

## INCLUSIVE EDUCATION – FROM PRACTICE TO THEORY TO PRACTICE OTHER FORMS OF EDUCATION ON THE BORDER OF FORMAL AND INFORMAL PEDAGOGY IN BRAZIL

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### INTRODUCTION

In the Project for Capacity Building and Social Entrepreneurship the purpose is to conduct a special training to develop a set of technical and educational practices in the area of sewing to promote social inclusion, improvement of self-esteem and income generation, aimed at adults, young people and in particular women who are socially vulnerable, through the method of "learning by doing" and supported by the methodology of Burda Magazine.

The program helps to promote the entry into the labor market for people in social risk conditions that have a low level of education, enabling their inclusion into society through a course that fosters income generation.

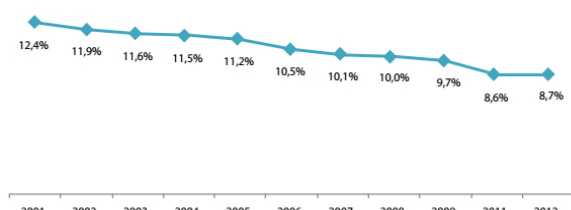
The course format is geared by "doing" in a practical, cheerful and easy way to learn. **Visual Information, Practice, Creativity/Playfulness** are the means and tools that support the project.

### JUSTIFICATION

Initially, this project was designed to act against Brazilian realities such as illiteracy and is made for people who are in a socially vulnerable situation. According to UNESCO (2015), "**Social inequalities in Brazil directly affect the various conditions of access to education in the country.**" These inequalities are perceived both in the access to education as well as in the educational results of Brazilian children, young people and adults, penalizing some ethnic/racial groups such as indigenous people, the Afro-descendant population, the Maroons, the prison population, the poorest people and those from rural areas as well as young people and adults who didn't complete compulsory education at the appropriate age. According to IBGE (PNAD, IBGE 2014), **8.3% of the population is illiterate, which means about 13 million people.**

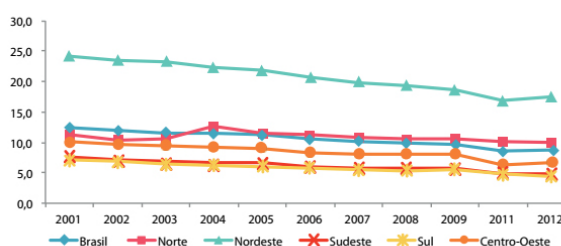
#### Brazil Scenario: Illiteracy

**Chart 37 - Illiteracy rate for population aged 15 years or more, 2001-2012**



Source: PNAD (IBGE)

**Chart 38 - Illiteracy rate for population aged 15 years or more, Brazil and regions, 2001-2012 (em %)**



Source: PNAD (IBGE)

In Brazil, **35% of municipalities are considered socially vulnerable in the range "high to very high"** (IPEA, 2015), with individuals or entire groups for which the material or symbolic resources are still unavailable, including the access to the structure of social, economic and cultural opportunities that come from the State, the market or society. This result translates into weaknesses or disadvantages for the performance and the social mobility of these actors (ABRAMOVAY, 2004).

Brazil Scenario: Social Vulnerability

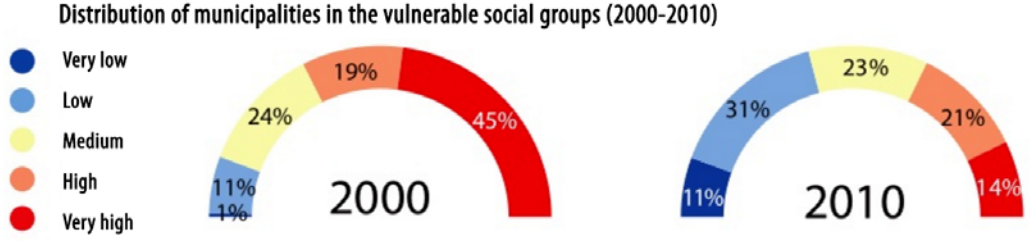


TABLE 2  
Distribution of municipalities in the vulnerable social groups (2000-2010)

Social Vulnerability	2000		2010	
	Nº of municipalities	%	Nº of municipalities	%
Very low	38	0,7	627	11,3
Low	600	10,8	1.699	30,5
Medium	1.317	23,7	1.258	22,6
High	1.065	19,1	1.178	21,2
Very high	2.545	45,7	803	14,4

The Project for Capacity Building and Social Entrepreneurship operates in accordance with the educational objectives of UNESCO, aimed to promote the skills of young people and adults as an educational tool for improving the individual. Global Monitoring Report EFA, UNESCO 2015, has as a 3rd objective: **"Ensure equal access for young people and adults to learning and life skills"** and can be applied in other parts of the world, adapted to local realities, who want to teach women in communities, groups of people in socially vulnerable and/or economically disadvantaged situations to provide, through sewing, the integration of women into society.

*To teach is not to transfer knowledge but to create the possibilities for its production or its construction" (FREIRE, 2013).*

## OBJECTIVES

The idea of structuring teaching by "doing" focused on groups/communities of women who are in social risk conditions with low levels of education, stems from the limitation in establishing the understanding only by reading/writing, requiring new ways of understanding and action.

The transmission of knowledge within these groups/communities take place through practice and experience. These are the main factors that make the teaching consolidate, making the assimilation immediate. When going through a "learning by doing" process the experimentation becomes a knowledge-building path where we find endorsement in the pedagogy of Paulo Freire.

*Teaching, learning and research deal with these two moments of the gnosiologic cycle: those in which what is taught and learned is the existing knowledge and those in which we work in the production of the not yet existing knowledge (FREIRE, 1996).*

The project is also endorsed by constructivist teaching, which has practical activity as one of its pillars. Saviani talks about education and the order changes in teaching learning theory.

*The renovating currents had its apex in the form of the New School movement. Currently, given the critical concepts, new versions of learning theories were developed, such as constructivism. Learning moves, therefore, from intellectual understanding to practical activity, from the logical aspect to the psychological, from the cognitive content to methods or processes of learning, from teacher to student, from effort to interest, from discipline to spontaneity, from quantity to quality. (Saviani, 2008).*

We established this educational project through "learning by doing", dedicated to the activity of tailoring and sewing. The world of fashion is for us understood as an indicator and promoter of change, as an area of knowledge and wisdom in which the idea of the most immediate future can be seen, rehearsed and performed. And also as behavior that reflects the current paradigms in search of more balance, facing the realities of inclusion, sustainability, ecology and the pursuit of happiness.

*"One of the reasons that lead a person to follow fashion is a desire to renew their image, a desire that corresponds to one of the most important cultural imperatives of modernity." (MORA, 2006)*

Sewing your clothes and having access to this universe are aspects explored in the project as instruments that have the power to mobilize people to realize what's happening now and what they will create that has market appeal. For this it's strategic to have the support of the Burda methodology with a multiplatform of integrated media and drawings with always up-to-date models.

The objective of the project is to enable participants to acquire skills to perform quickly in clothing production, to work in the area of tailoring and sewing either as self-employed, or as service providers for the clothing industry and/or to start their own business that generates income in a short amount of time.

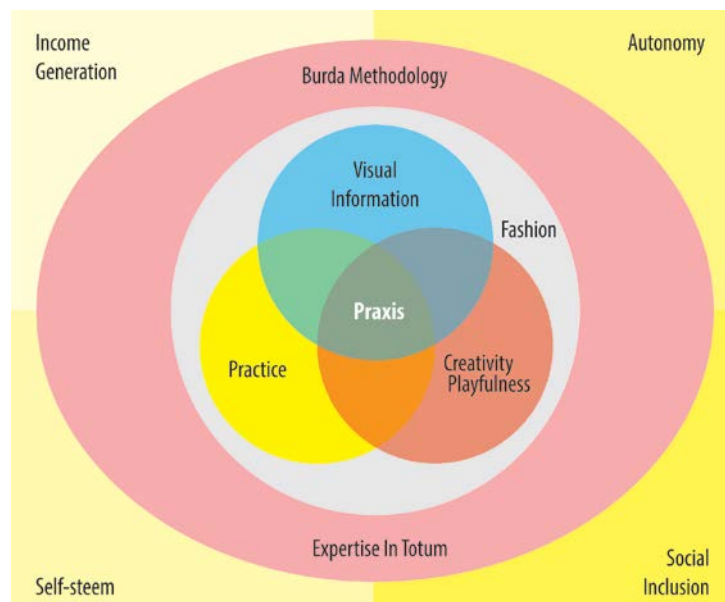
- Develop skills and techniques to tailor and sew,
- Develop creative capacity, to "customize"
- Get the student involved in the sewing universe.
- Gain access to current information about the production of clothing,
- Develop the ability to manage production and to commercialize

## METODOLOGY

"Learning by doing" is a set of technical and educational practices supported by a triple base - **Visual Information, Practice, Creativity/Playfulness**, developed from the interaction between the Burda Methodology and the Expertise In Totum aimed at teaching through practice..

For the transmission of content, the project uses practical and visual information where the images - like drawings, paintings, photography and video - become communication tools that are accessible to students and transformative for the learning process.

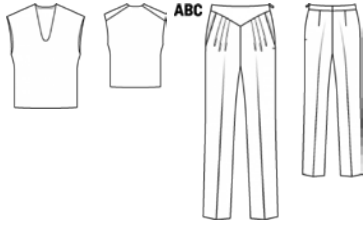
*... through visual thinking the information is transmitted directly. The key feature of the visual language is in the immediacy of its spontaneous understanding. Visually, our perception of content and form is. (Dondis 2003)*



## ABOUT THE BURDA METHODOLOGY AND ITS HISTORY

The Burda methodology seeks to empower the reader of its magazine, in the ability to fabricate pieces of clothing. The practical activities and focus on clothing products are supported by the ease of graphical understanding that Burda magazine templates offer. Seeing/reading, interpreting the sketches using the images, scratching out, cutting and have the sewing information, all allow the students to develop each stage of production without dispersion of knowledge. They allow the student to continue to develop while having continuous information of the sewing universe. Dondis says that for people to be visually literate they need to undergo a methodological visual experience incorporating exploration, analysis and definitions in order to enable increased capacity to understand their viewing experience. (Dondis 2003)

The gradual learning of the Burda methodology allows students the visual reading of images with current information of looks, while understanding and working with the patterns of the clothes. Mastering the home sewing machine, taking measurements, choosing fabrics, making finishes and having ideas of how to manage their work.



.. The image seen like an infographic is a way to represent technical information such as numbers, mechanisms and/or statistics, which should be particularly attractive and transmitted to the reader in a short time and little space." (CAIXETA 2005)



BurdaStyle is a global publisher of sewing patterns, created in 1950 by Aenne Burda, in Germany, with the aim to value the post-war woman, - *"There is no reason for a woman not to feel beautiful: beauty is all that our senses perceive as harmonious and that what makes us feel happy ... "* (Aenne Burda, Germany).

This was the premise of Aenne Burda, when she together with her husband, launched "Burda Moden"; a magazine focused on sewing and DIY. The goal was to make high-fashion models accessible for all women, particularly those who had no economic power to wear quality clothing that was aligned with the current dress standards. Aware that any woman wants to feel well dressed and that this makes her feel more beautiful, in 1952 the magazine began to insert the patterns of published pieces into the magazine.

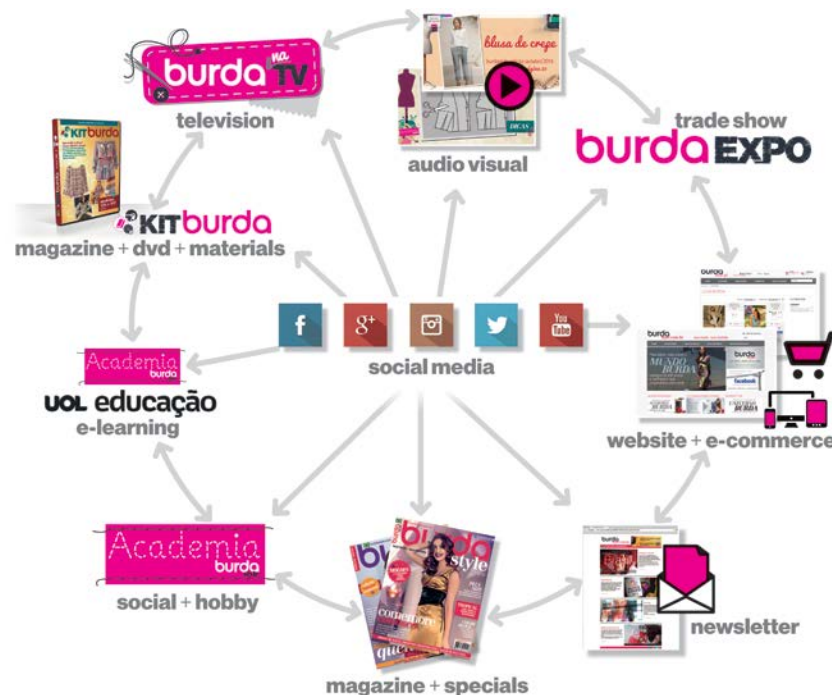
*"The only law that I believe applies to fashion is that we must move with the times: the spirit and environment influence fashion in the same way that fashion influences society"* (Aenne BURDA)

The history of Burda allows us to understand how the methodology was developed from the first magazine in 1950, until today with its structure of different media (website, audio visual, film, etc ...) that help and test the product quality that is continuously produced for your reader.

Today, Published in 99 countries and in 28 different languages, the magazine has the patterns and in the graphic information the visual document to establish the practice of doing, and publishes current information about dress standards, while promoting, through reading and displaying images, the information for the construction of clothing.

In Brazil, Dona Georgina, 70, and reader of Burda Magazine shows us, through her story, how powerful visual information can be: *"I breathe sewing through every pore. I'm from São Paulo, I lived on a farm and my mother sewed by the light of a lamp, and I was always in love with sewing. When I was seven years old started trying my mother's machine, and sewed hidden from her because she didn't like it that I was messing with her machine ... in all this Burda magazine appeared, which was imported, I didn't understand a word of what was written, but I looked at the model, the color and I took it, because the first magazines were in German. "*

Access to the multiplatform ecosystem of integrated media of Burda, guarantees course participants the necessary support they need to continue in their learning process and to begin to undertake their own business.



#### **Burda on TV**

- Coverage of the initiative in its various stages.
- The possibility of becoming a teacher of the program, giving step-by-step instructions.

#### **Magazine**

- Addition of a news item in "My business is Sewing".

#### **Burda Expo**

- Promoting contact of the entrepreneur with the industry and potential customers.
- Participation in the stands of "My Business is Sewing".

#### **Website and social media**

- Increased visibility
- Centre of Sewing APP

#### **Burda Academy**

- Three levels of tailoring and sewing courses with the quality seal of Burda
- E-learning

#### **Special**

- Dressmaker Card Burda: special discounts on equipment, fabrics and materials
- Burda Style App using location services.

## **ABOUT EXPERTISE IN TOTUM**

The experience of In Totum in relation to the teaching aims, in this project, for the development of people in their personal knowledge, with respect for others, values and the origin of each one as an individual.

Organizing the material to develop skills, abilities and creativity, uses the involvement and the teacher/student relationship as means for the construction of knowledge

- with the access to information about the fashion culture,
- with the orientation through the readings
- in the sewing exercises
- about designing and creating
- with the basic knowledge of textile technology,
- with ethics
- sustainability.

The acquired experience comes from the creation/development of social projects, monitoring their implementation and working directly with the communities, associations and people in Brazil in search of improved living conditions, income generation and self-esteem. The Expertise In Totum has its line of performance in "learning by doing" in art, crafts, communication, design and fashion, based on the principles of learning to be, learning to do, learning to live together, learning to learn. (TACKLING THE FUTURE – RDS RIO NEGRO/AMAZONAS, 2012)

*"If it were clear to us that through learning we learn the possibility of teaching, we would have easily understood the importance of informal experiences on the streets, in the squares, at work, in the classrooms, in the playgrounds during recess, in which various gestures of students, administrative staff, teaching staff intersect, full of meaning" (Freire 1997: 50).*

The way of doing of In Totum always seeks to integrate knowledge, wisdom and local techniques with other knowledge, through surveys and by mapping out the surroundings, identifying forces (in the group, society and people), existing infrastructure, logistics, access to communication and information, and materials available to develop the project adapted to local conditions, contributing to the endeavor of efforts of change within each reality.

Working with circle conversations, self-knowledge workshops, creativity, manual activities, motivating people, artisans and associations in their autonomy in the process of generating products with their own identity.

- Integrate knowledge and efforts
- Generate collections of objects with design and sales appeal.
- Promote autonomy to create and, seeking to generate opportunities for personal and intellectual growth, as well as increase in employability, entrepreneurship and income generation.

Making the projects friendlier, easier to assimilate and to realize.

## ABOUT THE COURSE

The course is divided into theoretical and practical subjects that emphasize the study and the first steps for the insertion of the individual in the universe of tailoring and sewing through knowledge, creativity and "know-how".

- Practical in-person classes focusing on clothing production, aimed at the development of skills, organization and acquisition of knowledge.
- Practical experimentation classes with a focus on creativity, customization and knowledge of textile technology.
- Explanatory classes with exercises and information about the pieces of clothing, and the basics about managing and undertaking a sewing business.

In this first course, the selected Burda patterns are basic pieces of Brazilian clothing such as smocks, blouses, skirts, shorts, dresses and shirts produced through sewing and product workshops. The knowledge becomes practical through experimentation and guidance in the correct use of the sewing machine and various types of sewing and haberdashery. During the classes all the knowledge and skills acquired, for every piece, will be used for the next class and a new piece will be introduced and produced based on the previous exercise. New sewing exercises and textile cutting are stimulated, increasing demands at an increasing pace, which in turn increasingly provides the autonomy of the individual who gradually becomes a "new seamstress."

The same process will be applied for the classes that don't work directly with the production of clothing and that contribute to increased knowledge and comfort in textile identification choices, body measurements, customization of clothing and identification of pieces. These activities are part of the content that increase the repertoire (modeling / sewing and tailoring). This way, students explore creativity, research, and endeavors during class in a dynamic and playful way.





## SETUP OF THE PROJECT FOR CAPACITY BUILDING AND SOCIAL ENTREPRENEURSHIP

Free course, 6 projects/ confection models, 4 workshops, 20 students/class, 1 teacher and 1 assistant  
Materials and equipment will be provided by the Project for Capacity Building and Social Entrepreneurship.

### Basic Course for the Student: Introduction to Tailoring and Sewing

Initial period: 90hs

Daily Hours: 3hs – 30 classes

Number of participants per class: 20

### Teacher Training

Initial period: 15hs

Daily Hours: 3hs - 5 classes

Number of participants per class: 2 teachers, 2 assistants (minimum)

At the end of the course participants will receive free of charge

Certificate of participation and completion

1 Sewing Machine

1 Kit of materials (fabric, tools and equipment)

Access to support by Burda Ecosystem of a multiplatform of integrated media (video, magazines, newsletter ....)

## FINAL CONSIDERATIONS

At this time, March 2016, the test project is being implemented in the "Obra Social Don Bosco" in São Paulo-BR in your Talent Management program for mothers of children assisted by the institution. The conclusion is planned for April 2016, when we will get reports, proceed the analysis of results for project refinement.



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