

# CRITICAL PEDAGOGY: A CREATIVE ARTISTIC REPRESENTATION ABOUT PAULO FREIRE'S WORK

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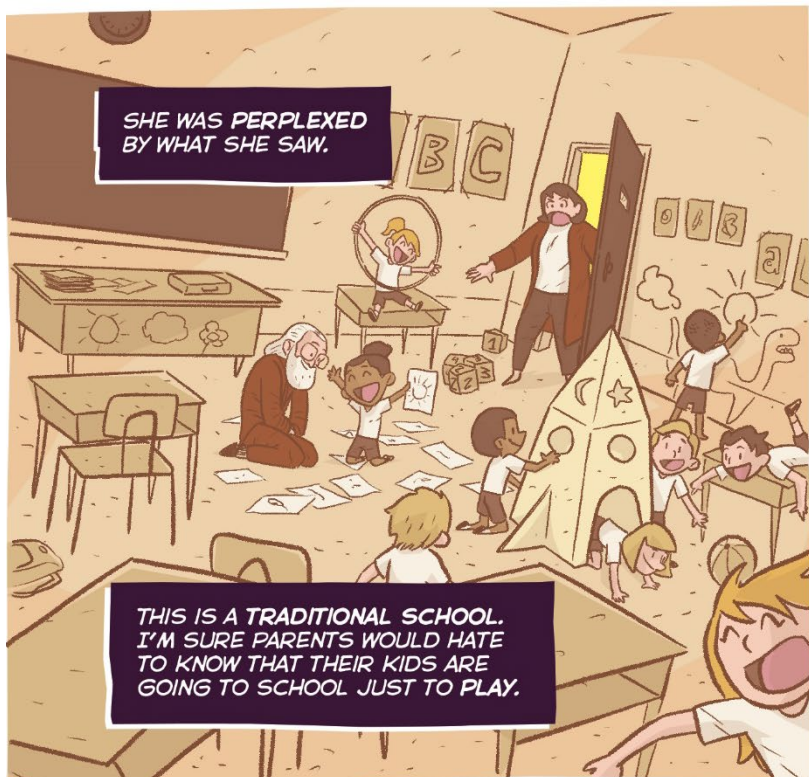
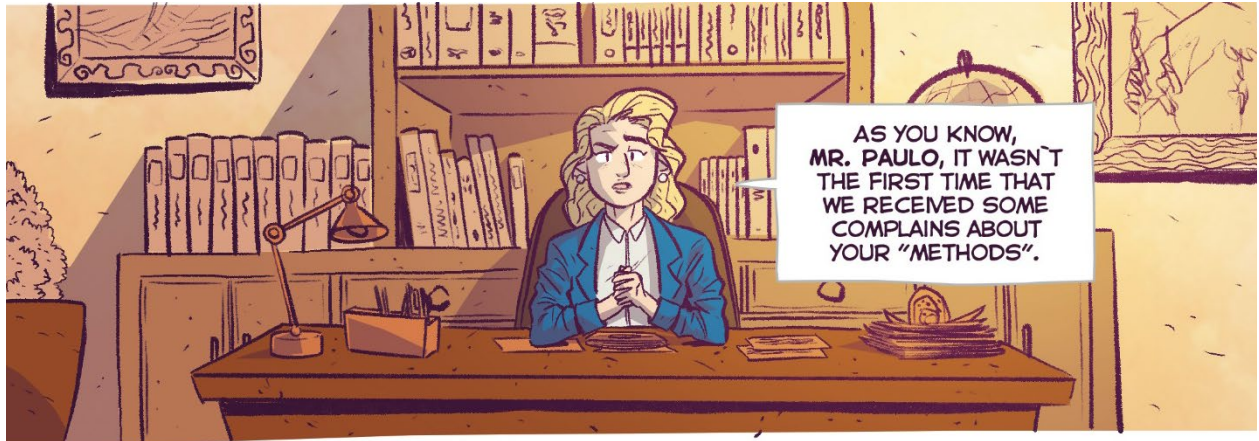
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## **Abstract**

*This paper, entitled “Critical Pedagogy: A Creative Artistic Representation of Paulo Freire’s Work”, aims to discuss Freire’s work in a disrupting way. To do so, from a theoretical point of view, it drew on Giroux (1989), with the regard on critical pedagogy, based on Freire’s work. Finally, it is believed that this creative artistic representation shows the importance on Freire’s way of teaching and, after all, his contributions to a non-traditional teaching.*

*Keywords:* Critical Pedagogy, Freire’s work, Comics.





### **Critical Pedagogy: A Creative Artistic Representation of Paulo Freire's Work**

Paulo Reglus Neves Freire was one of the most notable names in the world of pedagogy and one of the main influencers of the movement called critical pedagogy (Giroux, 1989). Critical pedagogy proposes the role of the teacher not only as a mere transmitter of knowledge, but mainly, as an awareness-raising agent, helping the student in understanding the social context in which he is inserted, and how such context influences freedom for an individual - or in the absence of it.

Despite his notorious theoretical relevance, as it was a line of thought strongly influenced by Marxist theory, Freire had a tiny space for the application of his theories. In 1964, less than a year after the experiment - also widely referred to as a revolution - of Angicos, in which the educator and his team taught more than 300 adults to read and write in 40 hours, the military dictatorship was established in Brazil, and Freire was one of the first prisoners and exiles in the regime. The conception of the Angicos experiment as a revolution was due to the fact that, in the context of its execution, voting was a right of only the literate - a fact that would only be changed at the end of the dictatorship in 1985, revealing the paradoxical captivity of the prevailing inequality at the time, because by denying the right to education, the voices that most needed to be heard were silenced.

Despite having well-achieved ideals, critical education does not have a set of defined methodologies, since one of its precepts is precisely the understanding - and consequently, the adaptation - to the context in which it is applied. In the comic presented here, we seek to disentangle Freire's ideas from the classical representations linked to the bucolic environment, choosing to imagine a group of children between 8 and 10 years of age in a traditional school. Freire, as a theoretician, made a point of constantly pointing out the need to combat the oppressor; however, without ever assuming his role - it is fair that we as artists use our class as justification to represent a much more utopian representation of its application, to educate today's children without ever depriving them of their own childhood. This is the way in which we hope not only to avoid the formation of new oppressed people, but above all, of new oppressors in the coming day.

## **References**

Giroux, H. (1989). *Critical Pedagogy: The State, and Cultural Struggle*. New York: State University of New York Press.

## **Biographies**

Djeison Hoerlle is a Brazilian writer, director, and designer. Since he was 12 years old, he has been telling everyone that he will become a great writer. On the other hand, he only started to tell his own stories during the pandemic, as a way of dealing with his fears and insecurities by means of the webcomic "Perda." Since then, he has written the comics "Jardim das Ideias", "Palhas e Penas – As Crônicas de Tomás e Fel" and "O Colecionador", in addition to several poems and short stories. Moreover, he acts as a film, literature, and comic critic on his Medium page.

Eduardo Ribas started drawing comics in 2017 by publishing "O Jogo mais Difícil do Mundo." Always working independently, he made an average of two comics per year, such as the sword and magic trilogy "Três Reis", the comic book "Desconexo" that simulates a bank robbery with hints of surrealism and the daily life comic "Até depois, amor." In 2020, the comic book "D.I.V.A.S Brasileiras", awarded with the public notice Funarte Descentrarte and written by Guilherme Smees, was a finalist in the main Brazilian comics awards. Similarly, the comic book "Uma Nuvem no Seu Oliveira", written by Phellip Willian, was successfully financed by Catarse and HQMix finalist of the following year.