

## EXPERIENCE REPORT

### EXPERIMENTAL PROJECT REPORT “LAMBE-LEAMBE” THEATER, FOCUSED ON SCENOGRAPHIC LANGUAGE- A PROPOSAL FOR MINIATURE THEATER

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**Abstract:** This research highlights the report of the experimental project “Teatro Lambe-Lambe”, with a focus on the scenographic language: a proposal for the miniature theater that starts from the production of knowledge in a rural school, where in light of the research an approach is brought in in the form of a report of experience, based on theatrical experiences in everyday school life at a school on the BR-174 road, in the city of Manaus/Amazonas/Brazil. The report of the experimental project of “Teatro Lambe-Lambe”, focusing on the scenographic language: a proposal for the miniature theater was developed in a rural school, with adolescents between 12 and 17 years old, in the discipline of Arts, was a study that has been followed by an exhibition. The function in these schools works as organizers of social and, especially, cultural life in these communities. Therefore, it is worth questioning the school's potential as a driver of actions for cultural and scientific development.

**Key words:** Education; Theater; Lambe-Lambe

#### INTRODUCTION

It is of utmost importance to investigate the influence of theater art in the school environment because the recurring teaching and learning process in the classroom can go beyond the natural methodology embedded in the school's daily activities. The use of appropriate methods was employed so that Lambe theater as a process resonated with the community.

To this end, it was necessary to conduct theoretical and practical studies of the indicated format, analyze the current documents for basic education, and understand the incidences in the exchange of learning as a teacher-researcher-artist. Teaching art in school, in the rural area, is the only accessible public place that can provide students with the opportunity to see the woes of society and propose, through art, a perspective that sensitizes the audience.

The teaching of Lambe-Lambe Theater language in school aimed to prepare students for the production of knowledge and understanding of themselves and others. The language of art proposes theoretical and practical studies on Lambe-Lambe Theater with researchers in the field, as well as the use of articles published by renowned magazines such as Móin-Moin, which

addresses research on dramaturgy, as well as creative scenarios in animated theater. We can also rely on studies on Cia Andante, Lambe-Lambe, Magazine of the project ESPIA SÓ – formation and assemble of the Lambe theater which significantly contributed to building reflections on stage setup in the process.

I emphasize that art-theater activities in formal spaces in the city of Manaus lead us to deep reflection on teaching and learning and the school's negligence in denying students the right to develop their aptitudes and skills. By providing science-art, human development is promoted, and concepts and worldviews are expanded.

To confront this, I bring the Common Curricular National Base (“BNCC”) to highlight pertinent observations regarding the encouragement of theatrical practice in the school environment. Finally, to reach students in their learning process, I observe that the school needs to reorganize pedagogically and methodologically to meet the determinations set forth in the documents that govern basic education. The path of theater research intersects with various contents and enhances investigation, interrelating researchers, teachers, and students for a common good: education.

## **OBJECTIVE**

Understanding, giving visibility to the theatrical language, and popularizing Lambe-Lambe Theater as a motivation for the formation of cultural agents in rural communities. In these localities, the school is the only physical and intellectual space for culture, learning, and the creation and circulation of artistic processes of the local population.

With the perspective of investigating the influence of the art-theater language and the learning indicators of middle school students (“Ensino Fundamental II”) in the aforementioned school, it was proposed to contribute to education equality, with indicators that promote art within this community. According to Perez, “It is the role of the school to create an environment where everyone learns with meaning and participate actively in society” (2020, p.20).

All individuals are incomparable and have different learning styles, and this perception in the school environment is essential for students to grow equally. For this reason, the study concerns a reflection on the teaching of theater in school. Its quality, as well as its frequency in art classes, has been the focus of discussion in the school community. In order to bring these discussions about theater education at all stages of schooling to light, as well as to motivate more research, projects on theater in basic education have been implemented.

## **THE CONCEPT OF SCENOGRAPHY**

Scenography is part of the theatrical elements that represent a play, but it can be used for other types of representation as well. Its use can be extended to settings and associated with lighting when one wants to emphasize a particular scene, elements, or artifices within a theatrical performance. Roubine (1982, p.116) essentially discusses the elaboration of a scenic system in its three dimensions, proposing that it should structure this space rather than merely decorating it.

The set comprises scenes as it functions to recreate spaces, environments, and climates, thereby corroborating to harmonize ideas and concreteness. A proposal and execution of a set design relates to aesthetic choices, and this component of theatrical language interacts with other theatrical elements such as costumes, lighting, and dramaturgy.

The set must be linked to the type of performance previously established by the set designer to reach the audience. The dialogue established by the reading of scenography can emphasize a parallel constructed universe, a necessary communication as it is capable of generating a connection with the scene. Ratto states that “the set is something dynamic and, in this sense, dangerous - it can be accepted by the show or not, regardless of its plastic values, for it does not need to be beautiful, it must have an inner beauty, which is often only perceived after the show is over” (p.108).

The staging project must develop from the perspective of communication, and this basis will or will not bring harmony to the scene and the show, depending on what the director wants to provoke in their spectator. The audience's delight is concatenated with the progress of the director's creation/action, so it is important that they understand the construction of the set.

## **METHODOLOGY**

The methodology used was a bibliographic qualitative research and action research, outlined by the theoretical and methodological assumptions of social representation research. The inclusion of qualitative research adds detailed descriptive information about the process of this group, which is timely. Data description is valuable in this type of study as it is constantly being evaluated and analyzed. What unites these types of qualitative research is that their results are not presented as statistical reports but as a general analysis of the project (LAKATOS, 2007, p. 56).

Methods help in data collection and analysis, as well as in the procedures the researcher will use to handle the field, according to the evidence, that will accompany the researcher during the investigation to achieve a certain goal. For Minayo (2007), a well-defined methodology facilitates the researcher's work in choosing the arguments that will support the research.

In data collection, the process itself, which traverses theoretical fields, important authors of scenography, and practice, which was the creation of the boxes, was used. From the statements of the participants, it was perceived that there is a possibility for students to motivate themselves, express themselves through theater art, providing them with development as participatory and active subjects.

This process describes the procedures and methodological path that will lead to the field of research from the beginning, its purpose, the type of approach, the subjects, the techniques for data collection, the sample, the decomposition, and the procedures adopted for data analysis according to the approved research project.

As the field of action for this proposal, the emergence of Lambe-Lambe Theater, created in 1989 by actresses Denise dos Santos and Ismine Lima, was investigated. After observing old Lambe-Lambe photographers, they considered placing miniature theater inside a box, thus creating a new and exclusive language of animated forms. The creators of Lambe-Lambe theatrical language have national and international recognition and reach, and its dissemination has been spread through major events, with works created with an exclusive character.

From a methodological perspective, the research initially adopted a bibliographic survey on the subject in materials published in books, magazines, newspapers, electronic networks, and other sources of information. The sources provided theoretical foundation to the student researchers, from whom summaries were requested, written in logbooks, and oral presentations on the subject in question.

Given the above, each stage of the process was presented, and the activities were developed by the researchers as the research progressed, with each stage taking place in weekly meetings, five times a week, which will be highlighted below - starting with weekly meetings with the project coordinator aiming at planning and executing the following stages of the research:

### **1st stage (first month)**

- Theoretical research notions for the selected scholarship students.
- Bibliographic survey and study.
- Summaries and oral presentations on what was understood in the bibliographic study.
- Initial contact of the student researchers with the data collection instruments. Start of writing and formatting the report in the logbook.

## **2nd stage (second month)**

- Execution of data collection (emergence of the main national authors).
- Workshop on the creation of Lambe-Lambe boxes.
- Storyboard production workshop (drawings); writing the report in the logbook.

## **3rd stage (third month)**

- Dramaturgy production workshop; puppet creation workshop – report in the logbook.

## **4th and 5th stages (fourth month)**

- Rehearsal presentation of the final research results; study for the presentation of the research results to the school community. Start of writing and formatting the final research report.

## **6th stage (sixth month)**

- School event for the scholarship students to exhibit the experience gained with the project and oral presentation of the study result

## **1.The scope of Art in school**

### **1.1. Importance of the theatrical lambe-lambe language**

It is of utmost importance to investigate the influence of Lambe-Lambe theatrical language in school for middle school students (“Ensino Fundamental II”). Lambe-Lambe Theater has a low production cost and is easy to transport due to being a miniature theater, thus accessible in terms of inclusion because it can be presented in many places such as churches, communities, squares, and even in the countryside - there is no requirement to present in reserved places.

The recurring teaching and learning process in the classroom should go beyond the school space, and to that end, the use of appropriate methods using Lambe-Lambe Theater was intensified during the research as it was a project that moved from the school to the community. The theoretical-practical study of the Lambe-Lambe format had a greater scope than expected, positively impacting both inside and outside the school space.

This process began with projects developed at the school by the Science at School Program in conjunction with a Research Foundation (FAPEAM), which enabled students to access workshops, materials and bibliographic research to understand how set construction takes place.

In this perspective, the aim was to strengthen theatrical practice to legitimize the teaching of art in school. Several phases were passed through in the post-pandemic context to seek strategies and endorse active learning through the teaching of art. The inertia to which the students were subjected brought a quite decadent problem, and theater came to strengthen a period amidst many variants.

Fusari corroborates by stating that:

Art is one of the most disturbing and eloquent productions of man. Art as technique, leisure, existential derivative, intuitive process, genius, communication, expression, are variants of artistic knowledge that are part of our conceptual universe, closely linked to the feeling of humanity (2010, p. 101).

Lambe-Lambe Theater was created by two Brazilian women, Ismine Lima and Denise Santos, and has been developed in several countries. The choice to bring Lambe-Lambe Theater to schools was made for various reasons, among them working on transversal themes, interdisciplinarity, sustainability, and being a potential enhancer of theatrical expression.

The project also aimed to promote reflections on the theatrical elements that make up the box: there is sound design, the puppets that are part of the scene and represent the actors, costumes, makeup, lighting, and the set. From the perspective of emphasizing the scenography element and bringing the theme for discussion, as well as reflecting on this process, it highlighted the experience that students had when building the set of their scenic box.

The set design proposal came through in-person meetings and also through the WhatsApp application, where we mainly discussed the material choices inherent to the set construction, as each box is unique and has its specificities. It was requested to build the interior and exterior spaces of the box considering integration with another project, Edumigra, which aims to promote reflection on migratory movements and the welcoming of migrant people in Brazilian schools.

Once the challenge was accepted, we set out to understand which proposals the institution would promote as well as their importance in integrating into the process. To this end, it was initially possible to participate in meetings with teachers, coordinators, and public promoters who highlighted various types of slave labor.

The teacher qualified in theatrical art has a unique approach and proposes investigation within pre-existing parameters based on current documents. As part of the Lambe-Lambe Theater study process, they act as a teacher-researcher-artist throughout the research and project deepening. Therefore, the continuous training of art teachers must be adequate. By providing science-art, knowledge and reflection are promoted, allowing students to understand themselves as citizens. The technology used is low-cost, time-efficient, and aligns with current ideology. Teachers possess knowledge about technologies or technological resources which are necessary to promote adaptation to virtual teaching due to the Covid-19 pandemic at the Municipal School of the Rural Zone of Manaus/Amazonas - Brazil, based on the research of Loro (2021), Pasini (2022), and Santos (2017).

Education has always undergone changes, adapting to meet new demands. These transformations are diverse and can come from global market needs or from the necessity to achieve improvements. "The educational context has been undergoing transformations over the years, whether due to natural changes, global markets, how people communicate, or the massive insertion of technologies into daily life" (LORO, 2021, p. 35).

The pursuit of knowledge will come according to needs, diversities, or provocations. Qualifying oneself is necessary, as nothing in the world is static and/or permanent. To meet the possibilities of integrating education, one must have a keen eye to understand the redefinitions that the universe proposes (PASINI, 2022, p. 15). Thus, we see the great potential and integration of digital immigrant teachers with digital natives, regarding the experience and knowledge that the immigrant possesses and can, through dialogue, help the digital native organize the vast amount of information they access into real knowledge and learning for life. (SANTOS, 2017, p. 150).

One of the schools chosen was São Judas Tadeu School, because it has immigrant students and the school is accessible to art. Edumigra integrates the slavery program with a view to promoting the welcome and integration of foreigners in public schools.

## **CONCLUSION**

The experience report included the experimental project "Scenographic Language: A Proposal for Miniature Theater". The project was developed in a rural school in the city of Manaus with adolescents aged between 12 and 17 years, in the Arts subject, followed by an Exhibition.

The project was an experience that already had significant results inside and outside the school space, as it enabled important encounters and publicized Lambe-Lambe Theater in events at other schools and also crossed the school walls to bring art where there are no other possibilities of contact with theatricality.

More studies are needed to establish the importance of Lambe-Lambe theatrical language in schools, which, due to its low cost, can be incorporated as a technology that questions sustainability, supporting the incorporation of more projects like this in the school space perspective. In addition to working on transversal themes, interdisciplinarity brings to the school an emphasis on sensitive topics such as bullying and September Yellow, so that relevant themes that society needs to focus on are discussed.

The continuous training of art teachers, studies of current documents for basic education, as well as the study process of Lambe-Lambe Theater, all impact the teacher-researcher-artist throughout the research. By providing science-art, human development is promoted, and concepts and worldviews are expanded.

The path of theater research is transversal, enhancing investigation by interrelating researchers, teachers, and students for the common good through art. The contact with Lambe-Lambe Theater provided students with reflections on the proposed theme. Through this artistic manifestation, knowledge about sensitive themes is shared through a secret within a miniature box.

Thinking about the set within a miniature theater is a vision, in the sense of composing the scene, providing the spectator with a unique event, an encounter with beauty or not, the surprise that lies in the colors, the selection of materials, the organization of the work, allowing the audience to navigate through imagination, which subsequently makes them reflect on the theme.

The relevance of the work lies in providing students with theatrical art, specifically Lambe-Lambe Theater, to a population that does not have the opportunity to be in spaces that should be occupied by these actors. The school is the only space that can concentrate on teaching through art, bringing culture and disseminating knowledge.

The elements of constructing a theatrical play are now perceived by this select group of students, thus pointing to the appreciation of a profession that is on the rise within the community - there were students who asked, "how do I enter the University?". Hearing this was important as a researcher.

Reports like these build paths of concreteness, introducing new horizons for the construction of Lambe-Lambe art. This investigation was experienced and put into practice, making it possible to say that knowledge, culture, and art are being disseminated.

Based on the achieved results, it is clear that the teaching of theater fulfilled its role. Subsequently, the investigation found in the presentation of results that the experimental project Lambe-Lambe Theater, focusing on scenographic language: a proposal for miniature theater, proved positive in the school environment, as these actors met the proposed objectives. The art-theater language played its social role, envisioning discoveries through art.

Promoting artistic production in the rural population presents itself as an alternative for accessing cultural assets for a population that lives on the margins of urban productions. Empowering for local belonging means promoting the development of the rural community without relinquishing knowledge, practice, production, and the circulation of shows.

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