



THEATER AND CINEMA IN A SUPERVISED INTERNSHIP AT A FULL TIME SCHOOL

TEATRO E CINEMA EM UM ESTÁGIO SUPERVISIONADO EM UMA ESCOLA DE TEMPO INTEGRAL

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Abstract : *This article is a reflection on the process of teaching theater and cinema to adolescents in a public full-time municipal school. The author performs an experience report within her supervised internship process at the UFT Theater Degree Course - Campus Palmas. The internship was guided by theatrical activities and students' experiences with cinematography, within the internship period, in the academic year of 2017. The methodology used to work with the students was that of theater and cinema, culminating in the participation of the films produced in a film festival in the city of Palmas - TO.*

Keywords: *Theater. Movie Theater. Supervised Internship.*

Resumo: *Este artigo é uma reflexão acerca do processo de ensino de teatro e cinema para adolescentes de uma escola pública municipal de tempo integral. A autora realiza um relato de experiência dentro de seu processo de estágio supervisionado do Curso de Licenciatura em Teatro da UFT - Campus Palmas. O estágio foi norteado por atividades teatrais e experiências dos alunos com a cinematografia, dentro do período do estágio, no ano letivo de 2017. A metodologia utilizada para trabalhar com os alunos foi a do teatro e cinema, culminando na participação dos filmes produzidos em um festival de cinema da cidade de Palmas – TO.*

Palavras-chave: *Teatro. Cinema. Estágio Supervisionado .*

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Introduction

This article is an account of the mandatory supervised internship process of the UFT Theater Degree Course - Campus Palmas. The internship has a total workload of one hundred and twenty hours, with thirty-two conducting classes in the classroom. As soon as I started doing this internship, I thought about doing something that was theatrical, but focused on cinema. I had already done an internship at this same school, but only for observation. It is of utmost importance to be a teacher-researcher already in graduation, because according to Freire

There is no teaching without research and research without teaching. This to-do is found in each other's bodies. While continuing teaching seeking, re-searching. I teach because I seek, why I inquire, because I inquire and inquire myself. I research to verify, verifying, intervening, intervening educate and educate myself. I research to find out what I still don't know and communicate or announce the news. (FREIRE, 1999, p. 32)

Thus, the relationship is important between teacher / student and the interaction between the students in the teaching and learning process. There is a factor called "diversity", and everyone must respect it, including the future teacher. Based on diversity, we created (students and intern) the different te but addressed in the classes and in the pocket movies made by the students.

The scientific basis of this research was carried out through readings of books, websites, magazines and articles made available on the internet, associated with the observation of the internship progress as a field study in the public school. The internship is a tool that can involve the future teacher in research activities, articulating theory and practice, reflecting on the teaching of Theater at school, as well as in non-formal education spaces.

In the Political Pedagogical Project of the school where I did the internship, artistic languages are recognized as:

Each of these artistic languages offers us a new look. Visual arts, through colors, shapes, lines, volumes, plans, textures, awaken the reading of images of the world in which we live; the amount of body movements that dance language provides show that gestures express emotions that are often contained. In turn, musical language, through timbres, rhythms and melodies, allows the manifestation of joy, sadness, revolt and protest . In the theater, by incorporating characters from ancient or recent history, the doors of playfulness, of the often camouflaged truth, of badly told stories, of poetry and dreams are opened. Therefore, students' access to systematized knowledge of different languages makes it possible to interact in the world in a different way through multiple readings and critical dialogues with the universe they live in. (PPP, 2017)

The teacher responsible for supervising the internship at the school has a degree in Theater, as well as most of the teachers who teach classes in artistic languages. It is worth mentioning that all teachers in the cultural area carry out practical activities with their students, as the pace of events within the school happens in a frantic way, unlike other Brazilian schools, where theater education is seen as secondary.

Brief reflection on the relationship between cinema and theater

Carrying out a reflection on the relationship between cinema and theater, increases the discussions on the delimitation of spaces occupied by these arts. Being in a digital age, with a vast technological apparatus at your disposal, border areas can be expanded, and you can even perform a mix or exchange of resources.

This fact can be proven through the various shows that exist today, which use pre-recorded projections, excerpts from films, videos, documentaries, images, photos, slides, animations, among others. Everything always seeking to relate to the scenic image and the actual representation.

The viewer began to reflect on what is presented to him on the stage. The traditional (Italian) stage, spaces, lighting, aisles, entrances and exits, the creation of the scene and the possibility of not being a scene, exchanges and interaction with the audience, objects with multiple meanings, symbolic values, and many other factors. The representation cannot be seen only as a representation and involves a range of things, which in the past depended only on one actor (or several) within the scenic space.

The audience, the one who watches, has always been an accomplice of the representation, and has been side by side in all artistic creations.

“The space of representation is a void that dreams of being filled. Open to meanings. It is above all an open space-time for the imaginary. The theater moves towards autonomy, gradually freeing itself from the norms that prevailed in the “use of theatrical resources at the service of drama” (KONIGSON, 2011. p. 23-34).

Modern dramas bring about a change in the need for a spoken text, providing the text with experimentation and partnership with new types of art. Cinema emerged within the theater, having freedom before it was institutionalized. As soon as cinema was born, theater was compared to it, and placed on a lower and old-fashioned plane, rivaling these two artistic languages, which have little and at the same time much in common.

According to Comparato (2009):

The specificity of the script with respect to other types of writing is the differentiated reference to different codes that, in the final product, will communicate the message simultaneously or alternately. In this respect, it has common points with dramatic writing - which also combines codes -, since it does not reach its full functionality until it has been represented. The “representation” of the script, however, will be lasting, depending on the recording technology (COMPARATO, 2009, p. 9).

The theater, in turn, taking into account its interaction with the cinema, has had a great experimentation, through new spaces, devices, and shows full of illusionism.

On the one hand, a great experimentation, “multiplication of signs in the appearance of forms and in the return of the artifice that is announced as such”. On the other, spectacles laden with illusionism, “from which naturalism takes on the heyday” of the period. The emergence of symbolism and its search for

the representation of subjectivity, driven by techniques linked to lighting (projections, mirror games, shadows) redefine the scenic space that starts to reflect not only a figurative image in an attempt to mimic reality, as they intended naturalists. The symbolist proposal brings important pictorial influences in the combination of light and color that, together, occupy the space of the scene; space of play and dreams, poetic space. With the arrival of electricity, between 1880 and 1890, the authenticity of the scenic images, previously not so clear in the eyes of the viewer, becomes uncomfortable. Adolphe Appia, researching the interrelationship between music / lighting, strongly influenced by the Wagnerian Gesamtkunstwerk, transforms the conception of a theatrical scene when he questions the illusionist realism of painted canvases that, according to him, obliterates the public's imagination capacity. In addition, in this new proposal, the actor's body acquires another visibility, no longer associating with paintings on canvas in the background, but, on the contrary, moving freely, inscribing new trajectories, through light experiments, stimulated by music. The research on lighting, present in symbolist shows, transforms the scenic space into kinetic space - Craig calls it "kinetic stage", as we will see later - and it is worth revising it so that we can understand how the space, when hosting such innovations, it transforms and prepares itself for the incessant and productive exchange with cinema and audiovisual, in contemporary times (MONTEIRO, 2011).

For Monteiro (2011), dramatic films play an important role in action and scenes :

The dramatic film intervenes in the development of the action. It replaces the spoken scene. Where the theater loses time in explanations and dialogues, the film clarifies situations through a few quick images. Only the minimum necessary (...) The commentary film accompanies the action as a chorus. He addresses the spectator directly, challenges him (...) The commentary film attracts the viewer's attention to the important moments of the action (...) He criticizes, accuses, he needs the important dates ... " "Dramatic film" of the "commentary film", Piscator expands the discussion about space, analyzing the relevance of film images for dramaturgical construction and intensifying the process of receiving the viewer. The film, as a substitute for the choir, accompanies the action and invites the viewer to be part of it. In this sense, the images have a double status: they create a dramaturgy in the space where the theater cannot occupy and they dynamize this same space by bringing the audience closer to the actors.

The theatrical space has been extensively explored, based on new investigations, of body, movements, light and abandoning linearity, causing a real change in the forms previously known. For the creation of cinema, *storyboards* and even animations are used, associating words and images. These illustrations and projections establish relationships that can lead to a mixture of theater and cinema. There are plays that have become films such as *Dogville*, from 2003, directed by Lars Von Trier, where the aesthetics of theatrical staging with film outlets has been maintained, and theatrical essences such as the black box theater, the theater of the absurd, and allusions to Brecht's theater with its notices used in its plays.

Many plays have also recreated the aesthetics of cinema in their productions. New projection designs, character locations, various uses of scenic spaces, provided a diversification and search for the equivalence of these addressed languages.

The theater, precedes the cinema, and influenced in its birth, in the disposition of the actors, in the plans, displacement, among others. The first films were still very theatrical, still cameras, even using parts of sets. Charles Chaplin's films inherited these characteristics.

The silent cinema presented many interpretive, artificial exaggerations, and the bodies worked in a language that tried to compensate for the lack of the word. Thus, Monteiro (2011) quotes about the first silent films

Jacques Aumont believes that silent cinema contains the "vestige of tradition" of pantomime. For that, he mentions Griffith's first experiences closely linked to a dictionary of precise gestures, of situations whose complexities are revealed through fast rhythms and in precise codes. "To indicate that she is married, a character shows her ring finger; if you have children, put your hand horizontally at the height of your head (as many times as the number of children (...)) despair is expressed by the two hands raised to the temple ...". Adolphe Brisson, theater columnist for the magazine "Temps", writes one of the first cinematographic reviews in which he discusses the difficulty of silent films being made legible for the viewer, eager for even one word. The chronicler says that, at a given moment in the projection, the desire is to shout "speak something!" Riccioto Canudo, in his manifesto "The birth of the sixth art. Essay on the cinematographer" (1911) brings his conception of total Wagnerian art closer, including citing it, to Lessing's ideas in his "Laoconte", to defend the cinema as a form of theater called "Plastic Art in Motion." in his manifesto, defending the articulation of spatial arts (painting, sculpture and architecture) and time (dance, music and poetry). the film is equivalent to a painting or sculpture, adding all the space and temporal arts. In addition to Canudo, the theory of the first cinemas seeks its specificity, distinguishing it from other arts, such as theater, music and painting. Robert Stam highlights important theorists of this phase, such as Lindsay who differentiates cinema from "theatrical performances", stating that "although the theater depends on the actors, the films depend on the genius of the producer"; Munsterberg who inaugurates an analysis of the "inner forms of cinema"; Louis Delluc; Béla Balázs and her linguistic conception; Jean Epstein; Louis Delluc, among others. Imbued with the surrealist spirit, the first *Revue du Cinéma* (1928-1931) aims to fight against all behavioral habits, considered conservative, such as the bourgeois family going to the theater.

Cinema is an artistic form that allows you to transgress paradigms. The theater director came before the cinema director, and many actors work in both arts. We can question whether there are influences of cinema in the theater and vice versa. We know that these artistic forms are interconnected and mixed, but there is still a fear, and theater is seen as a more simplified form.

Filmed parts are not considered films. Many people consider that films are made for the eyes. Cinematography has great resources today, which make investments in films worth millions of dollars, showing multiple approaches to overproduction.

Would the adaptations of the films to the theater then be relevant? Discussions about different languages and their uses are linked to their specificities. We can say that in the cinematographic field, films seek to present a fidelity of details greater than in theater, where viewers are invited to

enter a world of imagination.

In the theater, the stage has an “infinite” space and several possibilities, even when the actor leaves the scene. The actor in the theater is alive, and transmits reality in a non-virtual way. In cinema, actors can be replaced by other forms even by animals and objects.

The theater still resists cinema, but the adaptations of theater to cinema do not always maintain the essence of the plays presented, perhaps due to poetic license or other influences. Words and images are not enough to become actions. Bazin argues that

the spatial relationship is decisive for the success of the adaptations, and the worst mistake that a director can make is to pretend that there is no proscenium, behind the scenes, that is, trying to camouflage the theater space. For this, the director must seek an aesthetic that legitimizes, through decoupage, the theatricality inherent to the original. “The word adaptation is a word that we cannot define, because, from any point that one starts to make a film, it is always necessary to adapt (...) that is, we must proceed to this mysterious work of alchemist, which consists in transforming the word on film or, in the case of video, on magnetic tape” (BAZIN, 1993).

Analyzing the history of cinema, we can observe a great interference between the scenic and the scenic, and also some factors that bring these arts together. Adaptations from the cinema to the theater and vice versa are not limited. Everything can be adapted, and many characteristics, scenarios, costumes, gestures, bodies, styles, frames, lighting, among many others can be maintained.

The theatrical text has a poetic grandeur, and has its own atmosphere. The current theater is hybrid and accepts several languages simultaneously. Scenic images, the perception and insertion of the spectator in the scenes, leaving an appreciative posture, but part of the scene, brings a new articulation to the theater creating new senses and rhythms.

Thus, theater and cinema are interconnected. Interconnected scenarios, excerpts from films, images, projections on screens or on the bodies of actors, dialogues with or without their presence, with theatricality being the link between cinema and theater, in its range of possibilities.

In this context, new approaches are carried out linking cinema and theater, and both cinema and television have changed societies and transformed them into social cultures. The real and the everyday are represented daily on the screens through soap operas, series and films. The film mirrors reality, and the directors are concerned with reproducing reality and touching their viewers.

The films inherited the dramatic, tragic and comic dimensions of the theater, a fact that the theater will never be separated from the stage x audience dimension, unlike the films, which explore precisely the construction of realities and new approaches.

Jatahy (2010) talks about the issues present in the 21st century:

the use of technologies, the obsession with images, the use of cell phones, applications, messages that arrive all the time, interrupting the flow of the meeting; elements present in his work since *The lack that moves us*. In Chekhov there is a permanent presence of death [...]. This awareness is balanced with the desire for life. The characters have a taste for the moment, the need to fully enjoy life (JATAHY, 2010).

Thus, according to Amorim (2006): “Bakhtin shows that the view of the individual and private subject corresponds to an individualized time and unfolded in multiple spheres: the time of each

of the subjects, according to their multiple experiences” (AMORIM, 2006, p.105). For Barrenechea (2008), cinema and theater have a special character: “Repeating what once was can become a creative act. Remembering what happened can have an innovative aspect, it can launch us to the future, to the future”. (BARRENECHEA, 2008, p.59).

Antônio Candido makes a statement about the character:

“In logical and ontological terms, fiction is clearly defined as such, independent of the characters. However, the most obvious revealing criterion is the epistemological one, through the character, thanks to which - sometimes even through a specifically fictional discourse - the peculiar structure of imaginary literature. More intimately “poetological” reasons show that the character really constitutes fiction”(CANDIDO, 2002. p. 27).

Candido continues his reflection on the possibilities in the creation of the characters:

“The description of a landscape, an animal or any objects may result, perhaps, in excellent ‘art prose’. But this excellence results in fiction only when the landscape or the animal (...) is “animated” and humanized through personal imagination” (CANDIDO, 2002. p. 27).

Finally, about the actor Candido (2002) he says:

“(...) we can, therefore, initially, and without excessive abuse, define cinema as a romanticized theater or theatrical romance. Romance theater, because, as in the theater, or rather in the theatrical spectacle, we have the characters of the action embodied in actors. Thanks, however, to the narrative resources of cinema, such characters ‘in the actor’s body’ acquire mobility, a resourcefulness in time and space equivalent to those of the characters in the novel. Theatricalized romance, because the reflection can be repeated, this time, from the romance. It is the same definition differently formulated.”(CANDIDO, 2002. p. 106). The novel and the cinema, in fact, transport the characters directly to the locations of their stories, characters imagined in literature and embodied in actors in cinema. Imaginary character in literature given that intermediated by words and the real in cinema, there is a view, the “document” character of the image, which attests to an ever-present presence. In turn, in the theater, in the place of history, the character is part of an encounter, an imaginary stage-place, created by the pact between the presence of actor and audience, here and now, and both the romance ‘and the film’ and the theater speak of man - but theater does it through man himself, through the living and carnal presence of the actor (CANDIDO, 2002. p. 84).

Theater and Cinema as spaces for education

Teaching theater is challenging (JAPIASSU, 2001). Working theater and cinema inside the school was even more challenging. I thought of a very recurring theme like bullying, through conversations with students and listening to their reports. Carvalho et al. (2010) points out that:

The report of having suffered bullying almost always or always in the last two months was made by 5.4% of 9th grade students who participated in PeNSE. The highest frequency was registered in boys compared to girls; there was no difference between public and private schools, neither in relation to color / race, or maternal education. The most frequent city was Belo Horizonte and the smallest was Palmas. Studies on school violence are recent, and the first date from the 1980s. However, concern about the topic has increased in recent years, attracting the attention of educators, society and families. Violence in schools this refers to a complex phenomenon and has affected the life everyday, as one threat daily physical, psychological and human dignity. In addition, the different manifestations of violence in the school environment have further compromised the quality of education in the context of the Brazilian public school . [...] The school is a space that reflects the violence present in society in general and in the community where is located, but the school also favors the appearance of violence. In the school space, several manifestations can occur, such as physical , symbolic or institutional violence and microviolences, characterized by acts of incivility, humiliation, lack of respect. These phenomena combine and reinforce each other.

Violence is still a real factor in our students' lives. Finding a way to work on social issues and themes within the school is quite difficult. As theater teachers, we are not psychologists and we have to know how to work delicately on the themes presented to us. Realizing how students see themselves and their difficulties and interpersonal relationships helped to guide the planning of theater classes.

Filmed theater emerged in the 1920s, through a search for breaking formality and the need to investigate new forms of representation, as Monteiro (2011) tells us :

With the appearance of sound cinema, the spread of the term "filmed theater" is accentuated and becomes the subject of comparisons, since several theaters are occupied by exhibitions of such films that, on the one hand, serve to establish a dialogue with literary and theatrical works; on the other hand, they represent a natural extension of the scenic work developed at the time, based on the appropriation of actors, objects and materials from the theatrical experience.

Short texts for theater at school

The school is the place where students make their greatest discoveries. Reading is encouraged by teachers, but sometimes texts are boring or too long. When we work with theater in the school environment, we must be concerned with understanding the processes that lead to effective student learning and pay attention to them, because the way of working in theater directly

influences their interest.

Thus, one of the ways to encourage theater students to read drama, are short texts. These texts, being short and rich in content, can be fascinating for children and adolescents. Short texts should not just be read, but should be placed, practiced and used even in everyday situations, being a starting point for dramatic games, improvisation, scene creation, dramatic writing exercises.

It is necessary to understand and use dramatic texts during classes, so that students can know and even take ownership of what is being taught. Short texts began to be written by Edgar Allan Poe, in the United States, in the year 1842 (CECATO, 2016). Usually the short texts are able to show a lot of the character, in a short time. About this type of text Cecato (2016) tells us that:

The short text first describes man and then his reflection of humanity. When devoting himself to the short text, the author has to be prepared to make choices within very narrow limits. The most important option for the development of this structure is the choice of the moment to be captured among countless others, if we consider the entire available biography of the character. It is in this short period of time / narrative that the story takes place. This option must be deeply connected with what is characteristic, individual and original in that character, in addition to presenting deeply biographical characters. The short text for theater is confused with the literary tale, in the amount of impact and the degree of resonance it causes. The short texts produced especially for the staging are those texts written to be said by an actor.

Thus, short texts are an excellent tool for use in theater classes. It is important to stress in class, the difference between short dramatic text and short story, as well as their peculiarities. As Cecato (2016) tells us, "the dramatic text, as in the cases of fiction literature, essentially needs a character, plot, conflict, language, dramatic curve and worldview."

This means that in short dramatic texts it is necessary to be concerned that the characters are shown to be complex and complete due to the short time of the text, and that through reading, the reader can have an interpretation of what is intended to happen. About the narrative, Mendes (2011) says that:

The act of narrating reveals the construction of subjectivity in the double sense of this expression: the construction of reality by a subject and, at the same time, the construction of that subject through his narrative. A narrative is always a subjective experience, but conditioned, however, and its content and form, to the subject's previous interactions with his collectivity, and common sense.

The way of constructing the text is thought through the narrative. This is constructed through a reality and its experience, taking into account its experiences and its relations with itself and with its collective. Cecato (2016) adds that:

What can be said, when reflecting on the character and his dramatic action in the short text for theater, is that this character needs, in his quick appearance, to leave traces of his biography, and to be substantially empathic, to the point of involving the interlocutor, through its dramatic action, in a plot that is prepared to capture the interest and attention of this interlocutor, as in a trap, subtle, but firmly articulated and executed. This action needs a consistent stratagem that finds its maximum expression in the clarity of a clear, direct, frank, honest dialogue, but that, in itself, also carries its footprints, saying much more than it seems to say.

Regarding the complexity of the characters in the short text, Oliveira (2013), mentions that:

Each of these characters has to be fascinating. What is a fascinating character? Fascinating characters have desires, desires for which they fight. A fascinating character knows what he wants. Nor is he a man (or woman) like the others, he runs away from the commonplace. There's a secret that doesn't tell anyone. It is never in the places for the reason that we think it is, it is always for another. It has an internal plot. A fascinating character (this is an important dramaturgical rule) has great variation during the play. He does not finish the piece in the same way he started, there is an internal variation.

This internal variation, and starting differently than it will end, is also created by conflict. About the conflict Mendes (2011) tells us:

We realized that this web of interests, desires, needs, delirium - so complex that it is difficult to know the boundary between them - was not only a fabric of conflicts, but contradictions. And that did not seem to offer the possibility of synthesis, or a horizon of overcoming: just shock, and explosions.

Cinema at school – Pocket movies

Cinema was one of the artistic languages chosen to work in the supervised internship, as it is an audiovisual record, which due to its format provides a facility for diffusion, and consequent appreciation for a wider range of people. Theatrical techniques being extremely important for the performance of the works.

Thus, I was able to work on the creation of two pocket movies based on the theme of bullying - in a short time, as the internship provided me with only eight classes in each class. The students proposed a script in which they would act, and the boys produced and helped with filming and editing. I emphasize that all the scenes and activities were carried out by students and acted only as a mediator, guiding them during the creative route.

Pocket movies are known as “pocket movies” and may or may not be produced using cell phones. Nothing more useful than cell phones, an indispensable technology nowadays. We worked on some theatrical games for the preparation of the actresses, and they were games of paramount importance for the work to be produced. I collected personal experiences, anxieties and experiences and brought them together into a theatrical language, and thus we produced the two films “The power of words” and “Shall we make new friends?”

The production of the short film “Shall we make new friends?” (*Vamos fazer novos amigos?* - Original title) it was a long job and it can make me realize how delicate and detailed the production of a film is. I made the short with students of 4th and 5th year, and worked with them in a non-oral language, but mainly body and facial expression. We jointly decided to bet on the mix of speech and body language. Several scenes were recorded and all the work to capture the scenes took more than a month to be done. Many scenes were discarded until we could deal with a serious topic, with great subtlety and that was not aggressive, and did not provide an unpleasant experience for the students.

The second film we work on is called “The power of words” (*O poder das palavras* – Original title). At first, the students wanted to deal with the topic of suicide, but after our meetings we decided to work with the topic of friendship and everything that involves it, such as strife and disagreements. I worked on this project with 8th and 9th grade students, and it was a pleasant

surprise because I got approval from all students involved in the record building processes.

The two productions of the students were entered in a festival held by the Municipality of Palmas, called “Student Film Festival of Palmas - Você na Tela”, which aims to:

[...] to promote the role of children and young people and encourage the insertion of children and young students in the process of creation, production and appreciation of cinematographic language and aims to encourage the realization and exhibition of audiovisual works produced in the school environment, in non-formal spaces for the production of knowledge such as community associations and points of culture, thus contributing to access to cinematographic language in the Municipality of Palmas (PALMAS, 2017).

The experience of watching films on a “real” cinema screen was gratifying for the students, as they told me. The award for the short film “Shall we make new friends?” inside the festival it was a pleasant surprise, motivating even more students to make new cinema productions .

Final considerations

Doing theater means joy, dialogue, creativity, criticality, and others. Working in the theater at school requires each teacher to work on a methodology applied to their reality. The Theater should not be worked just to express what it feels like, but to express the potential, individualities and criticisms of each student. Scenic activities and games provide the experience of various emotions and situations, awakening new perspectives and possibilities.

The link between Theater and Cinema was a way of trying to integrate students, and make them understand their problems and lead them to reflect. During the recordings, students commented that they had already experienced similar situations and recognized themselves in some of them.

I was able to perceive the diversity of the students, as well as their differences, and ways of being, thinking and acting, and it became clear the importance of taking diversity into account, in order to understand the differences common to all individuals, and it is the duty of the theater teacher to make possible works that lead students to an individual and collective transformation.

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Recebido em 29 de fevereiro de 2020.
Aceito em 12 de abril de 2022.