marginalized class.

Even if there is a certain limitation, cinematographic works can be resources that promote discussions about society and life. In line with Cardoso *et. al.* (2021), cinema enables the construction of critical thinking and can contribute to the person seeing the problems that are around them and affect the relationships between society, the environment, and the world. A work has the capacity to reveal what capitalist ideology tries at all costs to hide.

We can say that, like other artistic works, a film can awaken sensitivity and reflection on social relations, promoting a critical look. However, for this, it is important that there is a mediation, since the same work can also suffer ideological influences, so it is important that in the discussions based on a cinematographic work there is a theoretical basis that raises the questions to be asked about the reality we live in. (CARDOSO, 2021).

According to Adorno and Horkhmeire (1985), there is an ideological current aimed at masking the truth and manipulating the population through the arts. The thinkers of the Frankfurt school call this maneuver the Culture Industry, where the films reproduced are intended only to amuse and distract the spectator, preventing him from being able to unveil what capitalism hides. Therefore, it is not



enough just to present a work to the student, it is necessary to make their perception go beyond the aesthetic and the story presented in the film. In the same direction, Pereira *et. al.* (2021) warns that without a problematization and a critical approach, any film is nothing more than an entertainment tool.

When we talk about presenting films as a pedagogical resource, we aim to understand the importance of offering a possibility for future teachers to be able to identify the problems that affect society, as Gonçalves *et. al. said.* (2020). Cinema allows the person to perceive the situation that affects the social classes and identify the problems, questioning the reality posed in an attempt to transform the environment in which one lives. Faria *et. al.* (2021) also points out that films bring a different language and, therefore, allow for a more pleasurable pedagogical practice.

3 METHODOLOGY

It is a research with a qualitative approach that, according to Minayo (2010), allows an approach that studies the research object and relates it to the researcher. The analysis of the film "Escola do Rock" (2003) was based on the observation of the pedagogical practice carried out by the teacher's character, the reactions and actions of the students, as well as other characters linked to the school management and families. Having identified the stages that marked the pedagogical practice, we discuss it and the consequences arising from it, culminating in a general analysis of the experience portrayed in the film, dialoguing with authors who defend a progressive education. It is intended, therefore, to achieve a greater understanding of pedagogical practices that remove the centrality of the class exclusively from the teacher, who passes as a transmitter of knowledge, to a teacher who relates to the students, mediating learning while building activities that make sense to the students, transforming and transforming themselves in this process.

4 ABOUT THE MOVIE "SCHOOL OF ROCK"

The film "School of Rock" is a 2003 work, directed by Richard Linklater and has as its protagonist Dewey Finn (Jack Black), a rock musician who is in serious financial problems and lives in favor at the house of a friend, a teacher who was also a musician. At one point, the phone in the apartment where they both lived rings and Finn answers. On the other end of the line was a principal offering her an elementary school teaching position and Finn soon impersonates his friend, taking the job. Her idea was to just get paid and let her students do whatever they want in the classroom.

What the musician didn't expect was that among his class there were erudite musicians and when he realized the potential of the students he began to teach music, but changing the musical style, focusing only on rock. His goal was to get children to participate in the state music festival, and so he goes on to teach not only the practice but also the history of rock. However, the school was recognized for its conservative and traditional stance, and this stance was demanded by the students' fathers and



mothers. The situation worsens when the musician is unmasked, but he manages to teach the class how to work as a team and make compositions that stood out from other bands in the contest.

5 PEDAGOGICAL PRACTICE IN THE FILM ESCOLA DO ROCK (2003)

Throughout the film "Escola do Rock" (2003) we can perceive several elements that dialogue with a pedagogical practice that take into account the closest relationship between the teacher and the students, breaking the conservatism where the teacher is the holder of knowledge and repeats the content of the textbooks and the students are reproducing boxes of this content (FREIRE, 2019).

In the first moment, we see that the musician perceives the potential that exists in each student, realizing that, with guidance, they can go down another path and raise their skills even more. Thus, he leads students to rehearse rock songs with the aim of taking them to a state music festival. But the teaching was not only based on training, the teacher also bridges the gap between the students' knowledge of (erudite) music and their experience with rock.

Thus, to further improve teaching-learning, the protagonist brings a historical context about rock, teaching the importance of this style for society, through analogies about life. In practice, he shows what rock is, musical ability and, with that, convinces students to form a band and rehearse. We can see the professor's explanation of how much rock music is against convention. Through a critical social discourse, he shows that, despite a convention that guides human beings and determines what is right or wrong, music makes it possible to break with certain values, being considered a misdemeanor.

By being clear about his approaches and the purpose of the activity, he takes advantage of the experiences of each student, inserting everyone in the project, distributing functions according to the skills found, but always directing the actions towards the same goal.

The teacher uses dialogue and music teaching to promote a dynamic and pleasurable practice, giving meaning to what is being done in the classroom, even if his goal is to convince students to participate in the festival. To encourage even more, he delivers CDs of musicians and rock bands, making the students pay attention to the aspects that should receive more attention according to their musical abilities. But, in addition to teaching the students, the protagonist needs to show the school administration and the parents, who are conservative and traditional, that the activity has transformed the lives of the students. children. Thus, the film shows the teacher's path of mediation and the change of the entire school social group through rock music and a practice that breaks with plastered teaching.

From the analysis made above, we see that the film exemplifies in detail a pedagogical practice that reconciles teaching knowledge that, for Tardif (2017) involves important aspects, having a personal nature; social; cultural and temporal and, in this way, the teacher's knowledge is related to his/her school work and the guiding principles that help to understand the daily life of his/her activities.

In addition, the work also dialogues with a historical-critical pedagogy that presents a dialectical



reality, where teachers and students are able to observe relationships from a critical bias and that, through intervening actions, awakens questioning thinking, making the subject seek ways to transform reality (SAVIANI, 2015).

It is also possible to find elements of liberating pedagogy, which, according to Freire (2019), is the pedagogy built together with the oppressed class, allowing the students who are part of this class to reflect on what and those who oppress them, seeking ways to free themselves from the bonds imposed by the oppressors. From the teachers' point of view, the practice stamped in the film also enables reflections on the knowledge necessary for teaching practice that Freire (2002) addresses in his pedagogy of autonomy, when he argues that "there is no teaching without dissent" (FREIRE, 2002, p.23), that "teaching is not transferring knowledge" (FREIRE, 2002, p.52) and that "teaching is a human specificity" (FREIRE, 2002, p.102).

6 FINAL THOUGHTS

The film "School of Rock" (2003), despite explicitly presenting social and economic conflicts, is rich when it deals with the mediation of the teacher in the classroom. We saw that, through a pedagogical practice that respected the abilities and active participation of the students, the protagonist was able to achieve his goal and make his class learn to work as a team and still follow what they believed, confronting the conservatism that was imposed by the school and the parents.

As an art that supports education, the film brings the possibility of contributing to the training of teachers, because it elucidates a pedagogical practice that aims to transform teachers in mediators of knowledge, privileging the path of dialogue and historical contextualization and promoting the critical problematization of the contents.

There is, therefore, even in a cinematographic context of fiction, the elucidation of the role of the teacher to be a mediator of an approach within the classroom that breaks with the plastering created by the capitalist system, allowing the teaching process to be carried out together with its students, enabling the construction of more critical thinking about the problems that affect society.

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