



EDUCAÇÃO, MULHERES E ARTE

Educação não processada

Resumo

O texto apresenta um passeio de pós-graduação, que se conclui com uma proposta de tese em andamento para o Doutorado em Educação. Nesta caminhada, cada trabalho de pesquisa e seus resultados levaram a pensar em poder dar conta das maneiras pelas quais as mulheres têm sido desvalorizadas nas produções artísticas, isto é, no mundo do cinema e das letras do primeiro rock argentino, a fim de poder considerar as necessidades urgentes de pensar a educação como um todo e se levantar nela a inclusão da Educação Sentimental e da Educação Sentimental Pedagogia do Afeto. Esse passo não deve ser retroativo ou falso (fake News) Nada do que é inventado ou criado implica atos de inocência.

Palavras-chave: Educação; mulheres; arte; criação; afeto.

EDUCACIÓN, MUJERES Y ARTE

La Educación no Tramitada

Resumen

El texto muestra un recorrido de posgraduación, el cual concluye con una propuesta para la tesis en curso para el Doctorado en Educación. En ese andar, cada trabajo de investigación y sus resultados han conducido al pensamiento para poder dar cuenta de las formas en las que las mujeres han sido desvalorizadas en las producciones artísticas, esto es en el mundo del cine y las letras del primer rock argentino para así poder llegar a considerar las urgentes necesidades de pensar la educación en su conjunto y plantear en ella la inclusión de la Educación Sentimental y la Pedagogía del Afecto. Ese paso no debe ser retroactivo o falso (fake news) Nada que se inventa o crea conlleva actos de inocencia.

Palabras Clave: Educación; Mujeres; Arte; Creación; Afecto.

EDUCATION, WOMEN AND ART

Unprocessed Education

Abstract

The text gives an account of a post-graduation journey, which concludes with a proposal for the thesis in progress for the Doctorate in Education. In this way, each research work and its results have led to thinking of being able to show the ways in which women have been valued in artistic productions, that is, in the world of the cinema and the lyrics of the first Argentine rock music so as to be able to consider the urgent need to think about education as a whole and to propose the inclusion of Sentimental Education and the Pedagogy of Affection. That step should not be retroactive or false as in the fake news. Nothing that is invented or created is innocent.

Keywords: Education, Women, Art, Creation, Affection.

INTRODUCCIÓN

This text is a reflection result of my postgraduate training itinerary. This journey of acquisition and production starts with the career of Especialización en Educación (Education



Specialty) (2010), taken in the Facultad de Psicología (Faculty of Psychology), continues with the Maestría Poder y Sociedad desde la Problemática de Género (Masters in Power and Society from the Gender Perspective) (2013), taken in the Facultad de Humanidades y Artes (Faculty of Humanity and Arts) and the Maestría en Estudios Culturales (Masters in Cultural Studies) in the Centro de Estudios Interdisciplinarios (Interdisciplinary Study Centre). Currently, I am finishing the Doctorate in Education training (2022) in the Facultad de Humanidades y Artes. All the studies were taken at the UNR, Universidad Nacional de Rosario (Rosario National University).

This training allowed me to be in the world of education, art and the female subject.

The creation and implementation of a tool used to teach in the chair of Psychology in Education, that is the Animated Curricular Texts (TCA), allowed me to carry out the investigation for the career Education Specialty. In the Masters in Power and Society from the Gender Perspective, I researched about the participation and protagonism of women in the Argentinian comedy cinema, during 1983 – 1993 whereas in the Masters in Cultural Studies in the Interdisciplinary Study Centre, the investigation showed the representation of women in the lyrics of the first Argentinian rock music of the 1965 -1970 period. And in the doctorate thesis I investigated Sentimental Education in the Argentinian cinema during the period 1983 – 1993.

Each investigation opened different perspectives, with Education as the centre and, focusing from the first master's degree, on the female subject as a connecting thread, in order to be able to enter this expanding universe that is Education, as well as that of Art, in this case, comedy films and Argentinian Rock music through different stages in Argentinian history, crossed by military and civilian dictatorships as well as democracy.

The idea is to get, since the beginning of the postgraduate training, to show that informal education given through the world of art affects the versions of a subject in a negative way, in this case the female subject.

We shall start by noting that in the world of formal education, affection, feelings and emotions are strongly at play in the ways we teach and learn. This is important on both sides, and it is not taken into consideration in any curriculum of any educational level.

In my teaching work I could, by means of the TCA, observe and investigate with which cultural, educational, political, informative, communicational and creative background the group of students interpreted the texts from the syllabus of the subject. During the teaching-learning process, I kept a record for 30 years of their opinions about their feelings with the format proposed for the training, that is, using the texts to produce an artistic strategy and explain them in class.

My investigation on the postgraduate career of Education Specialty is based on those opinions. One of the most significant essential and founding features is that of the **affection** put into play in the production of the TCA by each group and the atmosphere generated in and out of the classroom among the participants, including myself.

Although **affection** was a strong feature of this training period and appeared as that unexpected, a magical experience, that event which, after happening produces a change, nothing whether individual or collective remains the same for that group at that time, this is not the place to speak about that experience, since it is published in the book: *Textos Curriculares Animados en los Espacios Áulicos. Una pedagogía del afecto* (BONICATTO, 2020) (Animated Curricular Texts in the Classroom. A pedagogy of Affection). But it is an objective to show that **affection**, at least in this experience that leads to an investigation, appears a source that permits that feelings and emotions which make the interactions in the class



unique could be expressed. It is, also, to wonder why in the personal relations within the group they are not deeply considered since it seems that in the teaching learning process the affection that moves feelings and emotions, which highly impacts interpersonal relations is not taken into consideration. And this happens at every educational level whether basic, formal non formal or informal, public or private, primary, secondary, tertiary, university and postgraduate.

When I could ask my 5th year students aged 21 to 66, at the Faculty of Psychology of Rosario, in the subject Psychology of Education, about their recollection of their own educational universe the answer was a diverse picture with feelings and emotions that expresses love, hate, resentment with the most toxic at the top of the list. This is what they talked about.

It is not the purpose of this article to present and clarify the concepts about the different forms of education mentioned in the previous paragraph, since there is an extensive bibliography to learn about them. However, in my view there are educational fields that have not been considered as deeply and seriously as they deserve to be, for example rural and indigenous education, just to mention a few.

Nevertheless, the purpose is to see how the problems of teaching and learning are solved, not by reviewing their established structures where the importance of affection is undervalued. It is easier to consider, and this is more clearly seen in primary educational training, if the problems are framed within a discriminatory format, as it is so to diagnose from the scientific perspective. It is more comforting to medicalize than to open a series of questions where children, adolescents and university students are not the only people involved in what may be defined as failure, attention deficit, or impertinence, to just give some simple well-known examples.

When parents, teachers and institutions think about the teaching learning problems, they do not come up with the idea that affection, something obvious, a truism, impacts the feelings and emotions upon which individual and collective subjectivities build up permanently.

Nor is there a rethinking about mistreatment, which is quite common. In order to be respectful, there has to be good affection, first towards us and then, effortlessly, as a result of that, towards the people we relate with. It is not a question of having common sense, but good common sense. Having common sense would simply mean agreeing with the nazi ideas, which put forward a final solution to the Jewish problem or *Endlösung der Judenfrage* in German, that is, the murder of millions of people of Jewish origin, deliberately and systematically carried out during the Second World War during 1941-1945. We must remember that they also killed every person that was against the regime. To them, the atrocities, which as a means of extermination were perfected during the XX and XXI centuries through war policies carried out by the patriarchal capitalism, were common sense.

To be more precise, to focus on mistreatment and common sense, it has been important to choose a unique subject, in this case women and analyze how they had been valued in the world of art, the cinema and the lyrics of Argentinian rock music. Everything into the capitalist patriarchal world with its permanent policies of violence and violation of women's rights.

All this is based on the experience of the research carried out with students in the Faculty of Psychology, which resulted in the book *Textos Curriculares Animados En Espacios Aulicos. Una pedagogía del afecto* (Animated Curricular Texts in the Classroom. A pedagogy of



Affection), result of the thesis presented in the career Education Specialty (2010), taken in the Faculty of Psychology of the Universidad Nacional de Rosario.

From this study, where teaching and learning are at play, it appears that the affection produced, where feelings and emotions of the participants are taken into consideration and new vitalizing possibilities appear so that this process could be carried out in a different way and as mentioned before, nothing could be the same since then.

Now, we will see how art contributes with informal education, where feelings and emotions are of a violent order.

How do we meet the educational ideas of bad common sense, those which sweep with individual and collective subjectivities? Informal education has an important place which has not been heightened yet and is not receiving enough attention. Let's remember briefly what it is about in order to start with the topic. Students from every educational training level acquire information through different sources. At present, communication and information can be obtained by books, libraries, social networks, the Internet, radio, television, the cinema, trainers who provide informal help as well as family, friends or online conversations.

We will try to reflect how the cinema, a machine which affects the feelings and thoughts of individual and collective subjects truly shapes and models them. We will see how the female subject is made invisible and forced depriving her of her distinctive and personal features and making her the object to the needs and violence for those who produce that art form.

To illustrate this, I will make use of the investigations done in the master's degrees: Power and Society from the Problems of Gender in the Faculty of Humanity and Arts and Cultural Studies in the Interdisciplinary Study Centre.

In the masters Power and Society from the Problems of Gender, foundation for my Doctorate in Education thesis, I investigated the participation and protagonism of women in Argentinian comedy in the 1983 – 1993 period, and the work done for the thesis in Cultural Studies, in which I investigated women's place in the lyrics of the first Argentinian rock music in the 1965 – 1970 period, so as to think what education and pedagogy we can put into practice to carry out some changes. In the comedy genre investigated it was found that women, their representations, tribulations, participation and protagonism are formatted by a varied amount of capitalist patriarchal topics. They are weakened in their *vital* function, as well as their vitalizing ones, causing any possibility, mainly creative, to decrease.

As a result of that, most of the feminine characters that participate and star through their roles are marked, as previously mentioned, where a series of feelings like *Sadness, Distress, Anguish, Sorron, Pain, Affliction, Anxiety, Eagerness* or *Desire* appear, and where there is *Extremity, Outcome, End and Death* of all of them.

These terms are fingerprints left by women's roles in comedy films of the period 1983 – 1993. They are not casual, even less humorous, though they appear in this research filmic world as such. Setting aside from these capitalist patriarchal topics, we see it daily, could put them into death risk, many times without their need. The Argentinian comedy films of the period 1983 – 1993 reflect what John Berger says about photography, "*men act, women appear*" (Berger, 1980. p. 54). If we understand that "'agency' is the way a collective being who controls the quality of their desire and their degree of power and autonomy is made up, from this point of view every collective being, every collective force is an 'agency'" (COLSON, 2003, p. 23). We must say, noblesse oblige, that the protagonism of the roles and participation of women in those comedy films as collective beings as they are, could



never be an agency like the aforementioned, since they are far from taking into account their desires, power and autonomy-

We could ask ourselves about what kind of Informal Education have film directors, writers, producers among other people from the film set, received, to think that the undervalued women film roles could be decodified as humoristic. But they are not the only ones that participate in this artistic catastrophe; the public that sees the movies is as well. If societies, like ours, accepted this, it is because people do not object to what is being said and shown about women. We must remember that many Argentinian comedy films turned into tv programs in those times. Those programmes, with Argentinian women as protagonists and members of the cast had a high rating and there were also women who were part of the public and celebrated these cultural products. We must remember that they are also educational products which promote attitudes that influence the ethics and affection of people, as well as of society. If we do not try to make this abuse visible, norms to live together are established in every field of human interaction that utilize everything they can to make women's role in society invisible. As a result, questions are discarded and reality is soothened using, as in this case, a double-edged sword like humour.

I will conclude this part of the text by reflecting upon how the possibility and access to education allowed me completely to change my ideas, thoughts and inclusion of this problems after I did the masters. The knowledge and assimilation of women's history made it also possible that I did not listen to men as I had before. Each seminar turned into a micro event, after which nothing remained the same in my world by facing women's realities. I want to thank you Hilda Habichayn (February 26th, 1934- May 6th, 2021), for creating the Masters and the good affection offered so that every person who attended could feel affected by shared ideas and feelings.

In the study performed for the Cultural Studies Masters (Interdisciplinary Study Centre) thesis, I investigated the place women had in the lyrics of the first Argentinian rock music in 1965 – 1970. They described the representations of women that Argentinian rock singers presented in their lyrics. Valorization of women, topics that function as producers and reproducers of sense upon women were identified in those lyrics. The young people of that time, within the emerging Argentinian rock movement that started in the Argentinian culture, was one of the main actors, strong actors, that did not retreat in their principles against the adversity of the time and always resisted.

A corpus of 128 songs by the most emblematic musicians of the time was analyzed. Women's representations in the lyrics of young authors, their images, gave rise to a group of assessments that end up closing down their subjectivity both individual and collectively. The goal of the investigation was not only work with the theoretical frame but also to get rid of what I had been trained with, literarily and musically educated. The women represented in this Argentinian rock lyrics reproduced the capitalist patriarchal system of the 1965 – 1970 period, characterized by women submission in those lyrics to the men authors whims.

It was not possible to find any alusion to what affected women's world in those times. Rock lyrics were not the golden trail to show women and their adverse situation in every aspect of their lives. The lyrics analyzed are autoreferential, men see them as a way to liberate and so, the proposal is basic rythms where the lyrics are not pretentious.

The perfect synthesis, honest and unique, up to now, about Argentinian rock music lyrics was performed by one of its founders and timeless referent, Luis Alberto Spinetta (23 January 1950 – 8 February 2012).



When the song “Muchacha, ojos de papel” (Girl, paper eyes) was twenty years old Spinetta said, “I wrote a philosophical text, demystifying the qualities of the singer because he represents domination. The guy wants the woman to remain still. He wants himself to be the protagonist, he would even make her pregnant if it is necessary, that is why he builds a castle in her belly (the lyrics say «I will build a castle in your belly»), so that nobody comes in. It is somewhat machista and besides he steals a colour (the lyrics say, «when everybody sleeps I will steal you a colour»), I do not know, there is nobody with paper eyes, only a paper doll, the guy is not that innocent, he pretended something else than her love” (SPINETTA, 2010).

Art, as we have seen up to now, the cinema and its movies, music and its lyrics, impact on individual and collective subjectivities whether as a receptor or a sender. Art educates, as Herbert Read understood it. He considered influential environmental factors, but also subjective ones. He studied these in his essay on psychopathology of reaction in art, of which the Spinettian synthesis speaks clearly. The texts and thesis studied for the investigation do not show this which appears in the lyrics of the Argentinian rock of the 1965-1970 period. The texts on Argentinian rock analyze the music, but the lyrics do not offer a deep analysis, they are merely descriptive, there is no content and intention analysis, the way Spinetta does upon one of his emblematic lyrics, a true anthem in the world of lyrics of Argentinian rock music through its history.

In view of the investigations results I would propose a «Never More» in the world of art production, a Never More of this Informal Education as to how women are underestimated, an educational way which has, not only a long history but also too long without being revised and questioned in its violent way towards women so that, as in these cases, in the films and music analyzed women’s reality does not fade or allow the capitalist patriarchy to impose superfluous or sneaky violence in their lives by means of a production and consumption art form that naturalizes the truth about women through humour or misinformation.

The cinema, as well as the lyrics can be useful elements in the educational field; they are cultural artifacts, and form part of the culture of every civilization. Let’s remember the old slogan on records covers that said, “Records are Culture”. B. Lee Cooper, a history professor specialized in popular music in the United States, is among the authors that say that lyrics can be a tool to work in the educational world. His most popular books are *Popular Music Perspectives: Ideas, Themes, and Patterns in Contemporary Lyrics*, whose first edition is from 15th June, 1991, Popular Press. In our country, there is a virtual article by Daniel MAGAZ (2010), titled: Rock as a pedagogical process. “A way of learning about our history. National Rock”.

With what was briefly mentioned, we could ask ourselves which could then be the education and pedagogy that we should develop so that women could form part of the curriculum and, to give a short example, in the areas of formal, non formal and informal education.

Considering the Doctorate in Education thesis, currently in elaboration, I would say that we should, without delay, consider a Sentimental Education and a Pedagogy of Affection to be incorporated in the curricula of every educational level. Why in every level? Because, as we have seen through the investigation in the art world of the Argentinian comedy films of the period 1983 – 1993 and the lyrics of Argentinian rock music of the period 1965 – 1970, we have seen how women are made invisible, devaluated and scorned. We could make up a kind of Educational Collage, where different educative forms could coexist, Sentimental



Education, Pedagogy of Affection, among others, so that we are not crossed by the patriarchal capitalist violence which, as we have observed in relation to women, could be lethal.

Of course, this does not mean that in art products such as films and rock music we cannot find Sentimental Education. On the contrary, there has been, and for a long time. The problem is that we are not focussing on it but making the others invisible and undervalued. Education through art is strong and becoming more and more violent. People's feelings are vulgarized and there is confusion as to how people, even characters, are valued, partly because of online education through *fake news*, a contemporary symbol. Education is information but misinformation is finding a place in every educational field.

Ever art could be considered Sentimental Education. There is a Pedagogy of Affection in movement. Let us see one example:

Let's remember the television soap operas that our literally «stopped» daily routine in our country when they were broadcast. As an example, we could mention the Argentinian soap opera “Rolando Rivas, taxista” which was broadcast from 7th March 1972 to 27 December 1973, written by Alberto Migré and directed by Roberto Deni, which was on every Tuesday from 10 p.m to 11 p.m and which had a filmic version due to its success. This soap opera, as many other broadcast in different tv channels showed a style of love relationships that was then part of every day society conversation as well as a role in the individual and collective imagery. Alberto Migré, Abel Santa Cruz or Nene Cascallar, just to mention some of the first important ones, printed a definite sentimental education in Argentina. We could say that they are educationalists in the soap opera world art.

This is true about Alberto Migré, about whom Liliana Viola wrote a book called *El maestro de las telenovelas que revolucionó la educación sentimental de un país*. (The master of soap operas who revolutionized soap operas in a country).

It is important to notice that, for all the mentioned investigations, the **METHODOLOGY** used is **Qualitative Research**. Within the Qualitative Research, the chosen line is **Discourse Analysis**.

Discourse Analysis considered the perspectives of critical discourse analysis, based on the contributions of Wodak and Meyer (2003), the critical feminist analysis of discourse, based on the work of Lazar (2007) and the analysis of conversations, based on the considerations of Tusón Valls (1997).

These theoretical contributions of the paradigm of Discourse Analysis are present in the lyrics of Argentinian rock from 1965 – 1970 and the dialogues of Argentinian comedy films from 1983 – 1993.

All these theoretical contributions have allowed the elaboration of a kaleidoscope, from which the critical and interpretative analysis of the analyzed discourses were carried out.

We part from the data obtained from the different researchs mentioned above, in order to give a **CONCLUSION** for this article on the Educational subject, particularly the following:

Every education affects, determines the character, personality, among other possibilities, they guide us. We should invent a series of concepts so that we could change the present situation. It is urgent to create new concepts or reformulate the ones we have, stop allowing *fake news* be part of our sentimental, pedagogical education and our affective world that denigrates us in what we are: humans.



Let's remember the legacy of the film *City of Angels*, where Seth (Nicolas Cage) renounces to his angelic state to make her human love with Maggie Rice (Meg Ryan) real. Let's remember that angels, according to the film, do not have human senses. May be up to now, a lot of the members of the educational system see themselves as angels and do not understand humans they educate, which inevitably leads to the reality we live in which educational worlds take part. It is, perhaps, time for those educational angels to fall and understand they have to fall. Thus, the educational universe could start the necessary change so that we do not have another «Never More».

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