

# Curricular Integration in High School: Perspectives on Language and Language Arts

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**Abstract** This dissertation aims to investigate planning and implemented strategies to integrate curricular components associated with Language and Language Arts in High School. To accomplish it, a teacher research [13] was developed. The chosen methodological design was organized in two consecutive phases. The first one has a bibliographical and documental nature. It aimed to analyze integration which already existed within the curricular components and among them, in the context of a Technical School in São Paulo State. The second phase is empirical and the researcher took part as a teacher, introducing in his classes of Portuguese Language and Literature the identified integration of the first phase in order to analyze the students' perceptions concerning subject matter integration within the Language area. In conclusion, curricular integration can start by the teacher's attitude towards content inside the classroom. Beyond the interdisciplinary and transdisciplinary approach, teacher can start by a specific topic that he needs to teach and establish relationships with other subjects and curricular components. Finally, this research shows that teacher-research collaborates to professionalization of teachers. Apart from that, specifically within Language courses, this research indicates that Literature has the potential to be a great center of curricular integration.

**Keywords:** *curricular integration, language area, high school, teacher-research, literature as a center of integration*

**Cite This Article:** Fernando de Oliveira Souza, "Curricular Integration in High School: Perspectives on Language and Language Arts." *American Journal of Educational Research*, vol. 5, no. 8 (2017): 894-907. doi: 10.12691/education-5-8-9.

## 1. Introduction

Among the various educational challenges that require positioning and confrontation by education professionals, it certainly figures, as a node of many links, the distance among the areas in the High School and Technical curriculum.

Thus, the present research aims to present a possibility of integration for the disciplines of the area of languages, specifically within a school context that offers courses of Technical Education integrated to the High School.

As a curricular orientation, the pedagogical practices integrated among the areas are defended, based on the assumption that they allow the students to have a more global vision of the world around them, allowing them a more critical and contextualized position in front of the knowledge. However, undergraduate courses in Brazilian universities form specialist teachers in their disciplines, without this disciplinary clipping being problematized or discussing possibilities for approximation and integration. It is not surprising, therefore, that these professionals, in their work in Secondary and High Schools, only risk, when they do, timid movements in projects in which they encourage their students to develop a broad view of the world around them. Proposals for work that integrate the various curricular components in the school environment

deserve to be taken as an object of research, since the careful exercise of registration, analysis and reflection on them allows us to understand possibilities and limitations in a transformation movement of this situation - that is, looking for ways that overcome the split between training and what teachers are expected to do in the exercise of their profession.

Being the author of this dissertation also professor, it was decided to conduct the research in his own work environment (2003-2016) during the research, State Technical School (Etec) Jorge Street, a school unit belonging to the State Center of Technological Education Paula Souza, in the state of São Paulo. In order not to become a mere report of practice, a research methodology called *teacher research* was chosen.

For the research, a methodological design was organized in two consecutive stages, from August 1, 2012 to December 2013, and from January 2 to December 2014, as shown in [Table 1](#). The objective of this step was to analyze the possible integrations already existent within the disciplines of the area of languages and among them.

After analyzing the possible integrations, the second phase of the research began, with an empirical character, in which the researcher participated as a teacher, introducing in his classes of Portuguese Language and Literature, through a Didactic Sequence, the integrations identified in the 1st stage. For this second stage, the 3rd year of the Technical Course of Computing integrated to

High School, of Etec Jorge Street was selected. The Didactic Sequence was articulated around the theme *Culture of the Peoples of African Origin in Brazil*. The justification for such a choice is based initially on Law 10.639 / 2000 of the Guidelines and Bases of National Education, 2004, which regulates the teaching of Afro-Brazilian and African History and Culture in Elementary, Secondary and High Schools.

Based on the assumption that curricular fragmentation impairs the student's education, this research has as hypothesis that the integration of curricular components beyond the distinction between interdisciplinarity and transdisciplinarity can overcome the curricular fragmentation. Thus, the research is guided by the following question: What are the possible paths for the curricular integration of the area of Languages in High School?

## 2. Methodology

Starting from the research question presented in the Introduction, we have the two strong terms of this work: curriculum and integration. In this way, we will explore their meanings and base them according to some authors in this chapter. Other topics to be explored will be: interdisciplinarity; Curricular integration in Technical School; and multilevel pedagogy.

In addition to [20] to base our analysis on curriculum,

we find other authors that subsidize our theoretical construction: [12] for interdisciplinarity; [9] for curricular integration in Technical School; [24] for transdisciplinarity; and [17] on multilevel pedagogy.

The investigation was organized in two stages. In the first stage, a study was carried out on the Portuguese Language and Literature, Arts, Physical Education and English work plans of Etec Jorge Street. At this stage, the aim was to investigate possible links already existing within each of these curricular components, in order to integrate them. Subsequently, the possibility of integration among the four components was analyzed through interdisciplinary themes relevant to the school community studied. In the second stage, through the elaboration and implementation of a didactic proposal, the meanings of the integration were discussed taking into account the perspective of the students.

We chose teacher research according to [13]. The author argues that the teaching activity itself is significantly modified when the research process is introduced. Freeman proposes, as a suggestion of control principles in the design of the research done by a professor-researcher, the typology of Van Lier. For this author, there are two basic principles. The first is that of the organization, which he calls "selectivity," and the second is that of intervention.

Van Lier uses the two principles as axes, as shown in Figure 1 below:

Table 1. Research Design

STAGES	NATURE	AIM	CORPUS
1st stage (2012/2013)	Bibliographic and documentary character.	Analyze possible integration areas / themes within and between languages.	Course plans of Etec Jorge Street; Update of the Proposal for Curriculum by Competence for Secondary Education of the Center Paula Souza, 2012; Teaching Plans of the curricular components of the Language area, as well as the didactic materials used, of 2012; Reports of classes in Portuguese Language and Literature, English, Art and Physical Education (2012/2013);
2nd stage (2014)	Empirical character.	To analyze the students' perceptions about the Culture of African Peoples in Brazil, in an integrated way, in the 3rd year of the technical course of computing integrated in high school.	Didactic sequence articulated around the mentioned theme. Teacher-researcher field diary. Questionnaires answered by the students. Productions of the students in the different stages of the Didactic Sequence.

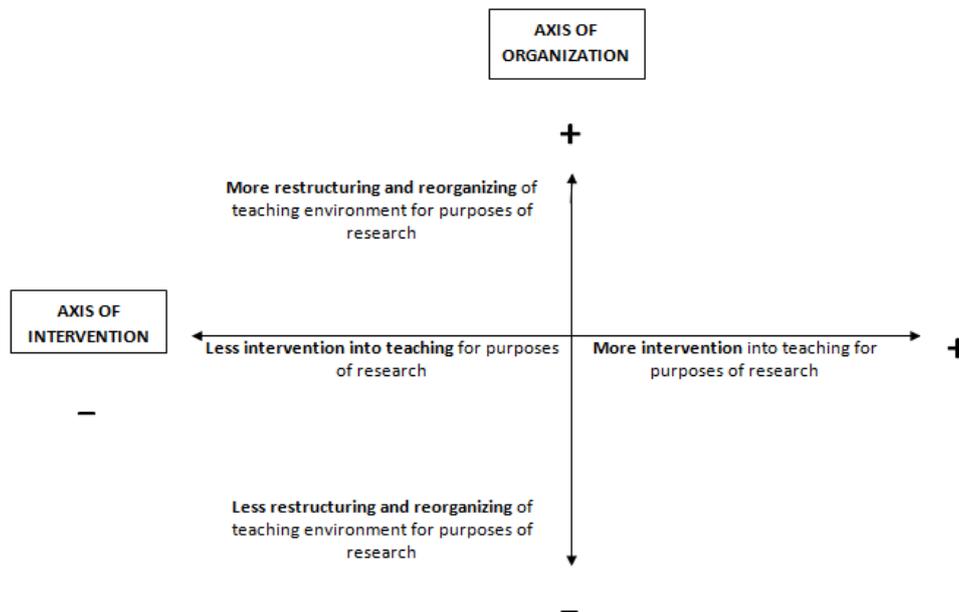


Figure 1. Typology of Van Lier (apud 13)

As the research presented in this work was organized in two stages, there are two distinct configurations in the composition of its design. Step 1, of bibliographical and documentary character, is located in the smaller intervention in the horizontal axis and in the smaller restructuring in the vertical axis. Step 2, of an empirical nature, is part of the larger intervention within the horizontal axis and greater restructuring and reorganization in the teaching environment on the vertical axis. In the illustrative Van Lier scheme, step 1 is in the lower left quadrant and step 2 in the upper right quadrant.

## **2.1. The 1st phase of the Research: Analysis of Possible Areas/Themes of Integration within the Disciplines of the Language Area and among Them**

The following documentary research became necessary, since the idea of an integrated curriculum is not innovative at the Paula Souza Center. This step, then, consisted in locating and understanding how this idea of integration appeared in the curricular documents of the Etecs. To do so, they were selected from the curriculum documents guiding the Etecs to the lesson plans of the area of languages, 2012, at Etec Jorge Street. This phase functioned as a funnel that allowed the initially open-looking teacher-researcher to narrow down until the research object was at the same time better defined and cut out and also properly contextualized.

### **2.1.1. Paula Souza Center's Proposal for Curriculum by Competence for High School-2012**

The updated Paula Souza Center Competency Curriculum Proposed Update was a paper published in 2012. This proposal was organized by areas, divided according to the guidelines of the curricular guidelines, that is, there are the Language Areas, Codes and their Technologies; Mathematics and its Technologies; And Natural Sciences and their Technologies. In addition, the legal bases of the document comply with the National Curricular Guidelines for Basic Education. Thus, there were 11 pedagogical principles that fit the Etecs. They are: teaching-learning focused on the development of skills; Critical reading of reality and constructive inclusion in the information and knowledge society; Learning as a process of collective construction in cooperative situations and environments; Sharing teaching-learning responsibility for teachers and students with respect to diversity; Valuing subjectivity and promoting the ethical inclusion of identity; Aesthetics of sensitivity and equality policy; Autonomy and protagonism in learning; Contextualization of teaching-learning; Interdisciplinarity and transdisciplinarity; Knowledge problematization; and work by project in the development and evaluation of teaching-learning.

According to the Proposal, approximately 200 teachers from the Institution participated. Before presenting the contents chosen to be worked in High School, the document lists the objectives according to the profile of the student to be reached at the end of each year of High School. All of them are focused on the following skills: mastering languages; understand phenomena; solve problems; Construct arguments; And draw up proposals.

Regarding the curricular components, the contents are divided by themes and there is no suggested order for each series, except English and Spanish.

About the evaluation, the guiding document states that the process should consist of a range of instruments: texts, evidence, reports, oral presentations, self-evaluation, scripts, research, portfolio, projects, etc.

### **2.1.2. Analysis of the Proposal for Curriculum by Competence for High School of the Center Paula Souza-2012**

A Curriculum Proposal with the participation of teachers who know the reality of different school units and, specifically, the classroom, brings the chance that the document will be more meaningful for the entire Paula Souza Center team. This allows for the possibility of working with individuals on the basis of their previous acquisitions, avoiding to elucidate boredom in those who already know it or precipitation in those who still ignore it.

Because the contents of each curricular component are divided by themes and there is no suggested order for each series (except English and Spanish), the teachers of each of them have the autonomy to define in their school units at which moment to work determined content defined in this document.

On the other hand, in no part of the document there is guidance on the didactic procedures to be used to teach the delimited contents. Allied to this, the justifications or relevance of the choices made of the contents are not described. All this is already perceived in the Summary itself. There is an adequacy to official documents. This does not mean that the choices are not necessary, but the teacher who will read the document needs these justifications to do a critical job and to form the critical student desired in the document.

If, on the one hand, teachers have the autonomy to elaborate their work plans with open guidelines to suit their realities, on the other hand, this can leave everyone lost on how to work in a consistent way the suggested contents.

### **2.1.3. Presentation of Teaching Work Plans of the Area of Languages, Codes and Their Technologies, as well as the Didactic Materials Used at Etec Jorge Street to Identify Integrative Themes**

In High School, there is a variation of the number of classes of the same curricular component per series and not all remain in the 3 series. For example, currently, Portuguese Language and Literature contains 4 classes in the 1st year, 3 in the 2nd and 4 in the 3rd. However, this number varies in the Technical Courses Integrated to High School and the tendency of modifications is very probable. In this way, the Teachers make a common General Plan and each one adapts to the specific series and course.

In the 1st year, Portuguese Language and High School Literature has 3 classes per week. The Plan follows the same standard for all curricular components and is divided into: "Competencies and their respective skills and values"; "Didactic Plan" (there is a subdivision between Knowledge, Didactic Procedures and Schedule); "Competency Assessment Plan" (divided into Competencies, Domain Indicators, Evaluation Instruments and Procedures, Performance Criteria and Performance

Evidence); "Didactic Support Material for Students" (including Bibliography); "Strategies for Continuous and Parallel Recovery" (for students with low achievement / learning difficulties); "Teacher Identification"; And "Area Coordinator's Opinion". The Plans follow the Curriculum Proposal for the High School of the Paula Souza Center and this is evaluated by the School Observatory of this institution. This proactive evaluation assists in the development of an organizational culture, based on the constant evolution of personnel and the permanent improvement of internal processes. Drawing on the understanding that an organization is a system that performs its work through a range of interrelated or interactive activities (processes), which require resources and produce goods and services, the School Observatory contains an initial stage in which the Itself evaluates various aspects of its management process. The analysis of the different practices of each teaching unit, based on a methodology of constructive and formative purpose, allows the school community to identify possible critical factors, indicating opportunities for improvement, thus providing a participative management that translates into effectiveness of the teaching-learning process. There is a group of Observatory Teachers that reviews each Etec each year and gives it a grade, but there is a pre-established goal to be achieved, released the previous year. This note influences the Teacher Bonus-Merit value for the following year.

The Plans of Portuguese Language and Literature have a division between Literature, Grammar and Production of Texts, directly influenced by the textbook, in order to facilitate the organization of the Work of the Teacher and Students. However, this fosters the fragmentation of knowledge, making the students have difficulties of an overview of it. In spite of this, when observing each bimester of work, it is possible to establish integrations within the discipline. As an example, here are some of these integration possibilities. In the first two months, it is possible to introduce textual types within the literary sphere, while analyzing linguistic aspects of these texts. Already in the 2nd bimester, linguistic variations can be observed within Humanism, Classicism, Gil Vicente Theater and discursive genres such as email, diary, blog and personal letter. In the 3rd bimester, language figures, syntactic and morphological analysis are possibly dealt with in the literary subjects cited and in the discursive genres of personal reporting and news. Finally, in the 4th bimester, the structure and formation of words can be worked in the literary texts of the literary sphere and the mentioned discursive genres.

Already in a comparison between the 1st year plans of Portuguese Language and Literature and the Arts, we see the possibility of an integrated work. From 1st to 4th bimesters, are worked Introduction to Art and Literature, Literary Styles; Troubadours; Novels of Cavalry; Humanism; Classicism; The theater of Gil Vicente; Informative and Jesuit Literature; Baroque; Arcadismo; Sermons of Father Antônio Vieira in the first mentioned discipline. In the second, are worked History of Art: artistic movements from the Prehistory to the Isms of the twentieth century, and Theater - body exercises. Other subjects are also developed, but I would stress here the ones with the most apparent links. Thus, themes of an

interdisciplinary nature, such as: common characteristics of Troubadourism, Humanism, Classicism, Baroque and Arcadism present in Literature and Plastic Arts; The influence of the historical context from Trovadorismo to Arcadismo in Literature and Plastic Arts; The scenic interpretation of Gil Vicente's texts; and the political, social and artistic engagement of Gil Vicente and the similarities and differences with the Brazilian context in the 21st century. The themes indicated above take into account the need to establish a means to enable the in-depth comparison of several concepts related to each other. Although the indication of themes may restrict each teacher's options individually, it is necessary to admit that, unlike what one thinks about teacher autonomy, what causes imagination is not freedom but restriction, the obligation in which the subject finds himself Take into account elements that have so far eluded him and relate them to what he already knew.

The Art curriculum component is only part of the 1st year of High School and the Integrated Technical Courses, with 3 classes per week. There is a task, for example, to work the entire History of Art in 1 bimester, according to the schedule made by the Area Teacher. In Literature and History, this chronological line is also explored, but for 3 years. Thus, there is a need for links between these components, in order for the student to take advantage of the knowledge acquired in all of them in a more consistent way. There are already initiatives in this direction at Etec Jorge Street, when some teachers seek to resume in a specific class the knowledge studied in another component. However, this school unit shows many more potentialities to be explored in this sense. Defining content, themes and objectives in common provides practitioners with a "tool-language" that enables them to communicate with each other and define coherence between their pedagogical work. (Meirieu, 1998, p. 82)

Physical Education is a component that is in the three years of the mentioned courses, with 2 classes per week. The program content is the same for 3 years, with variations in didactic procedures. The knowledge worked are: to know and practice collective and individual sports; Different competitions; Hygiene, environment, ethics and citizenship; Physical conditioning; And sports rules. Comparing with the curricular component of Portuguese Language and 1st Year Literature, it is possible to propose an articulating theme that considers the history of sports practiced in the periods that coincide with the literary periods under study. It is also possible to confront the existence of rules in sports and in the study of grammar or textual genres, exploring the question of the codification of verbal and corporal behaviors in different times and communicational spheres. English is a component with two weekly classes in each series, with some variations for more in certain Integrated Courses, like Computer science, since this one has 2 classes more in the 3rd year. The Paula Souza Center Competency Curriculum Proposal presents a division of contents into a sequence of grammatical topics. Although this option can be questioned by indicating an option for the exclusive work of the language as a system, it at the same time opens an infinite possibility of working with these topics in a discursive way, contextualized through the choice of themes and oral texts And written according to the need of

the students and according to the work plans of the area together with other teachers. In this way, the idea of linearity of grammatical knowledge is subverted, that is, that one must first learn the verbal tense present in English in order to only learn the past tense of time. This idea is fatally related to that of a "spiral curriculum", in that teaching a concept requires starting with an "intuitive account" that is within reach of the student and, from there, returning to a more formal or highly structured account. Until, with the number of new cycles that are accurate, the student has mastered the subject or matter in its fullness.

By way of illustration, we have seen that it is possible to locate points of articulation and integration, especially by adopting a thematic perspective in the work with the contents indicated in the curriculum for the Etecs. In this movement of analysis hitherto outlined, we punctuate some of these links in different series of High School Integrated to the Technician. This research, however, anticipated, as an unfolding, the introduction of a proposal of integration through a didactic sequence for the 3rd year of the Technical Course of Computing to the High School, since the teacher-researcher would lecture, in the following year, Portuguese Language and Literature in this class. We will then focus on the Plans of the 3rd year.

As mentioned above, the didactic Plan of Portuguese Language and Literature is based on the order of the textbook. Specifically in the didactic plan, within "Knowledge", there is an organization divided between Literature and Grammar, according to the choice of the teachers of Etec Jorge Street. Let's look at the Portuguese Language and Literature Plan of the 3rd year of High School. This synthesizes the knowledge to be worked, but does not explain how they will be articulated in class. It is quite possible, for example, to work on the grammatical concepts cited from texts of the literary periods described or based on the delimited literary books. The choice of the books coincides with the suggested list for USP/Unicamp's entrance exams.

In an analysis of the textbook of English used in the 3rd year of High School and Integrated Technicians, we see subjects of an interdisciplinary nature with more clarity, since the form of organization of the Work Plans presents very succinctly the contents to be taught, and as already previously mentioned, with exclusive reference to grammatical contents. On a certain page of the book cited, there is a passage from the Los Angeles Times website about the history of the influence of American musicals in Brazilian artistic productions from 1930 to 2005. Comparing the plans of Portuguese Language and Literature with English and Education Physics, we see possibilities of integrated works, with the following themes: The influence of the culture of countries of English expression in Brazilian modernism; Speeches conditioned to specific situations in Portuguese and English; And the role of collective and individual sports in Brazilian and Portuguese society from the 19th to the 20th century.

Although Arts is a curricular component of the 1st year, it is perfectly possible to resume content in Literature, because there are affinities between these two cultural and artistic manifestations, as well as explicit references to both in the didactic material used in the School. In this way, one can also suggest themes such as: common

characteristics of Parnassianism to Modernism in Literature and Plastic Arts; and the influence of the historical context from Parnassianism to Modernism in Literature and Plastic Arts.

In another chapter of the English book there is another text entitled The African Brazilian Culture. In Portuguese Language and Literature, the Modernism in Brazil begins to be studied in the 2nd bimester. As is well known, in the first phase of this Literary School, there is a critical revision of our historical, cultural and social past, from the colonization until the week of 22. Thus the culture of the peoples of African origin is significantly cited in different writers' texts Brazilians. The book *Captains of the Sands* (Jorge Amado) is worked in the 2nd bimester, but the specific content about the 2nd phase of Modernism in Brazil, is studied in the 3rd bimester. Well, in the book of Jorge Amado, the culture of the African peoples that came to Brazil is foundational. Thus, by reversing the distribution of the contents provided in the schedule, the integrative theme *Culture of Peoples of African origin in Brazil* seems to be quite adequate and pertinent.

As we have seen, there are several approaches to the articulated work among the four curricular components of the Language area. For the progress of the research, it was then necessary to select one of them. *The Culture of Peoples of African Origin in Brazil* was the chosen one, especially due to the fact that it provided the most explicit approach to this subject, foreseen in legislation (Law 10.639 / 200 of Guidelines and Bases of National Education, 2004). However, before closing this choice, a class observation phase was performed, based on the understanding that school documents, especially the Plans, do not always reflect classroom practices.

#### **2.1.4. Presentation and Analysis of Reports of Portuguese Language Classes and Literature, English, Art and Physical Education, in 2012/2013, at Etec Jorge Street**

This stage of observation of classes occurred in the period between October and November of 2012. The days of observation were negotiated with the teachers of the different disciplines that make up the Language area. As a procedure, the following steps were followed:

- (1) scheduling with classroom teachers to be observed;
- (2) producing annotations in the form of a field diary during observations;
- (3) rewriting diary notes for presentation to observed teachers;
- (4) reading and validation of records by observed teachers;
- (5) analysis of the reports of 8 50-minute classes in the area of languages in 2012/2013.

In the reports of Portuguese Language and Literature classes, it is evident that there is a separation between the study of Portuguese Language and Literature. As the discipline plan is largely based on the textbook, this separation is understood. The students' world knowledge is present in the interactions between teacher and students and between students in classes, but in scattered moments. According to the professor, the time - only 3 classes of 50 minutes per week - hinders the quality of work. However, considering the theme chosen for the empirical phase of this work, there seems to be fertile ground for the

proposition of learning situations in which the students, together with the teacher, investigate and dialogue about what they know and about what they can or want to learn.

In English, there is a visible integration between English, Portuguese as mother tongue and the students' world knowledge. The titular teacher of the discipline articulates these the three fields. According to the Professor, the behavior of the students was atypical, because there was a researcher in the room. Fortunately, according to him, the lessons were more fruitful. The teacher, when clarifying questions of vocabulary, for example, shows concern in making students understand the meaning of words by establishing relationships as they already know. To answer any question in this sense, he chooses to analyze words with the same root along with the students to make them deduce the meaning of a new one. Similar procedure happens when clarifying doubts about grammatical contents. It establishes associations, in an inductive approach, so that the student soon implies the rule.

In Arts classes, there is also an integration between the content to be worked and the students' world knowledge. The teacher of the subject makes constant provocations so that the students participate in the construction of the class and they respond well, making it a useful moment for Teacher and students. All the content worked by the titular teacher considered several artistic manifestations.

In Physical Education, there is a great interest of the students by the class, since the bimestre was dedicated to fundamentals and practice of soccer of hall. The lesson begins with simple instructions to the students, followed by soccer practice. Therefore, the integration that exists is between the students' previous ability in this sport and the class itself. There are no direct integrations between indoor soccer and other sports, much less with other course subjects.

## **2.2. The Second Phase of the Research: Work with the Integrative Theme *Culture of the Peoples of African Origin in Brazil*, in the 3rd Year of the Technical Course of Computing integrated to the High School, as well as Its Analysis**

In the second phase of the research, it was decided to elaborate and apply a didactic sequence, with a duration of 16h / a, with the theme *Culture of the peoples of African origin in Brazil*. The general objective for the students' learning in this didactic sequence is to understand the mentioned subject in an integrated way, using knowledge related to the curricular components of Portuguese Language and Literature, English, Arts and Physical Education. The didactic sequence is also intended to favor the development of oral and written speech, gaining meaning in learning, global vision of the world, and reading strategies applicable to any area.

For the research, the objective is to highlight how the perspective of integration can bring gain in meaning in the learning and growth of the world overview, allowing the students a more critical and contextualized position in front of the knowledge. The didactic sequence is divided into 7 moments, and its general organization will be described next.

In order to organize the didactic sequence, the theoretical reference referenced is that proposed by Cope and Kalantzis, also discussed by [17]. These authors propose the work with four curricular components: situated practice (first contact with the texts available, the text and universe of the students, propitiating an appropriation between the contexts of production of a given text and the context of reception of the same text); Explicit instruction (systematic and analytical understanding through the explicit use of metalanguage in dealing with available texts); Critical framing (expansion of the interpretative process of a given text, taking into account discursive and sociocultural aspects); And transformed practice (recreating the senses in other contexts).

The work begins with a questionnaire for the students, in order to know their vision about integration of the disciplines in the area of languages and in the course itself. Then they pay a visit to the AfroBrasil Museum. From there, they analyze specific Museum materials and related materials, within an integrative perspective. In the end, they evaluate the present proposal. All student productions and questionnaires are documents evaluated and analyzed by the teacher-researcher from an interpretive point of view in order to reconstruct the students' perspective on the effects and meanings of the proposed integration.

In order to separate the Teacher from the Researcher, an alternative timetable was chosen for the regular classes, that is, the Didactic Sequence was applied to students who enrolled for the activity as an extracurricular modality. As a consequence, the number of students participating on the proposal was implemented varied significantly.

### **2.2.1. Students who Participated in the Proposal**

There were 31 students the participants throughout this stage of the research. However, there was a variation in the number of them in each of the seven predicted moments in the didactic sequence, which represents variation in the amount of documents produced by them and, consequently, in the data collected. Therefore, a division will be made between the Permanent Group (those who were in at least 4 moments of the didactic sequence) and the Oscillator (those who participated in 3 or less moments). They will be identified by letters and numbers so that there is no repetition of letters.

Permanent group: 9 students (A, E, F, I, L, N, T, U and V);

Oscillator group: 22 students (B, C, D, G, H, J, M, O, P, Q, R, S, X, Z, W, Y, 1,2,3,4,5,6).

### **2.2.2. Research Data Collection**

Next, there will be a collection of the most significant research data, based on handwritten answers by the participating students and the teacher-researcher's on-board journal.

#### ***Moment I: Prior knowledge***

In Moment I of the didactic sequence, the objectives were: to investigate the students' perception regarding curricular integration in the Technical Course of Computing integrated to High School; to investigate the students' previous knowledge on *Culture of the Peoples of African origin in Brazil*; and present and contrast the prior knowledge of the students about Culture of African Peoples in Brazil and part of the contents of the AfroBrasil Museum handout.

Therefore, the following questions were proposed: 1. How is the relation between the subjects of the Technical Course of Information Technology integrated to the High School?; 2. Do you see relationships between the English language, physical activities and people of African origin in Brazil? 3. What texts of Brazilian writers do you remember influencing African culture? Give examples. 4. In what way do you perceive the presence of African culture in your daily life? Justify.

At that moment, there were 19 students from the class. Regarding the first question, 4 students stated that they did not perceive any relation between the technical core subjects and the high school subjects (F, L, B and C); 4 of them said to have a minimum relation between them (D, P, R and T); 10 students mentioned English as having relation to those of the technical core (1, H, U, V, Q, A, E, O, N and G); 8 of them said the Mathematics discipline as having relation to those of the technical nucleus (U, O, H, M, O, E, N and 1); And, lastly, 4 students mentioned the Portuguese language as having relation to the technical core (H, U, O and S).

The answers of the second question pointed to the following scenario: 8 students stated that they perceive relations between the English language, physical activities and the people of African origin in Brazil (U, 1, G, C, B, L, F and D). 7 students said they did not understand relations between them (E, M, H, O, A, P and T). 3 defended the hypothesis that there is a relation between physical activities and African culture (R, S and Q). And one student said she understood the relationship between physical activity and English.

In the third question, 4 students said they did not remember some text of Brazilian writers influenced by African culture (T, V, R and Q). On the other hand, 15 students cited some Brazilian writers (H, C, G, 1, U, N, B, L, F, D, E, M, O, A and 5). Almost all of them quoted Aluísio Azevedo. There was also mention of Machado de Assis, Castro Alves, Monteiro Lobato and José de Alencar. In the last question, there was mention, mainly, of religion, music, sport and cooking.

#### **Moment I: data analysis**

The objectives of this part (to investigate the students' perception of curricular integration in the Technical Course of Computing integrated to the High School, to investigate the students' previous knowledge about Culture of the African peoples in Brazil, and to present and contrast the previous knowledge of the students On Culture of Peoples of African Origin in Brazil and part of the contents of the AfroBrasil Museum) were reached.

It is evident that the fundamentals of each discipline studied are not consolidated, even if they are students of the 3rd year of High School. The answers given by the students show that they can not see many relationships between the disciplines, possibly because, despite all the years of schooling, they do not have a clear idea of the essence of each one of them.

#### **Moment II: Visit to the Museum**

In Moment II, the objectives were: to know the particularities of the Culture of the Peoples of African Origin in Brazil, in the AfroBrasil Museum; And compare what most attracted attention in the Museum material delivered in class and in the experience inside the Museum.

There were 26 students in the class preparing for the visit to the Museum and 21 students made the visit. At first, there was separation into 6 groups, since the material available on the site of the AfroBrasil Museum divided the visit into six themes: the different African peoples; Work and slavery; Religiosity; parties; History and memory; And arts. Each group should write what they hoped to find in the museum in relation to its delimited theme. After the visit, they wrote a comparative report between their expectations and how was the experience live in the museum itself.

**Group 1** - Religiosity (R, U, 1 and C) - described in the following way their expectation about what they would find in the Museum:

*"We hope to find information in the museum that will help us understand and understand more about African beliefs."*

*When comparing the material delivered in class with the equivalent of living, they wrote:*

*... The religious part was very well approached and we learned that the Afro-Brazilian people had influence of the beliefs of their homeland and also of the Catholicism present in Brazil. It is a study that must be deepened, as it covers many different beliefs, there were saints and christians and also spiritual guides of the umbanda and candomblé. Certain images and texts made the environment unpleasant to some members of the group."*

**Group 2** - Arts (N, L, T, F and X) - quoted the following about their expectations regarding this theme in the museum:

*"The museum will have various forms of art, such as sculptures, paintings, videos, texts, basically everything because the museum is made of art."*

*When comparing the material delivered in class and the equivalent to live, the group states:*

*"During our visit to the AfroBrasil Museum, we realized that many works are only admired when seen personally, as there are many details that are not noticeable through prints and photos."*

*... Analyzing the material seen in class, we pay close attention to the work, a reproduction made by Father Jesuino de Mont Carmero. The original is present in the ceiling of the church of Itu. This work has many details and many colors: it gives a sense of movement and a demonstration of facial expressions."*

**Group 3** - History and Memory (Y, R, O, V and Q) - reported their expectations as follows:

*"What we will find in the AfroBrasil Museum will be historical accounts of African culture left in Brazil, which is nothing more than memories of Afro-descendants."*

*When they visited the Museum, they described their impressions on the theme:*

*"The first thing that struck us when we entered the Museum was a room that spoke of the success story even though it was black... We concluded that blacks were very mistreated and labeled as losers, and many blacks, such as Pelé, Have tried to show that this is not true, that anyone can win in life."*

**Group 4** - Parties (E, 3, D and G) - showed their expectations on the theme like this:

*"We hope to find Capoeira that is a martial art and at the same time a dance, and also about the party of Bumba*

*meu Boi that has to do with folklore and also the Carnival that had influence of the African origin."*

When they spoke about their visit to the Museum, they wrote:

*"African culture is something rich in detail and diversity. One of the main ones is the celebrations and celebrations like: bumba my ox where people wore masks that sometimes had horns and also hats in formats of churches or in cone format. There was also the presence of capoeira that besides being a martial art, was also a dance."*

**Group 5** - The different African peoples (J and A) - reported in this way their expectations:

*"We hope to find tools, everyday traits, religion, customs of different African tribes that were marked by the slave trade carried out by the Europeans."*

Unfortunately, they did not show up at the Museum.

**Group 6** - Work and Slavery (2, I and S) - expected the following from the Museum:

*"Inside the Museum, amid the exhibits, we will find tools and tools related to slave labor, such as plows, shovels and many other objects. We will also find pictures depicting what work was like in those days, and texts containing certain information about the tasks performed and the daily life of the slaves."*

Like the previous group, this one also did not go to the Museum.

#### **Moment II: data analysis**

The first objective of this part (to know the particularities of the Culture of the Peoples of African Origin in Brazil, in the AfroBrasil Museum) was reached. On the other hand, the second one (comparing what most attracted attention in the museum material delivered in class and the referent inside the Museum) was partially achieved, since 2 groups did not attend the Museum.

The students' reports evidence (23) principles on the ability of the arts to show us an aesthetic dimension of existence. They were able to develop their world view aesthetically.

In Group 1, we have evidence of a conflict of values, possibly associated to aspects of the religiosity of the students that are in opposition to those observed in the exhibition. In relation to Group 2, the value of direct experience, as opposed to indirect experience, in the enjoyment of works of art stands out. Group 3 delineates the echo of speeches about successful personalities. It is no wonder that the personality quoted is almost unanimous, Pelé. In the museum, there are other less famous and more contentious, therefore less unanimous, that were not mentioned. In a way, it can be said that the experience lived in the museum, at most, served to confirm something that the students already believed, and that the teaching little changed: the blacks, as a group, were mistreated, but like all, the Success depends much more on talents or individual values. And in Group 4, there is a positive assessment related especially to the festive aspect linked to African culture.

The following excerpts from the groups that attended the Museum are examples of these conclusions:

**Group 1** - *"It is a study that must be deepened, because it covers many different beliefs, there were saints and Christians and also spiritual guides of umbanda and candomblé. Certain images and texts made the environment unpleasant to some members of the group."*

**Group 2** - *"During our visit to the AfroBrasil Museum, we realized that many works are only admired when seen personally, because there are many details that are not perceptible through prints and photos."*

**Group 3** - *"We conclude that the blacks were very mistreated and branded as losers, and many blacks, like Pelé, tried to show that this is not true, that anyone can win in life."*

**Group 4** - *"African culture is rich in detail and diversity. One of the main ones is the celebrations and celebrations."*

#### **Moment III: Specific analysis of the material of the AfroBrasil Museum**

In Moment III, the objectives were: to describe orally how the experience at the AfroBrasil Museum was; Know the origins of people of African origin in Brazil; To relate the culture of the peoples of African origin who came to Brazil with their knowledge of the world and situations already lived; And expand knowledge about slavery and abolition.

According to the teacher-researcher's logbook, one can see in the pupils' demonstrations, on the one hand, the slowing down of the meaning of slavery, and on the other an attempt to justify it with a high degree of determinism. Even when they refer to school knowledge acquired mainly in History classes, they highlight the information learned, not necessarily its meaning. The main comments of the students about the visit to the Museum were as follows:

*"The students reported that it would take many visits to the Museum to understand the amount of information cited, as they are many details and the visit lasted only 1h30."*

*Regarding the analysis of the material, they mentioned that the some slave ships' routes presented on the map are new information for them. In addition, masks in African culture have a much deeper meaning than the situations in which students used it. Many cited carnival masks and cartoons and their biggest purpose was simply the ornament."*

*With regard to slavery, one of the students argued that at least the slaves had a place to live and food. Another argued that slavery was a historical necessity for humanity to learn from it."*

*Almost all of them related the content of the lesson to what they studied about Slavery in History and concluded at this time that they were completing their knowledge about the subject."*

Among the 12 proposals for questions on the museum's material, the following will be highlighted the answers to 3 of them, made by the 17 students participating in Moment III, as they involve all the mentioned objectives, except for the first one already described in the logbook:

1) Where did metallurgy come from? Have you already known that?

2) In your opinion, is there still some kind of exploitation with Brazilians of African origin today? Explain it.

In the first question, all the students answered the answer regarding the origin of metallurgy. 11 of them (I, 6, U, J, E, F, T, W, A, Q and V) stated that they had no prior knowledge of their occurrence. Already, 6 students (2, N, L, X, Z and Y) described that they already knew its origin. Among them, 2 cited the classes of History to justify when they learned this.

In the second question, 5 students (I, W, A, 2 and L) argued that there is no longer any exploitation with Brazilians of African origin today. For them, the existence of compensatory policies reveals this, but Student 2 says that he "finds the opposite," because for him, compensatory policies reinforce the negative difference for blacks:

*"I think the opposite, our government tries to fix the prejudice that comes from slavery with quotas, saying between the lines that black is less capable than other races."*

#### **Analysis of Moment III data**

The objectives of Moment III (to describe orally how the experience in the AfroBrasil Museum was, to learn about the origins of African peoples in Brazil, to relate the culture of the people of African origin who came to Brazil with their knowledge of the world and situations already lived And to increase knowledge about slavery and abolition) were achieved.

In Moment III of the didactic sequence, the students related what they learned to their knowledge of the world, the History discipline and the multiplicity of interactive content of the AfroBrasil Museum. In doing so, the students manifested contradictions, values and opinions, sometimes conflicting, sometimes grounded. It is surprising here that the knowledge acquired in the school experience, especially with regard to literature studies, appears little in the opinions expressed and in the interactions that occurred during the activity.

#### **Moment IV: Religiosity, Festivals and Relations Brazil / Angola**

In Moment IV, the objectives were: to know the origin of candomblé and to compare with possible previous knowledge on the subject; to know the particularities of a saint-family and the orixás; to understand how the culture of peoples of African origin manifests itself in Goiás and Maranhão; and to understand the cultural and economic relationship between Brazil and Angola today.

There were 9 students (U, V, N, L, X, T, F, E and A) participants in this part of the research. Among the 15 questions proposed in the lesson, the answers of 4 questions were selected for comparison, since the proposed objectives converge:

1) Did you know the candomblé? What new information did this text bring you?

2) Which Orixá drew your attention? Because?

3) Did you know the history of the ox's car, staged in Maranhão? Does it remind you of another story you know?

4) The fact that Angolans buy this amount of clothes in São Paulo can have some impact on the culture of São Paulo? Justify.

#### **Question 1**

In answering the first question, 3 students (N, L and T) said they vaguely know about Candomblé and added:

*"... the text has brought me a lot of new information, such as how saint-families are formed. (N)"*

*"... brought the information that there is a family and to stay there has to be an initiation."*

*"... everything presented in the text was new. (T)"*

*The other six students (E, F, X, V, U and A) wrote that they already knew candomblé. Each of them pointed out a new aspect that the text brought them:*

*"... the pantheon was composed of orixás, inquices and voduns, deities of the Yoruba, banto and heje, respectively. (AND)"*

*"... this information is new to me. Each place has a specific name. (F)"*

*"... the text brings me the difference between rites in different places in Brazil. (X)"*

*"... there were several types, depending on the region. (V)"*

*"... The difference between African religious beliefs in the regions of Brazil. (U)"*

*"... I did not know about initiation and about the different divinities of candomblé. (A)"*

#### **Question 2**

Regarding the second question, three students cited Xangô, for different reasons. The second to be quoted implies that it is influenced by comics or RPG (role-playing game), given the mention of its weapon and its power:

*"... for being an orixá who lived on earth, and also for his symbols."*

*"... because I liked the description of his ax and that he was" the king. (N)"*

*"... for it has some characteristics of Zeus from Greek mythology. (E)"*

I wish it was chosen by two students, for a similar reason. The second to be quoted quotes relations between different religions, showing a bit of metaphysics with regard to our relationship with the unknown:

*"... for he is believed to be the creator of humans. (T)"*

*"... because it is as if he were God for Christianity. It is interesting to realize that even among a variety of gods with specific functions, there was also one that became known as the largest. (U)"*

Oxumaré was the preference of two other students, for different reasons:

*"... because of its form and color, and its history, how to heal the supreme being and then he does not want to separate from Oxumare."*

*"... for he did not imagine that a serpent could also be an orisha. (L)"*

The last two students chose Ossaim and Landam:

*"Ossaim, for I found it interesting to be remembered as the trunk of a tree, to make medicines..."*

*"Landam - I found the idea of a fearless woman as a warrior interesting."*

#### **Question 3**

On the third question, three students stated that they knew the history of the ox's car, staged in Maranhão, but said they did not remember a similar one (X, N and U). The other six students reported that not only did they not know the story mentioned, but also did not remember a similar one (E, T, A, L, V and F). Even when the question is at the level of information, students manifest their interpretations by filling in the answers with their values and opinions rather than with specific knowledge. A question arises here: can opinions and values also be considered as knowledge?

#### **Question 4**

In the fourth question, all the students defended in a similar way that the Angolan women buy the amount of clothing mentioned in the video because it has an impact on the culture of São Paulo, as this generates more jobs, changing the dynamics of production of clothes; And changes the Portuguese language used in communication between Angolans and Brazilians.

## Journal of the Researcher / Professor on Part IV

"On this day, classes took place in the projection room of Etec. It has the round shape and holds up to 50 people. Unfortunately, only 7 students attended. The room contains a computer and a projector, as well as air conditioners. Thus, it was possible to project the lesson materials on the blackboard. Students usually enjoy going to this room because it is cozier than the traditional one.

Regarding Iemanjá, many students said they knew about having seen in miniseries and TV Globo novels. Some students expressed having families of parents separated, but they said to live in harmony. One of the students mentioned meeting a certain student of the school that is part of a family-of-santo.

With respect to the orixás, an interesting fact was that there was not a preference for a specific one. Each Orihuela caught the attention of different students.

A student, when analyzing the text *FESTAS*, said that Brazil is a country of lazy and the parties are its greatest proof. Another student replied that this was nothing more than a stereotype of the foreigner about Brazil. As we discussed the ox's self, the students remembered a previous year's Philosophy work in which they studied about cultural manifestations of the Brazilian regions."

**Analysis of data from Moment IV**

The objectives of this part were: to know the origin of candomblé and to compare with possible previous knowledge on the subject; to know the particularities of a saint-family and the orixás; to understand how the culture of peoples of African origin manifests itself in Goiás and Maranhão; and to understand the cultural and economic relationship between Brazil and Angola today. All goals have been achieved.

Moment IV highlights how the students' interpretive schemes, even though they are all young people from São Paulo, are constructed in a unique way [17]. According to their experiences and knowledge, students make connections with mythology and Christianity; Show that television strongly marks what they know or do not know; And manifest their positions, their prejudices and their theories.

**Moment V: History, Memory and Arts**

At this moment, the objectives were: to know and recognize Brazilian personalities of African origin; to relate the Baroque period with the productions of Aleijadinho and Padre Jesuino de Monte Carmelo; to interpret painting of Estevão Roberto Silva, Rubem Valentim and Heitor dos Prazeres; Interpreting sculpture by Agnaldo Manoel dos Santos; and to create an emblem using symbology of Afro-Brazilian art in order to use it to represent the collective sports teams of the class.

**Analysis of Moment V: History, Memory and Arts**

Initially, 20 students participated in this part of the research. However, since there was a moment of artistic production of an emblem, symbolizing the collective sports teams of the class, the professor-researcher suggested that this activity be elaborated by them outside the class time and delivered along with other activities. To their surprise, even with great insistence, only two students returned their respective materials. Therefore, the data in this part of the research is unfeasible.

**Momento VI: Jorge Amado, Ogum and Capoeira**

At this moment, the objectives were: to understand the representation of Ogun in its essence and the paper of him

in chapter of the book *Captains of the sand* (Jorge Amado); Understand foreign point of view about Capoeira, through preface of a book in English. Three questions were addressed in this section:

Material: Chapter "Aventura de Ogum", from the book *Captains of the Sands* (Jorge Amado) and of the "A visit to the Afro-Brazilian Museum"

1) Read the references quoted above and answer: What relationships can you establish between the role of Ogum in this chapter of the *Captains of the Sand* and what it represents in its essence?

Material: Preface, by Robert F. Thompson, from the book *Ring of Liberation* (J.Lowell Lewis)

2) What do you know about "Capoeira"?

3) What new information have you cited in this preface? Justify.

**Analysis of Moment VI: Jorge Amado, Ogum and Capoeira**

Only 5 students (V, E, 3, I and D) participated in this activity. The first two questions were worked out by the teacher-researcher and the last one would be answered in the regular classes of the English curricular component, with the Class Teacher. According to the same, the students mentioned above, as well as the others present in the class refused to answer the question, since there would be no evaluative mention that influenced their school average in the curricular component. This student posture demonstrates the influence of the exchange system (activity by note) within the school environment. The students show that they are moved, for the most part, by something that counts: the note. And they do not necessarily seek learning by desire for knowledge, fruition, or personal growth. It goes without saying that they do not study to learn but to take notes, and this was something they learned in the school itself, quite possibly because of the lack of meaning of many of the school practices.

In relation to the use of the chapter "Adventure of Ogum", the students were very enthusiastic, since they had already read the book (part of the course plan of Portuguese Language and Literature of the 3rd year) and both the language and the plot of it did interest in reading.

The following is an excerpt from the answers to the first two questions. In student V, the student relates his image about the paternal figure to Ogum and the character Pedro Bala, of *Captains of Sand*. That is, knowledge of the world, History and Literature. Already, student 3 makes a critical analysis of social inequality:

**Question 1**

"That he is like a father, who watches over all. In the same way that Pedro Bala was a "father" to the *Captains of the Sand*. When you talk about Ogum, the civilizer, you think of a civilization, which does not cease to have a social part. What Pedro Bala did in the chapter was nothing more than social..." (V)

"The essence quoted comes from the spiritual courage of Pedro Bala according to the will to be strong and warrior. Demonstrating strength and intelligence." (E)

"An image of Ogum represents a God for Don'Aninha, the God of the Poor, the fact that he is in jail is as if it were not enough to kill the hungry poor they hold the symbol of that God even let them pray for being God, in the book. As he is the civilizing God in the Umbandist religion he tries to civilize the poor in history." (3)

*"He is a figure who represents, in their faith, a god who experiences sensations of strength and security." (I)*

*"As a civilizing god, in the book he cares for the poor, as he is the god of war, he sends a heavy rain when he is arrested." (D)*

Question 2

*"It was a dance / fight that was used by the blacks as a means of escape from being a slave. They dance to the sound of the berimbau, a typical instrument of this dance." (V)*

*"That was brought to Brazil by the African slaves and is part of African culture being a dance and fight at the same time." (E)*

*"Only a cultural dance of Africans" (3)*

*"It is a kind of struggle, a dance created by slaves in the time of slavery, to escape the quilombos. Today is something cultural, a martial art that shows our original cultures." (I)*

*"Which represents a cultural dance" (D)*

#### **Moment VII: Final Work**

At that moment, the objective is to produce a text-argumentative essay that presents the culture of the peoples of African origin in Brazil in the daily life of the students. The orientation was as follows: based on all classes on the subject studied, write a text-essay-argumentative with the following theme: "Afro-Brazilian culture in my daily life". The text should be formal and personal. The minimum number of words is 300 and maximum of 400. You must put title.

The type of text chosen is the most studied in textual production in the 3rd year, according to the Portuguese Language and Literature Plan. The students have a special interest in him, since they are about to provide the Enem and other vestibulars that usually propose such type of text.

#### **Analysis of Moment VII: Final Work**

In general terms, the objective of Moment VII was reached, because the students structured their essay-argumentative texts well. However, little of what was done in the classes was expressed explicitly in their texts. There were 15 students attending this final moment. Most of them cite aspects of cooking (mainly feijoada), sport (capoeira) and religion to develop their ideas. Even the didactic sequence worked with so many other references, they choose what they already knew. One of the hypotheses for this result is that, unlike a specific discipline in the school curriculum, in which the student learns and is charged through evaluations that focus on specific contents, the present research did not "oblige" them to use the knowledge acquired during the lessons. To have as basis of production of their texts. This freedom of choice is foreign to them and the natural way is to remain in the comfort zone of the already known. What is also evident in almost every passage is that there is a separation, for the students, between the black culture and theirs. Several references to "our culture" as opposed to "Afrodescendant culture" appear in their texts, with frequent use of verbs such as "introduce" and "bring" associated with how the people of African origin would have added, in pupils' It would already be the Brazilian culture, in an image of puzzle, with the cultural formation constituted of parts or pieces of several cultures embedded to each other, but with their own identities and characteristics preserved. It is true that there are also

pupils who construct a somewhat distinct, more amalgamated image as to how these influences integrate and transform our own personality and identity. Some students emphasize black culture as entertainment, which reiterates a certain erasure of other aspects studied during the didactic sequence related to our cultural formation. Below will be transcribed excerpts of the written productions of all of them:

*"... On a daily basis, I often come across Afro-Brazilian culture. On the weekends, when I go to the club, I see a capoeira roda with people (whether or not afro-descendant) singing and dancing.*

*Another manifestation that is present in my daily life is samba, a style of music much heard by Brazilians.*

*The religions of these peoples are also common, because here in each neighborhood I come across centers of Umbanda, Candomblé, Batuque, Xambá and etc. When I travel to the beach, specifically Mongaguá, I prestige the statue of Iemanjá in front of the sea.*

*The feijoada, dish originated from the Africans, became typical Brazilian food. The acarajé also, and only arose because of the slaves, and today is one of the most famous dishes of Bahia..." (R)*

*"... Afro-descendant influences in our culture, undoubtedly, are very important and remarkable for our daily lives. They enrich our personality and make us a different people from the others, to embrace and adapt to different customs. Without such influences, our culture and characteristics would be more "poor" and limited..." (P)*

*"... Brazil has acquired enormous cultural influences from Africa, thus forming Afro-Brazilian culture.*

*These aspects are noted in music and religion as the umbanda that has a large number of followers, in addition to literature and folklore...*

*... Another case of afro-Brazilian culture in everyday life is capoeira, which is available to anyone through groups spread all over Brazil..." (B)*

*"... For the area of religion, umbanda was introduced in our country, where there are several gods or orixás who were responsible for various things of nature and human, such as war and work.*

*Already in the cuisine, the Africans brought several novelties to the Brazilian territory, as the world-wide known feijoada and the tapioca, besides the delicious sweet, quindim. In the area of entertainment, they brought capoeira, a game that involved martial arts, which was seen as dancing by its masters, with rhythmic movements and without the intention of hurting the opponent..." (A)*

*"... Afro-Brazilian culture, based on the customs left by black Africans, is present in the daily lives of most Brazilians. Who ever ate feijoada, fought (or enjoyed) the capoeira? Who has never heard of Iemanjá? These and many other things were left to us by a people who suffered so much in our lands. They presented us with their typical foods, their musical rhythms, their artifacts and their beliefs. In addition, his story served as inspiration for the creation of literary works in prose and poetry, as for Castro Alves, "the poet of the slaves", and for the creation of characters in Brazilian television.*

*This culture, which is so present and influential in our own culture, although not much explored, is implicit in many of the cultural aspects present in our daily life, such*

as the vestibular through art, history and literature. Currently, there is an exhibition at the MASP (Museum of Art of São Paulo) about African culture, the exhibition is called "From the heart of Africa" and explores artistic and religious aspects of this people that are easily identified in our culture..." (U)

"... It is interesting to know that this culture has been present since the 1500s, when the Portuguese and other European peoples arrived on the African continent and brought slaves here and with that they brought their customs. If it were not for the culture that was passed on to the Brazilian, we would not be as we are today, we would not have many customs, many foods, dances... so we should not leave it there, forget it, so there are museums..." (F)

"... A culture of extreme exclusivity, in all aspects, be they musical, culinary or religious, that is, without question, one of the most diversified cultures... All this while delighting in delicacies and one of the most succulent dishes That I have tasted: the feijoada.

This was created in the national territory, by the slaves coming from Africa, a dish that even has a weekly calendar: Wednesdays and Saturdays are special for the preparation of this meal. Something that has already become of our culture..." (I)

"... But despite the greater influence of Afro-Brazilian culture, in my daily life, as for cooking, I've had other experiences outside of this area, such as capoeira classes...

Another contact I remember about the Afro-Brazilian culture is to see, during the New Year, women dressed in white offering flowers of the same color to God Iemanjá, throwing them into the sea.

Although I do not know much about the religion of Candomblé itself, I have already read and seen in movies quite a few things about it, especially about the mythology behind its gods, such as Xango, Ogum and etc..." (N)

"... Now considering factors closer to the everyday we have the cooking. Mostly in northeastern Brazil, but present in everything. There are several foods that are of African origin but very consumed like tapioca, acarajé, feijoada, quindim, cocada etc. Besides cooking there is the game of capoeira, which was introduced in Brazil as a tactic of combat practiced by slaves, but which became a dance by restriction of its owners..." (T)

"... When there was the diffusion of African culture in Brazilian culture, which was already an enormous mixture of other cultures, it became accustomed and identified well. From this mixture was born capoeira, a dance / fight played by the slaves. Then came the feijoada, which was made with the remains of the pigs thrown to the slaves. His religion also spread here..." (V)

"... In our daily life we can mention several examples of this culture, such as feijoada, a typical food of the Afro-Brazilian culture that originated in the slave quarters, the poor parts of the pig were given to the slaves where they mixed it with flour and beans, We can also speak of religion where it is mixed with Catholicism, as in Umbanda or Candomblé, where there is a belief in Jesus Christ that is called "Oxalá". The music was also heavily influenced, like the samba that is a great symbol of nationally known musical style internationally. Capoeira is a martial dance characterized by agile and complex strokes, using kicks, knees, knees, elbows and acrobatics

in ground or air, having the primary use of the berimbau and drums instruments also descendants Afro-Brazilians..." (H)

"... A movement with an African-American and popular origin in Brazil and in the world is the Rastafari movement, where its followers seek to emphasize the values and importance of culture and African people, reviving the pride of its origins. Its characteristics and symbology include the colors of the old Ethiopian flag (green, red and yellow) as a flag, belief in a being liberated from the blacks (Jah) and the followers more faithful to the use of the dreads (style of long hair with thick curls)..." (J)

"... The contribution of African culture to the construction of the Brazilian personality is undeniable. Several aspects have been added and added to the new way of life, for example in cooking through new ingredients, in music, besides samba, several other rhythms and various instruments that we know are of African origin..."

"... Recognizing or not, our daily life is full and full of afrodescendant culture: in music, in cooking, in capoeira, but above all it forms part of the Brazilian culture itself, the 'Brazilian way' of being, of Compose, to use creativity, to practice sports..." (4)

"... African culture left many marks in Brazilian culture, such as: capoeira (which was created at the time of slavery), candomblé (mainly in Bahia), cuisine (which received pleasures and modifications originated in Africa), The vocabulary (such as the word butt)..." (5)

### 3. Results and Discussion

In the first phase of the research, it was concluded that a Curriculum made by Teachers with ample teaching experience reduces the distance between him and the pedagogical work in the classroom. The links of integration are perceptible as long as there is a look beyond the discipline of each author.

Teaching Plans are more faithful to the textbook than to the proposed Curriculum, since the Teacher seeks to gain time in his work, since there is no weekly teaching schedule and the contracting regime in the studied school is not per day. Consequently, there is little dialogue between one discipline and another, even between disciplines in the same area. Teaching what is in the book becomes more economical, but less significant. There is a terrible and terrible reversal here, whereby working conditions make it difficult for them to exercise their profession rather than favor it and provide opportunities for quality improvement.

In the 2nd phase of the research, the general objective of the didactic sequence *Culture of the Peoples of African Origin in Brazil*, applied in the 3rd year of the technical course of integrated computer science at the Etec Jorge Street, was to understand the subject in an integrated way, Using knowledge related to the curricular components of Portuguese Language and Literature, English, Arts and Physical Education.

After analyzing the collected data, we conclude that the above objective was partially achieved. The knowledge of Portuguese Language and Literature and Art were well

explored during the application of the didactic sequence, since the selected material favored the two curricular components, since the teacher-researcher has as initial formation the degree in Letters and the allusions to the Art are constant.

However, the knowledge related to the Physical Education curricular component was practically not used for the understanding of the theme. In addition, the English curriculum component was timidly integrated into the learning process of the topic.

On the other hand, the knowledge of the History curriculum component was frequently mentioned, although this discipline was not included directly in the didactic sequence.

It is evident from the students' voice that in their school life, in general terms, there was no concern on the part of teachers of the various disciplines in integrating students' knowledge. However, the second phase of the research made it clear that the work of curricular integration can not be achieved by the work of only one teacher. It must be a joint effort. Therefore, a change of culture in the school environment is necessary so that whatever intention to integrate works. Initially, the teacher needs to see what he does in an integrated way. Only then will you be able to teach by integrating.

#### 4. Conclusion

The present study leads us to the conclusion that curricular integration can begin with the teacher's posture in the classroom. Beyond the interdisciplinary and transdisciplinary approach, the Professor can start from the content to be taught and himself establish the points of contact with other disciplines. Initially, it is necessary to identify the fragmentations within its discipline, and then to seek forms of integration. After this exercise, a study in the work plans of the disciplines of your area will allow the vision of what is possible to integrate between them. However, without doubt, the teacher must adopt the posture of a great reader, who studies, who wants to listen to his students and at the same time show them that there is always something more hidden in the lines of everything we learn or read; A restless posture, that wants to problematize, and at the same time unveil mysteries for themselves and the students; A posture that puts the subject in a movement that allows, at the same time, expansion and deepening, of those who want to find riches, hidden meanings, even in obvious things.

If this attitude of the teacher in the classroom becomes part of the culture of all the teachers of an institution, it is assumed that the curricular integration happens faster than we imagine. However, this is a research that stands as a suggestion for another scholarly work.

In addition to the above conclusions, some considerations are the result of research, but not directly. The research of teacher-research collaborates for professionalization in the teaching career, because through the academic and scientific rigor will be published works that would fatally remain anonymous, harming the respect for this essential profession in the development process of any society. Unlike the practice report, increasingly common in Congresses and Symposia in the field of School Education,

teacher research seeks not only to show what works, but also to investigate everyday problems with sufficient detail so that it can be on the side of work Scientists of any order in possible publications. The increase of this type of research will facilitate the discussion and delimitation of proper nomenclatures for the various formats that it may have.

In the specific case of the area of Literature, from the analysis of the present research, it is assumed that Literature has the potential to be a great center of curricular integration. Regardless of the language used to work this discipline, Literature can be seen as the cultural synthesis itself of diverse human experiences. Therefore, topics and content that act as articulators, or hooks, are likely to be found in it to establish relationships with various disciplines present in the school curriculum, especially in the area of Languages. And, depending on the teachers, it is perfectly possible to expand to the areas of Natural Sciences and Mathematics.

Literature is one of the initial ways to unite the Teachers of Letters with qualifications in different languages. In addition to grammatical questions, presentation of various textual genres and the possibility of producing them by the students, a literary text can be worked in several languages, eliminating the first barrier to meet a certain author of expression literature in a non native language of the student. This broadens the possibilities of a curriculum for Basic Education as well as the profile of the Professor of Languages and Literature. Thinking further that we are in a globalized world, this more flexible graduation in Languages and Literature for Elementary, Secondary and High Schools is perfectly justifiable. Of course this will require a much more solid academic background in the single, double or multiple degree chosen from the course of Letters. However, a quality project requires heavy investment.

The identity of the Professor in the area of Literature is an issue that raises several debates. The dual degree in Portuguese / English is the most common training for such a teacher, in Brazil. However, it is possible to have it in other languages. Unlike a Teacher of Mathematics or Biology who have a clear identity, the Teacher of the area of Literature who proposes to be of more than one Language and Literature, because they are different disciplines, suffers the distrust of not being competent in any discipline. The crisis worsens in institutions that divide Portuguese Language, Grammar, Text Production and Literature, with a Teacher for each of the four disciplines.

Particularly, I like to introduce myself as Teacher of Languages and Literature, because even teaching English, Portuguese and Literature, in various contexts, I naturally work with contexts of other languages when approaching universal Literature. Therefore, I think it would be more appropriate to say that the Professor of the area of Letters in Elementary, Secondary and High Schools, independent of the habilitation, should be called *Teacher of Words*. This is justified, because the great instrument of work of this Teacher is the word, and he is responsible for teaching students to use the word well. This would drastically change the organization of the subjects Portuguese Language and Literature, English, Spanish and the other foreign languages offered in Education of Brazil. A course would tend to walk according to the greatest preditions of

the graduation of the Teachers of Letters, with respect to the language that would be used to work with certain literary works. However, it would have as obligation to obtain a broader view of Languages and Literature, besides having as essential requirement the degree in Portuguese, for being the mother tongue in Brazil. Consequently, we would go beyond this vision to its classes, providing the students with a more global formation than we have today. It is evident that the Professor graduated in Literature carries instruments for an integrated pedagogical work, becoming an inspiration for the other sister disciplines, before a pretentious general integration of the curriculum.

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