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HOW TO WORK CULTURAL DIVERSITY ISSUES THROUGH ART?

COMO TRABALHAR QUESTÕES DE DIVERSIDADE CULTURAL ATRAVÉS DA ARTE?

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Abstract: This work elucidated an observation of the current Brazilian social reality and through a bibliographic research it was possible to structure the research through the following triad: Art, Culture and Diversity. This work was developed together with the formation of **the c**bear for improvement UNIAFRO - Policy for the Promotion of Racial Equality at School, carried out in 2014 by the Federal University of Rio Grande do Sul (UFRGS), which aims to promote afrodescendant culture in schools, highlighting its history and rescuing its origins. With this, this work aims to promote the importance of black culture through a dynamic coming from the theater. The whole activity, as well as his lesson plan, was designed to contemplate the histories of this culture. Therefore, this work develops cultural diversity through the dynamics of puppets, with the notion of valuing Afrodescendant culture. For this research are consulted the following authors: Vasconcellos (2002), Almeida (2010), Sacristán (2002), Siebert and Chiarelli (2012), Silva and Urbaneski (2012), Ferraz (2010) and Ferraz and Fusari (2010).

Keywords: Theater. Art. Culture and Diversity.

Resumo: Este trabalho elucidou de uma observação da atual realidade social brasileira e através de uma pesquisa bibliográfica foi possível estruturar a pesquisa através da seguinte tríade: Arte, Cultura e Diversidade. Este trabalho foi desenvolvido juntamente com a formação do **c**urso de aperfeiçoamento UNIAFRO - Política de Promoção da Igualdade Racial na Escola, realizada em 2014 pela Universidade Federal do Rio Grande do Sul (UFRGS), que visa promover a cultura afrodescendente nas escolas, ressaltando a sua história e resgatando as suas origens. Com isso, este trabalho tem o objetivo de promover a importância da cultura negra através de uma dinâmica vinda do teatro. Toda a atividade, assim como o seu plano de aula, foi pensada de forma a contemplar as histórias desta cultura. Por isso, este trabalho desenvolve a diversidade cultural através da dinâmica de fantoches, com o recorte de valorização da cultura afrodescendente. Para esta pesquisa foram consultados os seguintes autores: Vasconcellos (2002), Almeida (2010), Sacristán (2002), Siebert e Chiarelli (2012), Silva e Urbaneski (2012), Ferraz (2010) e Ferraz e Fusari (2010).

Palavras chave: Teatro. Arte. Cultura e Diversidade.

1. INTRODUCTION

The culture of a people is formed by various elements, such as beliefs, myths, values, dances, popular festivals, food, way of dressing, among other factors. Culture

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is the identity of a community, as it is transmitted from generation to generation and reveals local peculiarities of a population, community or region.

Brazil is a country rich in cultural diversity, it is a miscegenated country. It has a vast number of lineages, including: European, African, Asian and indigenous. With this, in view of all this mixture, our Brazilian culture presents a wide cultural diversity in its population gene. In view of this, although we are a culturally diverse and diverse country, there is still much to be approached by equality between peoples.

But how to work the issue of cultural diversity through art?

This is an extremely important topic and should be addressed in the classroom, as students should be aware of the cultural diversity of the country. Art and cultural diversity can develop these two fields very well. Through art we can get to these issues and debate the conflicts that involve us.

When addressing the cultural plurality of Brazil, the teacher should promote in the student the feeling of cultural valorization of the country, in addition to the recognition and respect of different cultures, showing that there is no better or more developed than the other and that the importance of valuing diversity is a path to the human and social development of our country.

Therefore, it will be important to understand and understand the differences, the importance of the other for relational conviviality in society. To accept differences, both ethnic-racial and cultural, in social life and their relations practices. With this effort, bringing this theme to the classroom, the work tends to minimize the school conflict that is rooted and irrigated by these issues. Understanding and understanding the importance of the other is the essence of this work.

2. ART IN CULTURAL DIVERSITY

Culture is recognized for its traditions and is in constant transformations, this is the development and characteristics of a people; by their customs, where they live. It is the set of human characteristics that are not innate, and that are created and preserved or enhanced through communication and cooperation between individuals in society.



According to Siebert and Chiarelli (2012, p. 3) cultural expression is used when we refer to what is produced by man in opposition to what is given by nature, because we are social beings and we learn from each other. Thus, what is not given by nature, which is not a biologist, but which is given by man, the product of collective life, is cultural (VYGOTSKY, 2003) (SANTOS, 1983). Therefore, to work with cultural issues it is essential to rescue the historical component, so that we can understand the identity phenomena of ethnicgroups for example.

Understanding the roots is fundamental to human development. Where did you come from and where are you going? These issues lead us to the past and future, thinking about the future and the past is valuing the present. Thinking about culture without thinking about the past is practically impossible. Where does diversity come from? Diversity is linked to the concepts of plurality, multiplicity, different angles of view or approach, heterogeneity and variety. And often, too, it can be found in the communion of contrary, at the intersection of differences, or even in mutual tolerance. Cultural diversity is complicated to quantify, but a good indication to observe is a count of the number of languages spoken in a region or in the world as a whole.

Our country is rich in differentiated cultures, and it is up to us educators to present to the educating, through art, the cultural diversities; to show that each ethnic group has its own culture and that each of these cultures makes up our cultural identity, and that we must respect them. According to Siebert and Chiarelli (2012, p. 7), Culture concerns humanity as a whole and, at the same time, to each of the peoples, because each region has particularities and a historical walk.

An example of this historical walk is indigenous art, which is one of the oldest in our country. The Indians inherited from their ancestors the art of handicrafts, drawing and painting. Within the indigenous culture there were several tribes, as well as, nowadays there are several communities, societies, ethnicities and cultural and social differentiations within a territory that at the same time is part of the whole.

The first contact between Indians and Portuguese in 1500 was very strange for both parties. The two cultures were very different and belonged to completely different worlds. The cultural diversity in our country already points to this clash between the differences of this its discovery. Thus we can say that diversity is



inherent to culture, that is, it is not possible to dismember one from the other, despite its differences and ruptures between cultures, it is in this space where changes occur.

According to Almeida (2010, p. 9), indigenous peoples had an essential participation in the processes of conquest and colonization in all regions of America. The Afrodescendant culture also contributed a lot to the growth of our country, brought coffee from Africa, which was a great milestone for brazil colony, also created dishes of Brazilian cuisine. Just as European and Asian cultures had a huge participation in the perpetuation and development of Brazil.

The concept of diversity, as Sacristán (2002, p. 18) states, is related to the aspirations of peoples and peoples to freedom to exercise their self-determination. It is also linked to the aspiration of democracy and the need to collectively manage social realities that are plural and to respect basic freedoms. Diversity is also seen as a strategy to adapt teaching to students.

In the context of public educational policies, diversity emerges as a matter of law, building a way of understanding education, while feeding its objectives, the organization of school institutions and the structure of the education system itself. Diversity acts to guide culture, society and the social bonds that build it. Diversity is therefore a culture that education is asked to make possible.

By working on diversity and education, we create a democratic space and thus enable the integration of students in this context that is school and is still social. According to Silva and Urbaneski (2012, p. 21):

> And when to the ends of education, it is related to the maintenance of what is common for the collectivity and the continuity of social structures, in order to ensure the existence of society itself. Therefore, the educational action must, in addition to perfecting inborn gifts, seek the integration of students in social organization and that they respond to the expectations of the different social media with which they will live. (SILVA and URBANESKI, 2012, p. 21).

And yet, when the content is presented in a playful way, bringing news not experienced by the students, perceive the demonstration of interest on the part of the

students, in learning the content that is being taught. According to Ferraz, Fusari (2010, p. 62):

> The cultural heritage must be presented to students gradually, in such quality and selection that can be best apprehended, understood and appreciated at each stage of development... The student must compare the works of the population if their locality with that of others, to become known of their different values and limitations and how the art of their locality can be developed and enriched without loss of its characteristics. (FERRAZ and FUSARI, 2010, p. 62).

Bringing these new experiences to the classroom the student is able to perform works of the arts and create his own works, and also be a critical citizen, thus enables him, namely, to judge his own works, raising him to an greater degree of knowledge, how much to know the local, regional and why not continental Visual Arts? Thus, enabling greater autonomy to think, to be, to create, to analyze and criticize the world around it.

2.1 Art, culture and diversity

2.1.1 Art

Art is all that involves making, creativity, style and appreciation. According to Gonçalves and Breda (2012, p. 12) the art contents seek to welcome the diversity of the cultural repertoire that the student brings to school. The author also points out that it is necessary to take into account the social context of the community, working on the products of this community in which the school is inserted.

For Gonçalves and Breda (2012, p. 12) the appreciation and study of art should contribute both to the process of creation of students and to the aesthetic experience and knowledge of art as culture.

Art involves several factors, both in learning and in the interest of the student, in the visuality of the product being taught from the beginning to the end of the learning and production process. According to Gonçalves and Breda (2012, p. 12) the art contents are articulated with a view to the teaching and learning process in school and were explained through actions in three guide axes: producing,



appreciating and contextualizing. Therefore, the teacher should always be tuned in the classroom in order to capture and intervene and act to assist and encourage this process of creation and experiences. According to Seibert and Chiarelli (2012. p. 46):

> An artistic learning thus traveled will leave positive marks in the memory of the learner, a feeling of competence to create, interpret artistic objects and reflect on art knowing how to situate the productions. In addition, the student learns to deal with new, unusual situations and incorporates skills and abilities to publicly expose their productions and ideas with autonomy.

Art leads us to the imaginary. It works to think, to elaborate, to draw. The teaching of art, as well as education in general, must accompany historical and social transformations. Analyzing the historical course of art in education we can verify changes in trends and conceptions about this teaching, we had periods in which art at school was emphasized as a technique, as a free expression, as an aesthetic activity and as a promoter of cognitive development. For some time now, the need for teaching that is integrated into the sociocultural realities in which the school is included has been highlighted, recognizing the value of different cultures, the informal experiences of students and the interests of the community.

2.1.2 Culture

It is also in the school that the student learns to live in society. According to Dias (2010, p. 37) one of the functions of the school is to systematize and disseminate historically elaborated knowledge, allowing the student to appropriate the cultural goods produced by society. In this conception, the educational process can be understood with a dynamic of socialization.

The purpose of this socialization is to present to the students differentiated materials in order to add something new knowledge of the visual arts. For Siebert and Chiarelli (2012, p. 46) to welcome and demand are the poles of pendulum oscillation, which represents the movements of the teacher in the didactic orientations in arts. In this way, the conditions are created for the student to feel good by manifesting his/her points of view and showing his artistic creations in the

classroom, besides favoring the construction of a positive image of himself as a connoisseur and producer in the arts.

In Brazilian territory there is an immense range of cultural varieties, this proceeds in food, dance, music, language, are several accents in a single people, as well as various cultural ramifications.

According to Siebert and Chiarelli (2012, p. 166) Brazil, due to its territorial extension and regional differences, both accents, as well as uses and customs, presents an extensive calendar of parties and events. There are places where the main source of income is that generated by tourism and these are preparing to receive tourists well, investing in means of transport, in the hotel network and in leisure options. Unfortunately there are still places with great tourist potentials that do not yet offer a suitable structure.

The Brazilian people are the result of a miscegecity, ethnic culture of indigenous, African and European peoples. In prehistory they already made music for various ceremonies. According to material composed by several authors in the work "Inside the art", by the publisher Ibpex (2009, p. 211) it is known that the peoples of prehistory and antiquity created and listened to music for the most diverse situations. Since then, the human being has never stopped making music. Music is part of the lives of virtually every people, in every age.

According to Menuhin and Davis (1990, p. 211), by gathering for common celebrations, music helps elevate sharing of feelings to such a level of intensity that words just couldn't reach. Music does not reproduce the world outside of us and around us, not even when we consciously imitate the sounds we hear; music concerns, first and foremost, to us, it is our identity.

2.1.3 Diversity

Brazilian diversity is rooted in a cultural tangle, containing in this cultural and historical broth miscegenation as heritage. This diversity is present in all social aspects. Cultural learning is loaded and immersed in the cultural gene that is transmitted and retransmitted from generation to generation and becomes

increasingly complex so that it performs a mutant fusion and produces new meanings. Art works in the same way, as well as the diversity that comes from culture and the mixture between ethnicities, art is the reproduction of this cultural process. Brazil welcomed several peoples from other ethnic groups; thus making a people a mescegenated. With this baggage of cultural diversity, we have an open country to receive, knowledge and learning. Thus a free country, but intelligent and wise. Because it was from these ethnic mixtures that the Brazilian people formed.

According to Thomas Jr. (1991, p. 10) for which the concept of diversity includes all, it is not something that is defined only by race or gender. Alderfer and Smith (1982) developed a theory of intergroup relations. For organizations. This theory postulates two types of groups existing within organizations: identity groups and organizational groups. Identity groups are those whose members share some common biological characteristic, such as genders, who participate in similar life experiences, are currently subject to similar social forces and, as a result, have visions in line with the world. Thus, the most commonly recognized identity groups are those based on gender, family, ethnicity and age. An organized group is one in which members participate in common organizational positions, share experiences of equivalent work, and, as a consequence, have harmonic worldviews.

The diversity of a people takes place through customs, the way of speaking, the way of dressing. Diversity is respecting differences. According to Siebert and Chiarelli (2012, p. 182) the discussion with the group of students can generate the perception of ethnic differences, their characteristics and miscegenation, also making room for the perception of how these characteristics were represented through the language of the visual arts and the body as expressive and cultural support. The mode will certainly bring other angles to address the issue. For example: the dictates of the fashion of straight hair in relation to curly hair.

3. MATERIAL AND METHODS

This work was structured through the following triad: Art, Culture and Diversity. According to the dictionary, art is a set of acts and activities by which they seek the

beautiful, way of doing, accomplishing a purpose. Culture, on the other hand, is about intellectual development, wisdom, knowledge. While diversity is the difference, what is composed of many types.

Thus, it was necessary to start from a bibliographic research, researching and reflecting through the concepts, as well as, in the course of all this work. We have listed some main concepts in order to account for the dimension involved in this discussion.

This work elucidated from an observation of the current Brazilian social reality. Through various fragments, which involve questions about the differences and ethnic diversities of our society, such as manifestations of racism in fans in games in stadiums, as well as the appreciation of identities in the media, as the standard of beauty imposed through the Barbie doll, where for years valued and still gives a huge highlight to a beauty that does not meet our reality but rather a reality of the fashion market. These clues reveal problems arising from differences, which should serve as a springboard for our development and end up dividing, subtracting rather than adding and multiplying.

This was developed together with the training of the training of the UNIAFRO - Policy for the Promotion of Racial Equality at school, held in 2014 by the Federal University of Rio Grande do Sul (UFRGS), which aims to promote afrodescendant culture in schools, highlighting its history and rescuing its origins. With this, this work aims to promote the importance of black culture in our country. All the following activities were designed to contemplate the stories of this culture. Therefore, this work develops cultural diversity with this cutout, valuing afrodescendant culture.

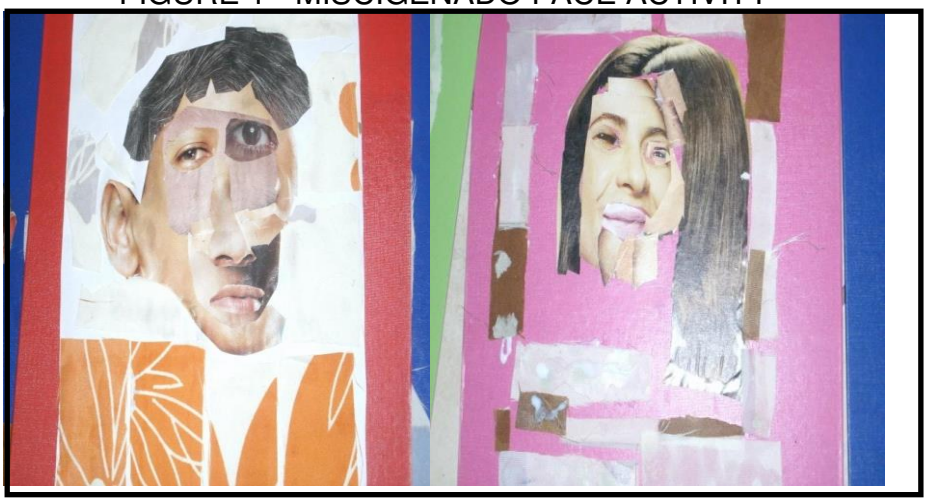
In view of this reality, we sought to work with this theme through art. With this, it was necessary to enter into the concepts of culture and diversity. Culture, according to Siebert and Chiarelli (2012), concerns humanity as a whole and, at the same time, to each of the peoples, because each region has particularities and a historical walk. Diversity, according to Sacristán (2012), is related to the aspirations of peoples and people to freedom to exercise their self-determination. It also rescues the aspiration of democracy and the need to collectively manage social realities that are plural and to respect basic freedoms.

With this, thinking about managing the applications in the classroom, the theme addressed was divided into the following modules:

1º Afrodescendant culture; 2º Griôt (guardians, interpreters and singers of the oral history of many African peoples); 3rd Living with equality and respect for differences; 4º Differences in the classroom.

In the first module, "**Afrodescendant culture"** the proposal was to develop the work "miscegenated face" through magazine clippings. The dynamics took place as follows: All the students chose their images of faces, they were extracted from magazines and the next step was to divide this face into parts, where the eyes, mouth, nose, hair, were cut and thus, encouraging the "miscegenation" of the clippings, the students exchanged each other, these fragments and each, thus composed a new face, the one being reproduced through various types and ethnic differences. Together with this dynamic it was possible to dissolve the concepts of diversity and miscegenation to the students.

FIGURE 1 - MISCIGENADO FACE ACTIVITY



Source: own authorship (2014).

In the second module, **in "Griôt"**, a theoretical class was developed with a guest, an activity advisor of the More Education project, where points and doubts of the students about afrodescendant culture were clarified. Then, the students

performed a tissue collage work with the objective of representing the history of the arrival of slaves in Brazil.[3]

FIGURE 2 - FABRIC COLLAGE ACTIVITY



Source: own authorship (2014).

In the third module, **"Living with equality and respect for differences"** developed harmonization between students. The history of masks was presented, arguing why they appeared in order to understand the use of masks in African culture. After that, masks were made, using recyclable materials, through the techniques of clipping, gluing, painting and composition/decoration. We used the following materials: balloons, chopped newspapers, glue with water, made six layers of papier-mâché paper. The masks dried for a week, after which we painted and let it rest for another week. Each student took his mask home. A tour (picnic) was also

[3] The More Education Program, established by interministerial ordinance no. 17/2007 and regulated by decree 7.083/10, is a strategy of the Ministry of Education to induce the expansion of the school day and the curricular organization in the perspectvat of the education integral. Available in: <https://portal.mec.gov.br/programa-mais-Education/presenting> Access in 21 Aug 2016.

held with the students, in a locality near the school, where they perform work focused on agriculture and colonial. This tour aimed to refer students to the past and bring them closer to activities performed by slaves, such as manual labor. The students knew the whole production process of the locality and performed a cart ride with oxen.

FIGURE 3 - ACTIVITY MASKS AND TOUR



Source: own authorship (2014).

In the fourth and last module, the **differences were worked in the classroom**. At the moment, equality has developed between colleagues. We propose a debate in the classroom on this topic. The students were presented with the Abayomi doll (doll made only by us without any seams) where the students were

able to produce their own doll with leftover fabrics. And from there, it was possible to work with theater techniques.

FIGURE 4 - DOLL ACTIVITY OF US



Source: own authorship (2014).

From the 20th century, through the new school spread by Anísio Teixeira, he began to consider the arts and humanities as fundamental to the educational process of being. The theater became part of the educational curriculum component during the mass education process, coming from the democratization of secular teaching in the West. From then on, the presence of art and theater in the school was justified as a stimulus to the development of the student's creativity.

Even today this promotion of creativity through the pedagogical process is also done by the Theater or the Performing Arts. The teaching of art in schools is thought of as a means of learning. The Theater can be worked with students, serving as a learning tool within various disciplines, as in the discipline of Portuguese, as well as in Mathematics, History, Sciences, Arts and others.

In the practice of the uniafro course stage, the educational process was developed the triad of the PCN (National Curricular Parameters, BRAZIL, 1998) of art, which are: produce, appreciate and contextualize through the Abayomi Doll (doll made only by us without any seam). The students produced their own dolls from us, using remnants of fabrics, appreciated the differences between the productions and contextualized and understood through the story surrounding this doll, which was told through the dynamics of puppets, where each student participated telling an excerpt of the story.

Theater is a very important tool, because it works sociocultural and emotional issues within the educational process. Not to mention the group work, which is an intrinsic factor to the theatrical process, self-assessment opportunistizes the student's autonomy and self-reflection, so dear to the school context today. The theatrical game is a construction game.

For theater, body and linguistic expressions are fundamental to the "express" of an act. The knowledge of the body is fundamental, as well as the movement of the shadow to the movement of a puppet, imprint meanings and agile. Moreover, the act of improvising comes from the theater and this much necessary item in our social reality. According to Gonçalves and Breda (2012, p. 71) the performance has in improvisation one of its fundamental tools. In art PCNs (2001), the teaching of theater through improvisation is a work suggestion for art and theater teachers, because it values, mainly, the learning process of students.

Spontaneously and creatively are essential to the actor's work. According to Gonçalves and Breda (2012, p. 81) working with improvisation in school is to provide opportunities for students to have practical and playful experiences. According to Gonçalves and Breda (2012, p. 70) the theatrical importance is a treatment technique used in the field of scenic art.

Based on the art of improvisation and the fixation of the characters - type (mask), the comedy dell'arte arose in opposition to literary or scholarly theater. The chronicles dell'arte stated that the theater author is an actor [...] it is not about improvised actors, but actors who exercised their art all'improvisviso, in every show, on stage and in front of the public (CHACRA, 1991, p. 30-31).

Both technique and improvisation require an action of initiative of the actor. According to Bugmann (2011, p. 81) remembering that the changes did not happen at the same time and in the same way in the various places, so, in addition to the peculiar characteristics of the period, each artist develops individual particularities.

The puppet theater is a millennial art that began, at least it is what is believed, right after the emergence of shadow theater. This is due to the need of the human being to discover new possibilities. It was made clay dolls very similar to the human image, although not articulated, that it all began. The history of puppet theater is

ancient and allows us countless possibilities and techniques, both to create characters, and to stage plays involving this scenic language.

This work was only possible due to the observation of this niche that can be very well explored by the discipline of arts. This research was built through a strong data collection and specific theoretical basis, with the purpose of cerebing the triad: art, culture and diversity. This work was developed during a training and inspired me to collect through creativity, dynamics that contemplated the great goal of breaking down the barriers and prejudices imposed by our culture.

4. RESULTS AND DISCUSSIONS

The results of this work were inspiring for the entire group involved. From the students to the teachers involved in the execution. With this dynamic, it was observed in the students the presence of motivation to perform the activities that provided a reflective experience.

In the observation stage, it was perceived that the students did not feel motivated enough in the face of executive activities. Students always expected something more from the activities. It was thinking about this left vacuum, that we developed reflective tasks, which refers in some way to the reflection on the theme, allowing each student a self-reflection and allowing them to think as individuals belonging to a society. I tried in my activities to develop the critical sense and always beconsistent with the social reality of the students.

Also in the dynamics we try to develop projects of varied materials, always highlighting the importance of using recycled materials in the work, thus giving a destination to something that would become garbage.

According to Vasconcellos (2002, p. 98) School education is a systematic and interactional process of interaction with reality, through human relationship, based on work with knowledge and the organization of the collectivity, whose purpose is to collaborate in the formation of the student in its entirety - consciousness, character, citizenship-, having as fundamental mediation the knowledge that allows the understanding, the enjoy or transform the reality.

This process according to Vasconcellos was perceived in some statements of the students: "your classes are different"; "always brings us news"; "I'll never forget this ride." By participating in a project, the student is involved in an educational experience in which the process of knowledge construction is integrated with the practices lived. That is, this student is no longer just an apprentice of the content of any area of knowledge. It is a human being who is developing a complex activity and who, in this process, is forming as a cultural subject.

By working on diversity and education, we create a democratic space and thus enable the integration of students in this context that is school and is still social, thus enabling greater autonomy to think, to be, to create, to analyze and criticize the world around them.

5. FINAL CONSIDERATIONS

It is at school that we form citizen students, aware of the issues of diversity present in our culture. This work had as mission to work these concepts through the methodology used in the accomplishment of the work. The work of miscegenation worked precisely on this issue. Students were offered the choice of the image of a face, taken from magazines. From this point the students cut this face in various parts, eyes, nose, mouth, ears, among others, were separated and the class made the exchange of these parts, in order to reproduce a figure from this exchange and effect the production of a miscegetic image. With this dynamic the students understood better the concepts of diversity, culture and art. Through a reflexive approach through the production of the artistic process it was possible to articulate these issues that are so important for social debate and especially for the formation of students in school.

According to the authors: Silva and Urbaneski (2012) and Ferraz and Fusari (2010), it is in social life that the student learns to live in society; cultural heritage makes him a transformer of opinions. And this is the greatest legacy, bringing knowledge and provoking reflection to students, making it the transformation of looks

and discernment of issues as rooted in our culture, as these concepts worked in this work.

The formation **of the c**bear of improvement UNIAFRO - Policy for the Promotion of Racial Equality at school**,** of the Federal University of Rio Grande do Sul (UFRGS) was very important for the creation of this work, because through the knowledge acquired and the debate of this formation, problems and possible approaches to be worked were identified. Therefore, this work contains this larger purpose that aims at this social approach through its dynamics and methodology.

Therefore, I see from this execution and effectiveness of this dynamic, combined with theater techniques, that when one has a deep and consistent basis, the work tends to reach a higher degree, thus enabling a more accurate logic for the work of issues like this, so present, but often forgotten for the approach to education.

The importance of the lesson plan is very important for the teaching process. When the teacher prepares a well-designed lesson plan, his classes follow a dynamic. By combining theater and/or its theatrical techniques, students quickly assimilate sometimes more complex contents, as proposed in this work.

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