

CURRICULUM: CROSSED PATHS BETWEEN HISTORY AND THE FABULATION

CURRÍCULO: CAMINOS CRUZADOS ENTRE LA HISTORIA Y LA FABULACIÓN

CURRÍCULO: CAMINHOS CRUZADOS ENTRE A HISTÓRIA E A FABULAÇÃO

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Abstract

This text aims to analyze possibilities of fabulation in historical narratives and realism in fabulations, as well as to analyze the presence and possibilities of using these elements as pedagogical resources in curricular components of the Pedagogy Degree course. It consists of reports of experiences resulting from an interdisciplinary project with the disciplines Didactics and Teaching History, carried out in 2019. It is concluded that realism and fabulation are mixed and intertwined in an ambivalent, inseparable and undecidable way, constituting powerful pedagogical resources, both in the context of Pedagogy training, as well as in the stages of early childhood education and elementary education (early years), in which they are associated with playfulness, a taste for reading and pleasant experiences in the processes of teaching and learning.

Keyword: Pedagogy; Curriculum; Realism; Fabulation.

Resumen

Este texto tiene como objetivo analizar las posibilidades de fabulación en narrativas históricas y el realismo en las fabulaciones, así como analizar la presencia y posibilidades de utilizar estos elementos como recursos pedagógicos en los componentes curriculares de la carrera de Pedagogía. Consiste en relatos de experiencias resultantes de un proyecto interdisciplinario con las disciplinas Didáctica y Didáctica de la Historia, realizado en 2019. Se concluye que realismo y fabulación se

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mezclan y entrelazan de manera ambivalente, inseparable e indecible, constituyendo poderosos recursos pedagógicas, tanto en el contexto de la formación pedagógica, como en las etapas de educación infantil y primaria (primeros años), en las que se asocian a la alegría, el gusto por la lectura y las vivencias agradables en los procesos de enseñanza y aprendizaje.

Palabras clave: Pedagogía; Currículo; Realismo; Fabulación.

Resumo

Este texto objetiva analisar possibilidades de fabulação em narrativas históricas e de realismo nas fabulações, bem como analisar a presença e as possibilidades de utilização desses elementos enquanto recursos pedagógicos em componentes curriculares do curso de Licenciatura em Pedagogia. Consiste em relato de experiências resultantes de projeto interdisciplinar com as disciplinas Didática e Ensino de História, realizado em 2019. Conclui-se que realismo e fabulação confundem-se e entrecruzam-se de forma ambivalente, indissociável e indecível, constituindo-se em potentes recursos pedagógicos, tanto no âmbito da formação em Pedagogia, quanto nas etapas da educação infantil e do ensino fundamental (anos iniciais), nas quais encontram-se associados à ludicidade, ao gosto pela leitura e às experiências prazerosas nos processos de ensinar e aprender.

Palavras-chave: Pedagogia; Currículo; Realismo; Fabulação.

Introduction

I have two weapons to fight against desperation, sadness, and even death: the laughter by horse and the dream gallop. It is with this that I face this tough and fascinating task that is living (Ariano Suassuna).

The epigraph proffered by Ariano Suassuna in one of his “class-shows” calls us the attention to the importance of laughter and the imaginative to human existence, to the facing of life’s bad weather. Like few, the thinker, writer, novelist, dramaturgist, and professor, among other adjectives, knew how to gather knowledge of various areas, to the imagination and sense of humor. His biography was marked by a tragedy already during childhood. According to Medeiros (2018), at three years old Ariano Suassuna had his life connected to Paraíba and Brazil’s History when his father, then federal congressman João Suassuna, was murdered in 10/09/1930, after having been accused of complicity in the murder of the governor of Paraíba, João Pessoa, crime committed by João Dantas (critic journalist of the governor), considered one of his

politic allies. However, it appears that the crime of João Dantas was motivated by the stealing and publishing of love letters of him and his lover, poetess Anaíde Beiriz.

Sir João Suassuna was governor of Paraíba, supporting and being supported by region coronels, many of them supporters and supported by cangaceiros. These, historically involved in narratives evade by myths and fables. To Nunes (2013), details and moments of the life of Ariano Suassuna “has been transmitted” to some of his works and some of his characters, as occurs in *Quaderma*, by narrating the geographic space in “History of the beheaded king in the backwoods caatingas: at the sun of Caetana jaguar”.

In the poetry “Questions of a reading worker”, dated of June 1935, Bertolt Brecht, questions great historical happenings told in the point of view and power of his “characters”, exposing the mark characteristic of his work: the insurgence against the elitist ideological representation of history, praising workers as the true characters that can promote the necessary transformations for an emancipated and equalitarian society (RUY, 2015). Brecht reclaims the History realism to be guaranteed by the logic of working classes.

In “Sleepwalker earth”, Mia Couto (2015) expresses an upsetting approach about the consequences of the civil war in Mozambique, of its atrocities and brutalities, without the heavy and violent tone characteristic of this kind of happening, but recurring to fabulation, conjugating reality and fantasy, sensitivity and mysticism.

In these works, realism and fabulation are confused in an ambivalent and indissociable way, motivating us, in this context, to analyze possibilities of fabulation in historic narratives and of realism in fabulations, as well as analyzing the presence and possibilities of usage of these elements while pedagogical resources in curricular components in the Teaching Pedagogy course. This course aims to the docent formation to childhood education (zero to five years old) and to the elementary school, initial years (six to ten years old). In these steps, the fabulation, associated to playfulness, exercises prepondering functions in the teaching and learning experiences related to the taste for reading, creativity, aesthetics, and can be promoted by the curriculum in the courses of docent formation, like Pedagogy.

With this pretention, we have recurred to the ethnographic qualitative approach in order to justify this experience report, that has, as empirical reference, works developed in the curricular components Didactics and History Teaching, offered in 2019.2, in the course of Pedagogy Teaching, at Universidade Estadual da Paraíba (UEPB/*campus I*, Campina Grande). Specifically, we have highlighted the following activities: 1) in Didactics, the presentation and analysis of the movie “Freedom Writers”, with the subjects “docent practice” and inter-relations in the school spaces; Knowledges, procedures and evaluation; 2) in History Teaching, an experience with middle study, with the subject History of Paraíba. We have argued that realism and fabulation are constituted by ambiguities that find themselves involved in the historic, politic, literary, folkloric, and other narratives, possibly being used as powerful resources in the curriculum field.

FABULATION AND REALISM IN CROSSED PATHS

For this work, we have recurred to the meaning of curriculum of Pinar (*apud* LOPES and MACEDO, 2011), when it is affirmed that it is a process, a complex conversation of the subject with themselves, the others, the world, and the knowledge. In this perspective, Pinar (*apud* SÜSSEKIND, 2014, p. 31) asserts that

Although in a textbook the conversations may be presented as a series of facts, they represent a kind of agreement trial about what is true, about this or that. And, thus, the conversations are marked by their time and have a certain direction or argument and in a way the conversations move towards this.

According to the author, it is a complex conversation because it lacks transparency or self-transparency; because teachers and students are opaque for themselves and for the others; for being informed by what happens or has happened outside the classroom, as for example, in the families, in other environments, in culture. There would be, to Pinar, an opacity inherent to the school space, therefore to the curriculum, and to the relationship ways that the subjects (identities) establish with themselves, with one another and from these with the world, that does not stay

out of it, but invades it. We can question which world the school communicates with? Politics (power, domain, macro and micro, corruption, governance, local, global), economy (production, wealth, misery, employment, unemployment, income, accumulation, exploration); culture (cult, popular, folkloric, mythic, cybernetic); technology (rudimentary, advanced, digital, virtual, immersive, excluding); relationships (interpersonal, social, violent, solidary); identities (dominative, oppressed, subjected, emancipated).

In front of this complex, the relation between transparency and opacity is inherent to the process of teaching and learning and can only be understood as an ambivalence, an undecidability. As analyzes Laclau (2011), the full transparency could only be possible, constituting itself by the act of exclusion (difference) of opacity, being this an undecidable alternative, once the movements of making the transparent (real) opaque (fabulous) or the inverse, muddy the clearance of the alternative. This contradictory brings to the surface the politic dimension of the narratives (of the language games) in the education and curriculum environments to think of the knowledges and the valid experiences for the constitution of the identities and their possibilities/impossibilities of emancipation. In this sense, specifically in Didactics and History Teaching, are the realism and fabulation passive to separation/exclusion? Would the undecidability between them have politic/emancipatory sense? By what strategies?

In the realism of the positivist liberal tradition, the “real world” would be that one unveiled by the science, capable of producing the truth and the real with objectivity, transparency, materiality, empirical. This influences curricular perspectives of adaptation of the subjects to urban/industrial societies, imbued of the promise of progress that the cartesian science splurged. When it comes to History, Benjamin (2012, p. 14) describes this perspective of transparency and objectivation from the following metaphor:

There is a Klee painting titled *Angelus Novus*. It represents an angel that appears to prepare for moving away of anything that it looks fixedly. It has bulging eyes, wide open mouth and spread wings. The angel of the history must have this aspect. Turned his face to the past. The chain of facts that appears in front of our eyes is an endless catastrophe for him, that incessantly accumulates ruins and throw them at his feet. He would like to stop to awake the dead and reconstitute, from one of its fragments what has been destroyed. But from paradises a wind blows that surrounds his wings, and that is so strong the angel cannot close them. This wind drags him unstoppably for the future, to which he turns his back on, while a pile of ruins in front of him grows upon the sky. That what we call progress is this wind.

The text shows preoccupation with the ways History and progress are built over victims that become anonymous and attempted to the responsibility of theology over ruins and the victims of the past, as well as over the acts to cover determined facts and evidence many others. In the Marxist tradition, “Real History” is possible because it is dissimulated and or hidden by diverse strengths, among which the particular interests, ideology, beliefs. Therefore, the real could be unveiled through methods and specific analysis. However, Benjamin (2012, p. 10) adverts,

The class fight, that a historicist graduated in Marx always has in front of the eyes, is a battle for the hard and material things without which the refined and spiritual ones cannot exist. And, despite of this, these last ones are present in the class fights in a diverse mode of the idea of the spoils that fit to the winner after the loot. They are alive in form of confidence, courage, humor, astucity, constancy, and act retroactively upon the most distant times.

Therefore, different factors contribute to the reconstitution of the facts and many of them pull them apart of a full transparency. In a perspective of post-structuralist thought, Lopes and Macedo (2011) admit that to assume this tradition implies, by describing the epistemological dimension of the culture centrality (material/symbolic), to accept that each and every sense can only be created inside systems of language and signification. Thus, there is no sense in things, in facts, in identities themselves; it depends on the insertion of this “materiality” (reality?) in systems of classification and language games. For the authors, it is the act of naming that builds the difference and not the contrary. It is the language that institutes the difference, becoming accomplice of the power relationships, once what is known is

moved by a willingness for power, as well as power demands knowing about those who will be, by it, governed. For them, this is the center nucleus of post-structural thought, in which knowledge and power are atavistically interconnected in the “real world” institution.

For this reason, determined differences like color of the skin, gender, naturalness, are used in naming and others are not. From this, it happens that some characteristics are observed and valued and others are not. Parting from this, some “voices” echo through the times and others are muted. It is up to the historicist to make the “muted ones” heard. Still, their voices will not be free of opacity, once they will be permeated of uncertainties, emotions, subterfuges, exaggerations, imaginative resources, and other elements and language resources.

In the dictionaries, fabulation is the “report of happenings, imaginary, as if true” (DICIONÁRIO INFORMAL, 2009); the action of fabling, of replacing the true reality by an imaginary one that serves for a tale or a novel (DICIONÁRIO ONLINE, 2020). Beyond dictionary “definitions”, Deleuze (*apud* Moraes, 2014, p. 121) asserts that

Fabulation is not if not becoming-other, involving passages between existence forms and between distinct bodies, in a way that stable elements are put into metamorphic unbalance. [...] and even the treatment of characters and their actions as if they had socio politic nature, demanding the development of a ‘mythography’ projective of the images, that pass to have life.

In this perspective, elements of a realistic narrative and determined forms fixated of significance destabilize, slipping to new forms of significance or representations, like artistic (literary), imagery, aesthetics, mythographic, folkloric, messianic. This deterritorialization of the language forms are assuming different discursive functions, in which the aesthetic and the imaginative cross with the “real” and gain unimaginable shapes and dimensions. A toy or a wear piece can become a desire object for millions of people; a man or a common fact can become a myth and decide elections; a myth or fiction can cross times and frontiers with truth shapes. With frequency, events of daily life inspire or become cinematographic works, like “City of

God” (2002) and “Elite Squad” (2007), both inspired in the daily life of communities from Rio; “Bacurau” (2019) that rescues the yoke myth of Brazilian Northeast in the 21st century, or even, “Freedom Writers”, advertised as inspired in real facts happened in the United States.

Didactics: confabulations and realities in a movie’s plots

In an analogy to the work of the embroiderers, this section results from many experiences, walks, trajectories, and “embroideries” of ours as professors and as learners, therefore, from the interpellation and the dialogue with students, with other professors and professionals from other areas, with thinkers and various works. In these trajectories, many times, we have assumed a role of mediation, guide, conduction of access to school knowledge, that may emerge from the sciences, the experience, the global, the local, the erudite, the popular. We have put ourselves in the place of learner professors, in the incompleteness of the path and the act of teach/learn; of those who make, remake and remake themselves, as in the skinny of the stories and the life projects of the students (men, women, boys, girls, young, adults, straight/homosexual, believers, nonbelievers, and many other identities). We have thought in the teaching/learning as the “embroider”, in its multiple meanings: 1) to decorate (fabric) using threads and or ornaments (laces, sequins, etc.), as in the sentence “to embroider a dress” or “to embroider during the afternoons” (direct transitive and intransitive); 2) to garnish with colors or to color as in “the painter embroidered the painting brilliantly” (figurate – bitransitive); 3) to imagine stories of fantasy ways or to furnish as in “embroidered the speech” (figurate - direct transitive); 4) to garnish the border of (something) as in “the palms embroidered the road” (direct transitive) (DICIONÁRIO..., 2020). It is a significant originated from the Germanic *bruzdôn*; passed through the Latin *brozdare* and by the medieval Portuguese *broslar*. Almost always operates as a direct transitive verb, that needs complement to make sense, however, does not need preposition (FERNANDES, 2020).

We take advantage of this polysemy, of threads and knots that weave the fabulations and the realism, and choose to unroll the lines that intertwine in the “embroideries” produced by the movie “Freedom Writers”, disclosed as being based on real life events, happened in a community school, in Long Beach, California (USA), that has as protagonists a high school teacher and her students. In spite of the differences between the United States and Brazil, many similarities are perceptible and put in question the daily life of community schools, their curriculum, and the identities that populate these spaces, as well as the docent formation itself.

Following an ethnographic perspective, this section results from participant research developed with the curricular component Didactics, offered in the third semester of the Pedagogy Teaching course, that attends primarily students from the city of Campina Grande/PB and surrounding cities, many of them from the countryside, that face daily true marathons (given by mayors from the different cities, urban, or intermunicipal transportation) to get to the *campus* of the institution.

By presenting the class to the proposal of a didactic sequence, parting from the movie “Freedom Writers”, we have opened space to hearing of opinions about the activity. We have heard testimonials like “when the professor does not want to give classes, shows movies”; “we like the idea because the time is going to pass quickly”; “it is less tiring”; “I have doubts if I learn watching movies”. However, already during the exhibition, we have perceived expressions of enthusiasm, like: “I liked it, did not think this movie approached these questions”; “this way it is easier to realize the difficulties that wait for us, when we are giving classes”. After the end of the movie, even before giving referrals, all of them wanted to present opinions. We have suggested that they put their feelings, impressions, perceptions, and highlighted scenes that touched them, justifying the reasons. We highlight that, during the experience of appreciation of the work, the students presented cuts and reports of scenes analog to their life experiences; the sensitivity and imagination that they used to comprehend the profession they have embraced similarly to the character from the movie, Erin Gruwell.

These resources carry mysteries, overall, when they are manipulated by beings that embroider imaginations and dreams, parting from experiences, perceptions, sensations, from the seeing, listening, and feeling, when they think of the teacher's role, that is, the exercise of teaching. There were moving reports from students that have had their life stories marked by teachers through schooling. The threats, embarrassment of being rebuked in front of the classmates, the accomplishments, incentives, that one teacher that motivated them into choosing the teaching course. Some have reported their experiences, others made the weaving with the postures adopted by the teacher character, that in a caring way, became called by her students "Miss G", commenting the methodological strategies she used, like, reading, music, field lessons, journal writing, among others. For them, these were the threads that gave sustaining for the beauty of the embroidery as a result.

Beyond the appreciation of the cinematographic text, we have also used it as mediator between the knowledge object and the subjects of the processes of teaching and learning, as well as problematizer of knowledges relevant to the formation and the teaching activity. Leaning on the ideas of Benjamin (2012), Martín Barbero (2009, p. 83) affirms that the cinema modifies the way of seeing and understanding the daily life where the individuals are inserted on. According to the author,

[...] [Benjamin] commits to continuing judging new cultural practices from a hypostasis of the art that impedes him from understanding the perceptive enrichment that the cinema brings us by allowing us to see not many new things, but other ways of seeing old things and even from the most sordid daily life. There it is the cinema of Chaplin and the neo-realism confirming the hypothesis of Benjamin: cinema 'with the dynamite of its decimals of seconds' making jump the prisoner world of daily life of our houses, of factories, of workshops.

The students highlighted the change made by "Miss G" in her planning as curricular adequation to that reality, once it did not reach the expected answers from the students to her initial proposal, whose planning, subjects, procedures, evaluations did not consider the social inequalities and the differences of the students in relation to standardized models of curricular proposals. One student rescued the importance of the differences in the enrichment of the school. The way out found by "Miss G",

who realized the need of remaking the paths, of reinventing herself, of building new routes and other networks of communication. In this new plot, life stories of the students appear and they are touched by the experiences the curriculum provides them.

In this work, we understand experience as what happens to us, that touches us. As signs Larrosa (2016), a class that does not touch, that does not happen, does not make sense, does not promote the experience, is not imagined, is not sensible. Still for this author, to live an experience of something happens to us and sensibilizes us, requires attention and reflection. He suggests to raise the senses: to smell, to see, to touch, to appreciate with patience. It was this way that we analyzed the details of this cinematographic work, embroidered by multiple minds and hands and minds, from the script of Richard Lavagranese and Erin Gruwell.

In the “embroidery circles”, in the sunny afternoons of Didactic classes, a student/teacher, from her life story, stood out that there were moments in which it is necessary to use the scissors to cut the ends of threads that stay in the insides of the embroidered fabric. In an analog way, the experiences lived in the schools that have positively marked us are praised, while the negative ones need an attentive look, a refining, a closure, a caring finishing. Other student emphasized the diversity of identities of the students, their differences, singularities, and alterities. In each color, a mystery, a learning, a story, a suffering that mixed with others.

In the didactic sequence were formed groups in a way that each one of them was responsible, parting from a part of the movie that touched them the most, by presenting with creativity the teaching practice. The class was divided into five groups. The first two groups made enactments inspired in the movie, standing out the relation teacher-student; teacher-headmaster; teacher-teacher; and teacher-family.

For appreciation of these groups and the many points and threads that cross forming their “embroideries”, we have recurred to Foucault (2014), in “the self-caring”, to try to make emerge the point of learning, feeling, and the self-caring as a form of living. The French philosopher also teaches us, particularly, to unlearn certain points, laces, power and dominance reining ideas, that orient us to look at the world

and the events with the same eyes, with the same linear and continuous form of analyzing them. In this interim, appeared perceptions on the importance of teachers, gestors, and family members to rethink their manners of relationship and the relations of power and domination, inherent to the acts of educating, in the school or out of it.

The students that have already been acting as teachers revealed that the school produces and reproduces in its daily routine a series of classifications through curriculum, evaluations, and practices that indicate the place of failure and exclusion/inclusion in the students' lives. Failures and successes, as well as the teachers and parents/guardians' attitudes reveal a power that disciplines with the pretention and or effects of government of bodies and minds, of interdiction of silencing, and subjecting. In moments like this, the education loses its reason of being while act of freedom and emancipation.

The third group has made the simulation of an interview between teacher-headmaster-family, approaching aspects linked to the discipline and interdiscipline; the subjects; the methodologies; and the students' life stories. In the confabulations of this moment, the feelings sewn revealed "voices" that, for much time, the school has muted, particularly, the voices of students of popular classes, that, frequently, are inducted into not saying what they think or feel; not expressing what they believe, what makes them sad, what bother them. This situation has motivated the following inquiries: Who are these students? How does the school embraces or excludes them? What does the school want to teach? Does the school want to listen to them? What do they want to learn and to teach? Who are the families of these students? What is the relationship between authority and authoritarianism? In the appreciation of this group, other confabulations were being sewn, making emerge a realism centered on the difficulties of the teacher-students relationship, with focus mainly on the students.

The fourth group problematized the relationship family and school and the fifth approached the question of the relationship education and society, particularly the attitude of "Miss G", by using part of her salary to buy didactic materials, like books. Some students realized in the movie an ingenious and messianic conception around the social function of school and the teacher. This aspect was very polemic, involving

arguments on the necessity of teaching being understood and respected as profession and not as vocation, mission, or priesthood.

In this moment, the students reported to another work based on real life events, “The diary of Anne Frank”, about a Jewish girl victim of the holocaust. A student made a touching report about the life of the “character” and presented to the class, including images illustrating the many moments of her life trajectory. Therefore, our conversation circles made possible the intertextuality in an incidental way. Together, students and professor, have listened, have felt, have imagined, have created, and have seen the verse and the reverse of the plot’s embroideries, expressing what has moved us and what been forming us, making us think of the knowledges of the teaching practice, the relationships inside and outside the school.

It matters to highlight that the capacity of ecstasizing and reflecting is what gives the cinema and the fiction in general, a high educative value, once “[...] there is a ‘kidnapping’ of our senses, but also experience and new knowledges that make possible reflection, planning and life evaluation” (COSTA, 2005, p. 96). We highlight, still, that after entering the plots of the movie “Freedom Writers”, various points were resized, that is, during the classes’ development, the relationship between the teacher and students assumed other settings. The written texts later studied were analyzed with heated fabulations, bringing threads, points, and lacings of the embroideries observed in the movie, for instance, the comprehension of the teaching practice as a phenomenon dived into the plot that passes through the contexts, social, cultural, politic, and economic.

During the confabulations and the realism that cross this experience with students and teachers, we have realized that the learning passes through what touches us, touches us, makes us feel. And in this perspective, what appeared important to us was thinking of the colors of the teacher, the lines of the relationship that cross the pedagogical practice, the scissors that help us cut and perfect our embroideries.

We understand that appreciating some Didactic subject, parting from the embroideries weaved by the writers, directors, actors, producers, technicians of the movie “Freedom Writers” has contributed to the “self-caring” (FOUCAULT, 2014), through the three functions postulated by the author, to know: “the critic function”, responsible for taking the individuals to lose the bad habits, prejudicial opinions that may come from common people, teachers, parents, neighbors, and others; “the fight function”, characterized by a permanent combat in defense of life; and, lastly “the pedagogical function”, as the one that must teach, through what has happened or happens, the past mistakes, the being together, the giving attention, the taking care of themselves and the other.

History teaching in our class

Dressed for a tour (different from the daily classes), brushed hair, makeup face, many selfies, we have found 29 gorgeous students next to the Central de Integração de Aulas at UEPB/ campus Campina Grande/PB. They were in front of the bus that would take them to the city of João Pessoa, in the expectation of the “tour class”, that started in the previous month (September/2019), with the following activities: planning, project elaboration, transport requiring, reading of the works “The Adventures of Luluca in the enchanted Paraíba” and “Cartoon João Pessoa” (children’s literature). From Campina Grande to our destination, 120 km of different landscapes, part of them still marked by the long drought from the last eight years; the come and go of the cars on BR 230 highway; the salespeople through the trajectory (fruits, corn, nuts, tapioca, ceramic...). At the arrival in João Pessoa, Ralf (historicist and tour guide) waited for us willing to narrate the truth of the historic facts.

João Pessoa is a mark in the foundation of the State of Paraíba. In 1585, year of its foundation, it was called Nossa Senhora das Neves; in 1588, it changed to Filipéia, in homage to the, then, King of Portugal and Spain, Filipe I. With the Dutch invasion, in the year 1634, it received the name Frederica, in allusion to the prince Frederico de Orange.

Picture 1 – João Pessoa Square or Três Poderes Square



Font: Personal archive from the authors

We initiated the tour class at João Pessoa Square, also known as Três Poderes Square (Picture 1). Around the Square, there are baroque style buildings, that house the three state powers, with emphasis to the Palácio da Redenção, headquarter of the executive; the Mausoleum built since the Jesuits in 1586, that holds the ashes of João Pessoa. Next to it, the Law University of Paraíba, that stays in the old building of Liceu Paraibano, inaugurated in 1745. On the opposite side Justice Court, which building, dated from 1919, is listed by the institute of Historic Patrimony of the State; the crypt of Brazil's former president (1919-1922), Epitácio Pessoa from Paraíba (Umbuzeiro: 1865-1942), whose government was marked military riots that culminated in the Revolution of 1930, which brought Getúlio Vargas to the central government.

From the square, we went to the Largo de São Frei Pedro Gonçalves, to meet the church of same name, that exposes right in the entrance the ruins of an old building, discovered during one of its remodeling and the Globo Hotel, built in 1929 (world financial crisis), famous for having hosted important personalities in its golden times. The hotel has the balustrade facing the Riso Sanhauá and gardens to he sunset. After that, we arrived at the São Francisco Cultural Center, considered one of the most important projects of the baroque architecture in Brazil. This project, started in 1586, is formed by various buildings, among them, São Francisco Church, finished in 1779,

after being started by the Franciscan friars, had its works interrupted by the Dutch invasion and restarted some times.

In front of São Francisco Church, stands out in the background, but in the foreground a Cruise that is in the entrance of the Churchyard. It is a big monolithic cross and, on its pedestal, there are many two-headed eagles, that represent the power of Portugal and Spain. The Cruise location served to evidence the strength and symbol of Christianity.

In the complex, Ralph, the Historicist Guide, leaves us with Sir Eduardo, the guide that conducted us through the environments, with his fluid and picturesque narrative, leaving us delighted with the greatness and the beauty of the finishing touches of architecture, that include carvings in wood covered with gold, rich stonework, with Portuguese and Oriental motives, that caused impact at the time. The front panels of São Francisco Church are formed by delicate blue and white Portuguese tiles, picturing the Passion of Christ; altars covered in gold and the ceiling has 40 meters with beautiful sacred paintings. We walked through the interior of the complex: the Golden Chapel (covered with gold), with the image of São Francisco in the main altar; the Third Order Chapel, simpler, has the image of São Francisco on the ceiling, involved by a fire car (Picture 2).

Picture 2 – San Francisco in a car of fire



Font: Personal archive from the authors

Our “tour class” became more touching with the gorgeous concert that was being executed in the main Church, which chords followed us in all the environments of the complex. Among the musical executions, the Cantata 147, by Johann Sebastian Bach, while we walked through the works at Popular Art Museum, with pieces of artists from various states of Brazil, among which, the sculpture “Hug”. Next to this, a Museum of Sacred Art. In one of the rooms, there were paintings on the ceiling and a 3D image, whose look seemed to follow the movement of the visitors to any of the sides of the room. From de Chorus Room, where the priests sang during the celebrations, the main altar and the musicians were seen.

Picture 3 – Musicians in front of the main altar and the Popular Art Museum



Font: Personal archive from the authors

We had lunch in the History Center and moved to the Altiplano Neighborhood, in the Cabo Branco Beach, where we visited the Cultural Center “Estação Ciência: ciência, cultura e artes”, that brings the sinuous mark of Oscar Niemeyer’s architecture and was inaugurated in 07/03/2008. Next to the Center, on the top of a cliff, the Cabo Branco Lighthouse, with architecture inspired in the sisal, important plant of the region. From this point, we can see Ponta do Seixas, the most oriental point of continental Brazil. The lighthouse was built in 1972, has 18 meters of high, but has never served to navigation, being the only one in the country to have triangular shape (other lighthouses have cylinder shape), for representing the sisal, a semiarid plant, that

during much time stood out in the economy of Paraíba (JOÃO PESSOA-PARAÍBA, 2020). The sisal produces fibers of multiple usages, as for instance, ropes, rugs, purses, and others. Some products with this material can be found in the artisan fair next to the Lighthouse (lookout), that was already considered the most oriental point in the Americas. According to this site, Ponta Seixas, at 800 meters from the Lighthouse, became the extreme point of the country, due to a more recent and more precise measurement. This fact inspires poets and artists, as in the song “Paraíba Jóia Rara”, written by Ton Oliveira, in 2011, and recognized as immaterial patrimony of the State, according to the Diário Oficial of 12/29/2017, for believing that it expresses the true Paraíba spirit. Oliveira (2011, free translation) sings:

Here the sun rises first
And shows off
And the moon shows a stardom
With much beauty
That even the cotton is carried on
And already comes colored
Inexplicable exhibitions
Of mother nature

Here even the dinosaurs
Made home
And we can at the sound
Of Jackson pandeirear (word game with the name of the musician)
To hear the voice that in the flag
Was marked
Give fruits
That time and history
Will not erase

I am from Paraíba is mine this place
The face of this people is my face
Beauty enchantment that makes me dream
A place so beautiful like this for me is a rare jewel

How good is to be at the most oriental point
Astrologically be an Ariano
To rhyme with and Augusto so angelical
I am so happy I am from Paraíba

As adverts Brecht, in no moment, the tour guides or the writers made allusion to the workers who have built such monuments, that served to the clergy authorities or have worked under the judgement of the economic elites and local politics; nor the victims of colonels and yoke regimes. Also did not signalize with data from the

Human Development Index (HDI) from Paraíba, from 2010 (0,658), that puts the State in the 23rd position, among the 27 unities of the federation (BRASIL, 2010). It is worth to mention that in 2000, the HDI was 0,506, therefore, a growth of 30%. The indicator the contributed the most for this was education, even so, it continues too low. According to G1 Paraíba (2016), in 2014, “in Brazil, the three states that had the best indexes were Distrito Federal (0,839), São Paulo (0,829) and Santa Catarina (0,817). Paraíba ranked in front only of the states of Sergipe (0,681), Maranhão (0,678), Piauí (0,678), Pará (0,664), and Alagoas (0,667), occupying the 22nd place. This shows the severe level of regional inequality”.

Differently, the poetic and musicality of de 20th century approached the big problems that devastated and still devastate Paraíba: *Asa Branca*, Luiz Gonzaga (1947); *A Triste Partida*, Patativa do Assaré (1964); *Tareco e Mariola*, Flávio José (1995). What has changed? Many perspectives, among which, the narrative modes.

Final considerations

We have walked through time and different places, talking/dialoguing with different theorists, with different characters/identities, in example of what says Pinar (2014) about curriculum. In the end, we come back to the question: what is realism? We highlight three answers: 1) politic system in which the State chief is a king, that who determined the truth, the law, the justice; 2) literary/aesthetic tendency to represent human or nature scenes as they present to observation, without idealizing or poetizing them; 3) in Knowledge Theory, system of those who supposedly know the exterior world as objective reality, admitting the primacy of being, of matter, about consciousness.

What makes a man coat himself and have the power of a king? How to represent without recurring to the idealism, to different imagery elements? How to know the “exterior” world if not by the multiplicity of data and knowledges produced by different peoples, times, identities, and speeches? Among the many discourses and narratives, how to decide what is “real”? To chain ourselves to what is visible,

touchable, measurable, sensible is only one possibility of thinking and narrating facts, but not the only one. Through the multiplicity of narratives, the possibility of the real constitutes itself in necessity, but also in impossibility. The sensible experience in a world of inequalities, wars, violence, destruction can be excessively hard and perverse to be endured. In this, the fabulation plays a role: to enhance the beauty of landscapes; activate the hope in change; chase idealizations in the fights (utopias); try to make dreams of a world more just, more human, more beautiful come true.

Through the cinematographic productions, we have spoken with other worlds that, even contemporary, we may never know. As for what has stayed in time, we only know what has been narrated to us and lasted in the live or documented memories. Therefore, our classes (presential or virtual), movies (fiction, documentaries, romantic, and others); music of varied genres and styles; images, colors, are powerful resources in the mediation of the teaching/learning processes.

In these and other perspectives, realism and fabulation are constituted in ambiguities and are found entangled in the historic narratives by the different points of view; in politics, by the art of convincing; in the art, by the different languages of literature; by folklore and many other forms of expression. Like “Miss G” or like “Luluca in adventures through the enchanted Paraíba”, education, therefore the curriculum, needs to promote experiences that favor the recontextualization and resignification of knowledges and the constitution of personal and collective identities more qualified to contribute with a more just and solidary world.

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