

TEACHING OF LITERATURE AS A SOCIAL PRACTICE: TEACHERS TRAINING - VIA DE - MEDIA FOR THE CULTURE OF WRITTEN AND FILMIC

Medianeira – PR – 2012/september

Maria Fatima Menegazzo Nicodem – UTFPR – fatima@utfpr.edu.br
Janete Santa Maria Ribeiro – UTFPR – janetesantamaria@gmail.com

Category: B

Education Sector: 2

Classification of Areas of Research in Distance Education

Micro: C

Nature: B

Class: 2

ABSTRACT

This work is based on reporting practices of authors, teachers of Distance Education, Federal Technological University of Parana, linked to the campus Medianeira, developed since 2007 through a project to expand the teaching of literature with the use of media ministering it in the form of discipline "Literature as Social Practice" in Education Specialization in: Methods and Techniques of Teaching, in the form of distance education. The project in question relates to aspects such as technological innovation, use of educational media, social inclusion and education, teacher training for teaching literature to current times and the inclusion of distance learning with the use of media, especially filmic the teaching of literature. Thus, the teachers use it as a theoretical support, cultural studies, mixing them with theories focused on post-modernity. Include, also, during the project's history, content and skills focused on contemporary life, inside and outside the classroom, entering issues such as globalization of education and cultural border, since the institution operates, both on campus University, and in several poles in the triple border region - which gives an unprecedented cultural richness to the teaching of literature.

Keywords: teaching of literature, various media, EaD.

1 - Introduction

The authors, professors of Distance Education, Federal Technological University of Parana, linked to the campus Medianeira, develop a project to expand the teaching of literature with the use of media, giving it the shape of the

course "Literature as Social Practice" in the Specialization Course in Education: Teaching Methods and Techniques in the Distance Education mode. This work has been performed since 2007.

The project in question is combined with aspects such as technological innovation, use of educational media, social inclusion and education, teacher training for teaching literature to current times and the inclusion of distance learning with the use of media, especially filmic the teaching of literature.

Thus, the teachers use it as a theoretical support, cultural studies, mixing them with theories focused on post-modernity.

They also come for the history of design, content and skills focused on contemporary life, inside and outside the classroom, entering issues such as globalization of education and cultural border, since the institution operates, both on the campus of the University , as in several poles in the triple border region - which gives an unprecedented cultural richness to the teaching of literature.

This project is a project that is renewed and implements all year every year, whenever you start a new class of the Specialization Course mentioned above. The course is part of a list of courses that are part of a larger project of the University and, in turn, is part of the Open University of Brazil (UAB) with your project built by the Ministry of Education in partnership with states, municipalities Public Universities and higher Education to offer courses Undergraduate, Graduate and continuing Education aiming to increase the number of places of higher education to society, to promote the initial and continuing training for professionals in the teaching profession and for professionals in the Public administration . The first Poles began to be installed in 2007 and 2012 reach the number 750, and the goal is to reach the end of 2013 the number of Poles in 1000, serving approximately 800 students per Polo will result in 800,000 students in the total amount invested annually by the Federal Government is about 1 billion dollars. Currently, the system has 94 institutions of higher education, serving approximately 220,000 students. The Poles are located in all regions of Brazil, in strategic locations and always in high demand. (Data from site <http://uab.pti.org.br/>).

2 - In light of the theoretical framework: Cultural Studies, the Media and Distance Education

It is known that the Cultural Studies (CS) does not have its own methodology, characterized by diversity, the range of methodological possibilities and flexibility in a significant uptake of various methodologies. However, we must be careful, because this flexibility can be configured in a "double-edged sword," since the list of available methodologies and acceptable by the EC, can transform the final research work in a "patchwork quilt" - some would call "Frankenstein." A careful not least is the risk of stating that Cultural Studies can enter everything, study everything, use and abuse of freedom. Although cultural studies are not characterized by rigid methodology, as other theoretical-methodological, is far from being a bulge in which fits all, "a" through "z". Consistency is a sine qua non in any research and is not unlike that which some of the EC as its theoretical support.

However, the field of EC has not so quietly unfolds in the eyes of the researcher, but rather requires a need of deeper concepts prior to practice. Appropriateness and consistency can be considered the soul of this process: some options are constituted as better than others when it comes to cultural studies. However, in particular, everything depends on the object of research, objectives, goals and career research that proposes to undertake. Identity, subjectivity, diversity, fairness, part of the EC, but other venues such theorists also use keywords in their approaches. You must know that "identity", that "subjectivity", that "diversity" and "fairness" has been, that these words are for the design of Cultural Studies?

Our object here is the teaching of literature with the use of media, considering the AVEA (Virtual Environment for Teaching and Learning) and the platform chosen. And these new possibilities contemporary fit, but within Cultural Studies, objects because they are still building and will require constant studies, given the technological advances that occur incessantly.

The intricacies of Distance Education are fascinating, because the doors that open to the inclusion mixed cultural backgrounds, the most diverse in AVEAs. And when the issue of discipline, helps such as the discipline of choice by Project Literature as a social practice engendered by strategic use of media, then the charm is redoubled. The distance education, literature and media in

AVEA - three strands that merge and cover the work of professor of endless possibilities, revealing a fascinating universe.

According to Fischer (2007) [1], each time a new communication technology emerges, each time a new machine images is necessary, it comes as fashion and novelty and seems to put in the shade "machines" above, in sequence, is what happened with the advent of photography, film, television, video, digital imaging and information technology. Dubois (2004) [2] is straightforward: in fact, every new technology of image production, once again we are placed in front of old questions about the problem of representation and figuration. Insisting that we are facing something "new" would bet on the ideology of continuous improvement.

Perhaps the best way was to think, as did many thinkers of philosophy and sociology of communication, which transforms each new technology, "green" modes of knowing, as he wrote Pierre Lévy (1995) [3], the technologies intelligence, to present ourselves to the production concept of "cognitive ecology".

It is also Fischer (2007) [1] who says that tools such as camera, video camera, a camcorder, between diamonds equipment of postmodernity, organize our gaze, point very concrete ways indicating how we can and should "seize the real ", as we can and must" frame "faces, scenes, bodies, feelings up.

But if we consider not only the guy who uses the machine captures and fixed images, but one who receives them, the viewer of the film and television, for example, we have here opens a rich field for scholars from various fields of knowledge, especially for busy educators with the changes in modes of learning: the fact is that the technological dimension is always associates a symbolic dimension key. The literature, cinema, painting, all the arts and, more recently, electronic and computerized language, all these practices disturb the great model of representation, even as expensive pedagogical practices, today. However, there is no isomorphism between the seen and talked, between word and thing. Create, write, paint, are also of this order, have to do with this space that can not be caught at all, which is fight, which is the established trail, which never becomes fixed form. Paradoxically, when analyzing practices and materials in the most recent information and communication technologies, and production of digital images, often observed that the effort is precisely to seek

play on the computer, the human figure or landscape closest of "reality", closer to a "traditional image". (Fischer, 2007) ^[1]

Fischer (2008) ^[4] gives rise to even consider what she has called "media pedagogical apparatus," we are always, somehow, in the case of objects, historical knowledge and technology, immersed in power relations, producing subjectivities - step by step by briefly comment cultural and social changes mentioned above, which point to rearrangements required in our curriculum and instructional practices, especially in basic education.

3 - 2007-2012 Experience: Literature, Media and Distance Education

The work unfolds in literature - especially on contemporary poetry and prose in general, linked to the media in distance education which aims at continuing education of teachers, is to articulate a teaching-learning interactive, presenting strategies multiple teaching: film, video and literary texts.

As for the scientific and social relevance of the strategies presented here, experienced by teachers in their role as teachers researchers, is expected to contribute in order to cause the teachers who work in high school, questions about the applicability of different methodological strategies to teaching literature, because in high schools, we live with for several years with students and teachers, there has been a problem in the teaching of literature. Students did not understand why the name of study authors, works and School Literary, historical context for them was seen as a reinforcement of the lesson. story, void of meaning and substantiality for life. Teachers, even though the opinion of its students, demonstrated either by neglect of the content, sometimes expressed in speech, continued to act as if nothing unusual happened in their classes.

This work holds to address the use of literary texts, as media important for the development of knowledge pleasurable literature itself and the world through the art of words. The literary text is the recreation of our manifest reality in art. The texts bring issues that speak to the hearts of men, told by men who also suffer, laugh. Men who, through the word "no longer in a state dictionary", recreating his daily life, interwoven with their ideologies, now clearly stated in the text, sometimes requiring a player to interact, leading him to ponder his position to act on your day-to-day.

Breaking traditions in the teaching of literature means letting go of the methodology "period style" or "literary school", letting flow the literary text. And from it, the literary text, build meaningful learning theory and knowledge of literary language.

Some questions arise vital to the coherence of our work: What can you do about the teaching and learning literature linked to the reality of the student at all times of the teaching-learning process? Recreating knowledge through art? Link it to our reality? All this theoretical framework presented so far, allows us to believe possible interaction and construction of a teaching-learning as having significant literary texts of the spring conductor.

Analyzed by an angle, would allow the seizure of literary theory and from another angle, the understanding of social issues within the context of the student, enabling the production of texts qualidade.E from the texts of the students, working language, restructuring their texts.

Currently, it is perceived in the traditional textbooks on how to handle content to be worked. An explicit methodology that compartmentalizes knowledge in order to distance him from the possibility of constructing teaching has systemized, to give life, preventing interaction between the student's reality.

In one of our experiences with literature - in the training of teachers in AVEA - we have our practice with the teaching of literature in the middle school classroom. We speak of the analysis of literary works and poetry:

The analysis of the books was made orally, based on the script because when it studied the narrative genre, emphasizing issues that made it possible to understand the literary art as social practice of the student. These strategies have emerged through the text and contemplated the theoretical basis developed in these writings.

Literary texts that are read after being allowed reflections of theoretical background, philosophical, literary, sociological, political and economic. Reflections that had cause to happen, because the texts dealt with the reality recreated by our art, providing opportunities for young people the possibility of constructing an ideology, exposing it with clarity of thought and thus make literature a springboard to reach the creativity and link it to their social practice.

Using the texts as a reference point to remedy problems common to the majority, began the teaching of spelling, cohesive elements, textual coherence,

grammar following the program and also extrapolating to, according to need. Taken up the literary text, a month after working "The head man of cardboard" (John River), with essay questions, oral and written as: a) How was the country they called the Sun? b) How Antenor behaves in the development of the Tale? He expressed political ideas? c) What does it mean, in the Tale, have a head of cardboard? d) How do you explain the fact Antenor only achieve success with the head of cardboard?

The text allowed the explanation of literary theorists items as figures of speech, feeling denotative and connotative and functions of language, to be the allegorical text.

Interpretations can be explored with the students worked, the way some of the texts for the reader to take cognizance of the questions and answers regarding this educational activity throughout the school year.

Among the texts interpreted, stands out: "Brazil" Cazuzza, "Father Against Mother" by Machado de Assis, "The Girl Weaver" Marina Colasanti, for being the texts that allowed discussions to extrapolate from the text itself , enabling the unveiling of the themes in our daily lives.

"The weaver girl" (Marina Colasanti), woke up still in the dark, as if listening to the sun coming up behind the edges of the night. And then sat at the loom. Clear line to start the day. Delicate dash light color, she was passing between the wires extended, while outside the glare of the morning drew the horizon. After wool vivid, warm wool weaving were hourly, long carpet that never ended. If the sun was too strong, and hung in the garden the petals, the girl put the shuttle thick gray cotton yarn more plush. Soon, the darkness brought by the clouds, chose a silver thread, which rebordava on long spikes on the fabric. Take the rain came to greet her at the window. But if many days the wind and cold fought with the leaves and frightened the birds, the girl was enough to weave the most beautiful golden threads, for the sun to return to the calm nature.

So, throwing the shuttle from one side to another and hitting the big combs loom to the front and back, the girl spent her days. Nothing was missing. At the time of famine wove a beautiful fish with care scales. And behold, the fish was on the table, ready to be eaten. If headquarters had been, was the soft-colored wool carpet interspersed milk. And at night, after releasing its thread

dark, quiet sleep. Weaving was everything he did. Weaving was all I wanted to do. But weaving itself brought the time when you felt alone, and first thought it would be like having a husband next.

He did not wait the next day. With the whim of anyone who tries something never known, began to mix the carpet wools and colors that would give you company. And his desire was gradually appearing, feathered hat, bearded face, body upright, shoes shined. I was just finishing up the last thread interweaving of shoes, when they knocked at the door. Not needed to open. The young man put his hand on the doorknob, took off his plumed hat, and went into your life. That night, lying against his shoulder, the girl thought of the beautiful children that would weave to further increase their happiness. [...] The night ended when her husband, surprised the hard bed, woke up, startled and looked around. Do not have time to get up. She has dark undid the design of shoes and his feet he saw disappearing, disappearing legs. Quick, nothing went over his body, took the chest upright and feathered hat. Then, as if listening to the arrival of the sun the girl chose a clear line. And it was moving slowly between the wires, delicate trace of light, which repeated the morning on the horizon.

This text - partially or in full - has allowed us many possibilities: intertextuality with other texts (especially the story "Love" by Clarice Lispector), the filmic work, "The Hour of the Star," also the work of Clarice Lispector and foreign filmic works such as "Fried Green Tomatoes," addressing all the issues women: women, its exclusions and inclusions in their various macro and micro-companies.

The interpretations of texts with questions prepared in order to favor the exposition of students' thinking in relation to society belongs, acquainting him with the means, come to form a citizen member. And through this position to see the student co-participant, Professor fraga the realization of building a teaching-learning alive and real.

The literary texts analyzed in this way have enriched our classes throughout the semester in order to lead us to questions that required a reflection Essay. The text was produced by a need to be heard, so we could move the production of texts and grammar .. Each new text connotative, started a new discovery of attitudes, knowledge, successes and failures, improvement,

enabling us and students to contact with other media - film, video and texts and other genres.

This narrative of our actions as teachers at the secondary level, was made to our teachers in continuing education in the Specialization Course already mentioned at the beginning of this work.

4 - Final Thoughts

As we finish our story, as did its work of Fischer in 2007^[1] and 2008^[4], we would imagine "the possibility of operating with material media, in school spaces, in addition to the known critical exercises to reductionist media, which seems to be restricted mostly to "unveil" the intentions of broadcasters, producers and filmmakers, identifying ideologies, manipulations and distortions of "reality." This seems - both for Fischer, for us as teachers - be the easiest way, the already trod, where no one ventured to describe the complexity of communication processes. Bet there is a rich tangle of practices involving a range of imaging technologies, the use of figures of language (metaphor, metonymy, hyperbole, paradoxes ...), the use of texts, poems, different ways of reception and appropriation of audiovisual narratives, is betting on the analysis of media as key elements of contemporary culture.

For both Fischer (2008)^[4] and for us also means risking think there is a multitude of audiovisual materials, film, video and television, where the ethical and aesthetic choices of the creators are guided by the uncertainties language, not the closing of the interpretations, the small flicker of an open book, available to a creative act of education. Supporting us in reading a tale or Rosa Machado de Assis, Clarice Lispector and Marina Colasanti ... Why not? The possibilities are endless. And we can provide, teachers, pupils, dare to create a know-how, as different tools for thinking otherwise this which we live. And, like Fischer, is that what we think and that's what we do on this road of experience with the educational doings.

References

^[2] Dubois, Philippe. **Film, video, and Godard**. Trad. Matthew Silva Araujo. New York: Cosac Naify, 2004.

[1] FISCHER, Rosa M. B., **New technologies? Or historical transformations in the ways of doing and learning?** Journal of Education, Federal University of Rio Grande do Sul, Graduate Program in Education, 2007.

[4] FISCHER, Rosa M. B., **On audiovisual language and representation: new (?) Problems for education.** Journal of Education, Federal University of Rio Grande do Sul, Graduate Program in Education, 2008