

O trabalho contemporâneo por meio de esquetes do grupo Porta dos Fundos: o audiovisual no processo de ensino e aprendizagem.

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Resumo

O presente artigo tem como objetivo explicitar o uso do audiovisual no processo de ensino e aprendizagem por meio, mais especificamente, da abordagem do mundo do trabalho em esquetes do grupo Porta dos Fundos. Por intermédio de uma revisão bibliográfica sobre o tema, de experiências de docência e de debates coletivos em um grupo de trabalho, constituiu-se um arcabouço de conceitos relativos à temática do trabalho revistos e exemplificados em oito esquetes. Em consonância, promovemos um breve debate sobre o uso da arte cômica em sala de aula e tecemos reflexões sobre a mediação audiovisual. Desse modo, constatou-se que o processo de mediação educacional ocorrido por meio do ativismo visual é uma exímia ferramenta de intervenção pedagógica para as práticas docentes.

Palavras-chave: Comédia. Esquetes. Grupo Porta dos Fundos. Mediação e Trabalho.

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Contemporary work through sketches of the “Porta dos Fundos” group: the audiovisual in the teaching and learning process.

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Abstract

This article explains the use of audiovisuals in the process of teaching and learning, more directly the world of work through sketches of the group “*Porta dos Fundos*”. Through a bibliographic review of the subject, teaching experiences, and collective debates by a working group, a framework of concepts related to the theme of the work, reviewed and exemplified in eight sketches, was constituted. Accordingly, we promote a brief debate on the use of comic art in the classroom and weave reflections on audiovisual mediation. Noting that the educational mediation process that took place through visual activism is an excellent pedagogical intervention tool for teaching practices.

Keywords: Comedy. Skits. “*Porta dos Fundos*” group. Mediation and Work.

El trabajo contemporáneo a través de escenas cómicas del grupo “Porta dos Fundos”: El audiovisual en el proceso de enseñanza y aprendizaje .

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Resumen

Este artículo explica el uso del audiovisual en el proceso de enseñanza y aprendizaje, más directamente el mundo del trabajo a través de escenas cómicas del grupo “Porta dos Fundos”. Por medio de una revisión bibliográfica acerca del tema, experiencias de docentes y debates colectivos por parte de un grupo de trabajo, se constituyó una planificación de conceptos referentes al tema del proyecto revisados y exemplificados en ocho escenas cómicas. Consecuentemente, promovemos un breve debate sobre el uso del arte cómico en el aula y tejemos reflexiones sobre la mediación audiovisual. De esta forma, se ha comprobado que el proceso de mediación educativa que se llevó a cabo a través del activismo visual es una excelente herramienta de intervención pedagógica para las prácticas docentes.

Palabras clave: Comedia. Parodias. Grupo “Porta dos Fundos”. Mediación y Trabajo.

Introduction

The aim of this article is to present some reflections on the world of work through the collective process of discussion and analysis of the audiovisual sketches created by the group Porta dos Fundos. According to Pavis (1999, p. 143), a sketch "is a short scene that presents a situation, usually comedic, performed by a small number of actors without in-depth characterization or intrigue, established in funny and subversive moments." It is a quick intervention with emotional depth and reflective intensity. Porta dos Fundos is a collective of artists that created a YouTube channel ³ featuring comedy episodes in 2013, and it currently has thousands of followers, having reached 3 billion views in 2017.

Using film production as a didactic tool is a common practice among educators in general and among scholars of the world of work. More than just a tool, the choice of art as a means of dialogue about phenomena related to the world of work is an essential necessity in light of the abrupt interpretations of the world we experience today. It is imperative to transcend traditional forms of teaching and learning in order to engage more participants in discussions about contemporary labor phenomena.

The object of analysis in this study stems from professional experience in teaching the course titled Work Psychology between 2012 and 2019. This course was taught in various undergraduate programs that addressed the theme of work, such as Administration, Accounting, and Management and Logistics programs at private universities and colleges in the city of Belo Horizonte, Minas Gerais. These degree programs shared a theoretical framework in their syllabi focused on business management.

Based on this teaching experience, the development of this work was carried out in five stages of research. The first stage consisted of the preliminary selection of sketches to be presented, focusing on current labor relations. The data collection was based on the official website of the Porta dos Fundos group, using the keywords: work, management, employment, human resources, worker, and company. A bibliographic survey of articles and publications related to the group was also conducted.

In the second stage, the presentation of the 22 pre-selected sketches by the members and researchers of the Laboratory of Studies on Work, Prison, and Human Rights (LABTRAB) at the Federal University of Minas Gerais (UFMG) took place. The aim of this gathering was to watch the series of sketches from Porta dos Fundos collectively and to question, reflect on, and critique the

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possibilities arising from the audiovisuals. From this meeting, the most significant sketches for theorization were selected, while those that presented stereotyped debates or created conditions to promote discrimination or exclusion were excluded. The results were forwarded for presentations at events, seminars, and symposia. Following this process, the discussions were reevaluated, and the article in question was developed.

In this way, we will establish topics in which, initially, we will engage in a debate about the use of comedic art in the classroom and, subsequently, we will weave interpretations regarding audiovisual mediation, along with analyses of the sketches and conceptual reflections related to the world of work.

2 ART, COMEDY, AND SKETCHES

Art is established in this article as the foundation of our reflection on work. However, like other forms of interpretation and analysis of the world, it is directly influenced by the prevailing mode of production. Thus, it is essential to state that we are discussing capitalist art, which holds a dichotomous ideological or revolutionary interpretation. It is a process of transforming the world, of creation and labor, but also of reproduction and alienation. Fischer (1967) describes in his book *The Necessity of Art* the stance of the Marxist playwright Bertolt Brecht regarding the positioning of his works as reflections of class relations.

Brecht observes that, in a society divided by the class struggle, the "immediate" effect of the artwork demanded by the aesthetics of the dominant class is to suppress the existing social differences in the audience, thus creating a "universally human" collectivity that is not divided into classes as the play unfolds. On the other hand, the function of the "non-Aristotelian" drama that Brecht advocated was precisely to divide the audience, for which it was necessary to remove the conflict between feelings and reason, as encouraged by the capitalist world (FISCHER, 1967, p. 15).

A bare theater that seeks to reveal the skins that cover the body and the conflicts of class. An art that requires imbalance to produce and not to repeat. A process of reflection that cleaves the audience from the plow and the classes, revoking positions. "This art that produces meanings and senses is the indispensable means for this union of the individual with the whole and reflects the infinite human capacity for association, for the circulation of experiences and ideas" (FISCHER, 1967, p. 13). Vygotsky (1999) adds that, beyond its class significance, art develops emotions:

Art increasingly introduces the action of passion, disrupts internal balance, modifies will in a new direction, provides a formula for the mind, and revives for feeling those emotions, passions, and vices that, without it, would have remained in an undefined and motionless state [...] art is the most important concentration of all biological and social processes of the individual in society, [...] it is a means of balancing man with the world during the most critical and responsible moments of life. This radically

rejects the conception of art as mere ornamentation (VYGOTSKY, 1999, p. 316-329).

Art is seen by the author as an exercise in balancing the internal and external conflicts provoked by the encounter with the other, referred to as society. It operates with the intention of mobilizing emotions and transforming them. However, among the arts, we do not choose to analyze poems, song lyrics, classic films, or works by renowned painters. We choose the comedic style reproduced online by an extremely controversial group.

Malta et al. (2017) promote reflection by discussing the theme of humor and sexism, pointing out that comedy is central to promoting a stereotypical discourse about women and other excluded groups. The authors state: "Thus, we critically emphasize that humor should not break the barriers of respect for human beings and social groups, especially those minorities already socially oppressed" (MALTA et al., 2017, p. 6).

Indeed, the controversy surrounding the use of humor in academic discussions can be glimpsed in two antagonisms. The first concerns humor that reproduces exclusion and affirms differences without reflection; it is merely a form of reaffirming power. The second, which greatly interests us, is about the position of denunciation and critique through art. "Indeed, part of the function of humor should be to challenge the unjust powers established by a historically oppressive and discriminatory society critically through laughter" (MALTA et al., 2017, p. 6).

Comedy, due to this prominent and prevailing contradiction in our society, has been excluded from the academic field and, especially, from theoretical discussions, reflecting the controversy of art in general. George Minois (2003) describes humor and, consequently, laughter as effective intellectual tools of critique, asserting that "laughter is a very serious matter to be left to comedians" (MINOIS, 2003, p. 15). Vygotsky (1999) explains how art strips the tragic of the comedic and the dramatic subjected to catharsis.

It is similar to the structure of comedy, which concludes its catharsis in the audience's laughter at the comedic characters. Here, the division between the audience and the character in the comedy is evident: the comedic character does not laugh but cries, while the audience laughs. A clear duplicity is observed. In comedy, the character is sad, and the audience laughs; conversely, the comedy may have a sad ending for the positive hero, but still, the audience triumphs (VYGOTSKY, 1999, p. 294).

Catharsis is the result of experiencing art, where emotions, along with consciousness, enter into contradiction. In a conflicting explosion, we laugh and cry together. We agree and disagree in a confluence of knowledge, emotions, reinterpretations, estrangement, and recognition. Comedy demands a quickness of thought that blends with the surprise of a creative way of thinking.

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The sketches, produced by the group in question and chosen as the format for this research, consist of brief presentations of ideas with full emotional intensity. We can liken them to cartoons and short stories or chronicles.

According to Borges (2014), the Porta dos Fundos group took advantage of the space provided by the internet and introduced a comedic experience that had already been tested by one of its members on a website called Kibe Loco:

From the internet, they took advantage of the freedom to explore taboo subjects, insert criticisms of brands and politicians, and use a more youthful language. The web also enabled the group to be more dynamic and present different approaches from the usual ones, as well as utilize new strategies for dissemination and audience engagement (such as the use of extra scenes and the creation of other products, like Porta Afora, for example) (BORGES, 2014, p. 50).

Among the taboo topics of debate addressed by the group, the portrayal of the world of work is a recurring issue. It offers a reading of the world of work that, in part, reflects capitalist logic but also denounces the ills of this system. It is a playful way to discuss societal taboos, and when associated with a field of reflection, it can promote discovery and critique.

3 THE SKETCHES AND THE WORLD OF WORK: A Path for Mediation

The process of mediation, according to Silva and Gasparin (2020), consists of a dialectical relationship based on the triad of student, teacher, and content. The teacher, aware of their cultural appropriation of the content and its historical volatility, seeks ways to mediate it to make it increasingly accessible to the student. To this end, understanding and adapting superior psychological functions in relation to favorable mediation instruments are essential.

[...] The use of artificial means - the transition to mediated activity - fundamentally changes all psychological operations, just as the use of instruments expands the range of activities within which new psychological functions can operate in an unlimited manner [...] (VYGOTSKY, 2007, p. 56).

As Silva and Gasparini (2020) present, it is necessary to consider the content and its systematization together with the student and their reality as a diagnosis of the triad. From this, the act of mediation should occur, where the student and the teacher engage with the social object of knowledge and interrelate. From this encounter, what is created and transformed must be evaluated.

From the Greek theaters to the romanticized novels of today, the elementary processes of audiovisual formation directly affect the set of our superior psychological functions. Watching a sketch, listening to the intonations present in the dialogues, paying attention to a brief plot, being

affected by the realm of emotions, and having space for reflection on what has been experienced places our superior functions in a position to be questioned, experienced, and re-experienced.

Mediating becomes a conjunction or a planned encounter for the construction of new knowledge. In the classroom, this fluency of knowledge is enhanced by qualified instruments, such as audiovisual processes, and these processes are aligned with the action of mediation in visual activism.

3.1 Concept of Work - From the Invisible to Invisibility

To initiate the classroom debate on the world of work, it is essential to conceptualize and understand the complexity of labor. According to Marx and Engels (2005), what places us in the condition of being human is the primordial function of transforming the world and its social relations, and in this movement lies the essence of work. However, transformative work is a complex action with multiple facets, an activity that precedes its execution and transcends its effects. To exemplify the conceptual relationship of work, we refer to a sketch titled "Budget Cuts."

In this sketch, the scene begins with a conversation between a film director and the financial producer about budget cuts for a movie. The financial producer starts to question the usefulness of various professionals involved in a film production. With each question about a specific professional, there is an agreement to remove that individual from the workforce. As the dialogue develops and the cuts to the professionals are approved, the functions produced by each worker are eliminated from the sketch, resulting in a reduction in the quality of the image, sound, and other audiovisual functions, culminating in a complete impoverishment of the video. The sense and meaning suffer visible losses in quality.

This work overflows with the derived stages produced in work and the dialogues, transdisciplinaries, and interdisciplinaries necessary for the realization of this process. The sketch highlights the invisibility present when we obtain a product of labor and do not understand the activities permeated by actions, care, and investments before, during, and after its execution.

One of the characters responds when questioned about cutting a worker: "[...] art direction? Cut it out, it's a video made for the internet. We don't need that [...]" (PORTA DOS FUNDOS, 2012), which addresses the invisibility in the world of work:

Because it is presumed based on a conceptualization that always contains an invisible part or a shadow. It is wrongly believed that one knows clearly what is being referred to when, in fact, all "work" involves a temporarily invisible part, waiting for an eventual elucidation, and an irreducibly enigmatic aspect. To better measure this difficulty, it is beneficial to "work" on the concept of work, frictioning it against

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"objects" or, rather, against limit forms or those that seem to us to be such (SCWHART, 2011, p. 31).

We can also exemplify this correlation with the questions posed by students to their teachers, asking if they have any other function or job. This reflects a view of teaching as an act that begins in the classroom and does not precede that moment with study and preparation. This sketch aims to contribute to rediscovering the invisible, enigmatic part of all industrious activity that permeates the fringes of the world of work and unfolds to reveal the eloquence of the final product.

The second sketch chosen from this block is titled "The Taxi." It refers to an employee of a taxi cooperative offering services at an airport. The worker desperately offers her services to all passersby in the area. After much insistence and drama, a customer agrees to use the service. However, the woman does not know what to do, as no one ever accepts her offer. The invisibility of work, represented in the previous sketch, is contrasted with visibility, but without meaning. This sketch expresses non-work, the execution of an activity without transformation, qualification, or understanding of the act, resulting in a lack of meaning.

Lhuilier (2002) describes empty work as travail placardisé, the placard (shelf) of disuse, devaluation on various levels, and limitation or extinction. The worker, placed on a shelf, is taken out only to perform a tiny fraction of the work function, and without understanding the whole, they become detached from the activity of work, merely reproducing the superficiality of employment: "[...] look, sir. You caught me off guard, as no one has ever accepted a taxi here. And now I don't know what the next step is [...]" (PORTA DOS FUNDOS, 2014). In this sketch, there is an unseen worker, an invisible individual constantly seeking contact with others for the empty execution of meaning. These functions are present in our daily lives, in urban spaces, in large companies and factories, and are exercised by street vendors or small businesses, for example. In these spaces, dehumanization places workers in competition for sale or the execution of an activity without comprehension, promoting an army of invisibles.

Recognition emerges as another factor of expression in these two videos that are part of the foundational construction of the concept of work. At the end of the exchange about the worker's role, she suggests that the customer go to another area of invisible workers: "[...] when you go to get your taxi, stop by the girls with the magazines and pick one up from them [...]" (PORTA DOS FUNDOS, 2014).

Vygotsky (1999) notes that art is the social within us, a reference to the collective expression produced in us, for us, and with others. To express creation is to meet the gaze of another. Working is to transform for the other; it is to create in search of human recognition. Both connote unrecognized artistic expression, manifesting the contradiction of work, the lack of recognition of the activity, and, from the subject's perspective, the absence of awareness of their actions.

3.2 Changes in the World of Work - The Estrangement

We start from the essence that work is transformation, affirming the idea that changes will be present and will be part of it. The perspective of capital work is established through instruments, technologies, tools, innovations, alterations, and compatibilities that are incessantly sought for a more qualified execution of production and adaptability of the workforce. However, the consequences of this relentless metamorphosis of work, aimed at increasing production, include the fragmentation of the working class, illness, and crises in unions, as described by Antunes (2008).

The first sketch selected for this theme of changes in work is titled "The Bank." The scene begins with one of the characters entering a bank, where the employees, visually unkempt, are surprised by the visit of someone, conveying the impression that no one has entered that place for a long time. From this moment, the employees try to offer any service to the supposed customer, ranging from traditional banking services, such as deposits, to even giving the customer an entire ATM to take home. The episode concludes with the man who entered the bank confessing that he came to that place only to hide from the rain. Shortly after, a new character enters the bank asking if anyone has a movie to return to Blockbuster, the former video rental store that went bankrupt in the mid-2000s.

This sketch focuses on demonstrating to the viewer that the changes in the world lead to the obsolescence of some jobs today. Changes are a reality in the world of work due to their creation condition, as they can promote continuous and qualitative advantages for everyone, but they can also conceal subtle relationships of dequalification and impoverishment of our social relationships.

When we think historically about the function and importance of banks, about the social representation that employees considered bankers had in our society, and about the vast networks and their public presence in all cities, squares, neighborhoods, and streets, it is highly debatable to position any organization today as being unable to change or cease to exist. We can contextualize the importance of banks through the strikes of employees that led to national stoppages, resulting in the paralysis of entire markets and cities.

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Today, the change in this conception is visible in all spheres. We have a minimal number of physical banks, the number of employees has decreased exponentially, and consequently, their importance and valuation in the market and society have also diminished. However, if there are no longer employees or queues, one question arises: who performs this work? Computerization is the immediate answer, and advancements such as automation in the industrialization processes of the 1980s and 1990s in large industries have reduced the number of employees in factories. In the current case of bank computerization, those who perform the work of the unemployed or operate the counters are the customers themselves. Without promoting any reduction in costs for the customer, there is a greater gain for the owners. These factors are the results of the process of organizational lyophilization, which consists of streamlining and dehydrating work processes. In this process, living labor, i.e., human participation in the transformation of nature is being replaced by technical-informational machinery present in dead labor, characterized by the direct absence of humans in production and transformation.

We can point out that this non-innocent change, besides generating unemployment, does not provide updates, training, or reorganization for all employees within the structure of this work or any other possible one, nor does it sustain the generational bond between customers and employees. This is evidenced by the research conducted by Gomez and Silva (2015), which highlights the difficulty and resistance of customers from the interior of Minas Gerais regarding the use of alternative banking service channels.

The other sketch prioritized for the discussion of changes in the world of work is titled "Journalist." The plot presents the impositions that the changes brought by capital impose on the ethical relationships established in the world of work. It also alerts to the issue of fake news and the inducements that activities related to communication can bring to the present day. It outlines the dialogue of a job interview between the editor-in-chief of an online magazine and the candidate. Throughout the scene, several issues are raised, such as the theme of professional ethics required today, the lack of professional training, and the adaptation to the market.

But I'm a little worried about your resume here, you know? Especially regarding your education. - Wow! But I graduated in journalism in London, did a postdoctoral fellowship, and worked at The New York Times. - Yeah, well, working here on our site, those credentials don't really make much of a difference, you understand? We do journalism differently. More agile, more dynamic, you know? More modern [...] like, more bang-bang, you know? - Bang-bang how? - It's kind of bad, actually. I don't get it. (PORTA DOS FUNDOS, 2016.)

The estrangement of the worker is evident in her struggles regarding the role of this type of journalism. The technical aspect is set aside, and the essence of her professional choice is replaced by an alienated practice. Lukács (1981) speaks about estrangement:

If estrangement is understood as the existence of social barriers that oppose the development of individuality towards human omnilateralism, contemporary capitalism, while at the same time enhancing human capacities through technological advancement, has increasingly brought forth the social phenomenon of estrangement. This is because the development of human capacities does not necessarily lead to the development of a meaningful individuality; rather, it "can disfigure, degrade, etc., human personality." This is so because, while technological development can directly provoke "a growth in human capacity," it can also "sacrifice individuals (and even entire classes) in this process" (LUKÁCS, 1981, p. 562).

Ethics in the world of work aims to reflect on the choices, possibilities, and potentialities in the production and construction of a product. However, it becomes ensnared in the constraints of the capitalist system, which directs the focus toward the constitution of the product and profit without any evaluation. What the sketch presents to us is that the focus is not on studying or qualifying for better production and quality of activity but rather for improved profit conditions. The purpose of a profession or the essence of creating something in a collective and healthy context for everyone is not pursued; profit is sought instead. The candidate's estrangement regarding the demands of work reflects the changes imposed by a system that adapts and ingrains itself in the ideological thresholds of all professions, placing individuals in a position to devalue others or simply fail to recognize the essential nature of work.

3.3 Work Management - Precaritizing and Flexibilizing

The etymology of the word management, according to Cunha (1989), addresses its meanings as to manage, procreate, and create. We can associate this word with the issue of teaching or administering, more specifically, teaching or delivering lessons from an external perspective. Management centers around care, guidance, and collective creation as central aspects in the organization of groups in the world of work.

Managing should be understood in a complex sense that articulates a dimension that is still clearly professional (such as "managing unforeseen events" inherent to the activity in question); a more economic dimension (the problematic dissemination of management and accounting practices across more decentralized levels); and an intersubjective (the team) and personal dimension, so that the preceding elements can find pathways for the instrumentalization of the self in subjectively acceptable conditions (SCHWARTZ, 2011, p. 42).

However, the sketches and the everyday experiences of management, as described by Chanlat (1996), contrast with the notion of subjectively acceptable conditions, as articulated by Schwartz

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(2011), or that articulate professional and resolute dimensions. The sketches demonstrate the primary way of managing produced in capitalist management, where the tricks and strategies of resolution are not applicable to the worker but rather to the profit of the organizations.

The sketch in question is titled "Promoted," a depiction of a meeting between a boss and an employee, where the topic is a promotion. The boss announces to the employee that he will be promoted. The worker immediately expresses immense gratitude, and the boss begins to describe the new role. Indirectly, the boss leads the information to mislead the employee about the true nature of the promotion: "You will now be an external consultant; you won't need to work here anymore, nor will you have to come here ever again [...]" (PORTA DOS FUNDOS, 2016). The promotion is revealed in the discourse as effectively an immediate dismissal, but cloaked in the language of promotion, freedom at work, and autonomy. "Now you'll be able to work in two or three different places [...]" (PORTA DOS FUNDOS, 2016). This discourse concludes with the encounter of another unemployed individual from the same organization who works under precarious conditions and believes he is in a better situation.

The inverse of managing is articulated as an ideological strategy to deny labor rights and to encourage the worker to reject the collective, the history of work, and to foster a sense of corporate paternity, which is not held accountable for layoffs and management choices. Alienation takes hold of the manager, who believes that the role he performs exempts him from the condition of being a worker.

It is striking to observe, in the context of management, how executives live in a universe of certainty, with the impression of being holders of the truth. This gives them a low tolerance for dissent and critical thinking, explaining why they are captivated by the mirage of simplistic and reductionist explanations, as evidenced by the proliferation of recipes that promise increasingly miraculous results, which, despite their dubious successes, always find buyers. Anyone who attempts to broaden discussions and introduce considerations without immediate utility is quickly labeled as a philosopher, poet, or given some other epithet with strong pejorative connotations, which paves the way for dismissing their intervention and obscuring the discussion (CHANLAT, 1996, p. 138).

In general, the world of management is characterized by a rejection rooted in a lack of reflection and in magical, immediate solutions. This condition is also represented in the last sketch of the management topic titled "Nation of Dreamers."

The plot of this sketch begins in a meeting between employer and employee, where the former questions why, in a certain store under the employee's responsibility, sales have gradually declined. The employee responds to the employer's questions based on a book produced by the company that

glorifies the discourse of quality of life, happiness, and affection, selling an idea of management that is not grounded in profit.

Yes! Do you remember our tripod? Inspire, evoke emotions, and entertain! Why? Because we are a nation of dreamers. How does this tripod work? Repeat it for me. Evoke emotions, inspire, and entertain! There's no "sell" in this tripod, right? I even found it funny at the time that there was no "sell." We're a store, right? But it's not there. Look, Ronaldo, it's an awkward situation, but I'm going to have to fire you. - What? - I need to pay the bills. The salaries. - Salary? - Salary! Don't you receive a salary? No. Since we are a united family, I get commission. But you're saying this, and I'm thinking that this is a company then. If this is a company, I'm an employee. If I'm an employee, I have to receive certain rights, right? (1 min. and 4 seg.)

The employer quickly reaffirms that he did not write that book, but that it was commissioned in his name and that he would have to let the worker go. From that moment, the employee realizes that the institution is not a family and demands his rights. In a new twist, the employer returns to the initial discourse to deny the labor rights of his employee and reverts to the phrases constructed around management as family and affection with payment.

Castel (1998) assesses that precarious work undermines employment bonds through temporary contracts, internships, and more flexible hiring practices. This degradation fosters conditions such as entrepreneurship and places the worker in a vulnerable situation. Companies attempt to impose societal pressures from organizational devices onto workers without accounting for the sickness generated by frustration and the guilt of choices dictated by others, which deceive the worker. This conscious control affects the subjective relationships of the worker. In the end, the act of managing takes on only one direction: that of the boss.

3.4 Illness and Work - From Denunciation to Blame

The sketch "Spoleto I" was one of the first to go viral on the internet, providing the group with a significant and direct marketing relationship with the business world. The scene initially depicts a customer's indecision regarding choices at a fast food restaurant and the pressure the employee experiences and reproduces in the context of these food industries.

[...] Customer: Hi, good morning, I would like the Penne with tomato sauce.
Attendant: Any sides? Customer: I would like corn. Attendant: What else?
Customer: Ham. Attendant: What else? Customer: Ham. Attendant: What else?
Attendant: What else? What else? [...]. (PORTA DOS FUNDOS, 2012)

The attendant's insistence on the customer's resoluteness in the face of options marks the robotization of service. The speed and repetition of movements and phrases are representative of the modus operandi of our society and the format of fast food, which is somewhat devoid of meaning. After the customer's complaint, the attendant concludes with the expression: "who told you to have

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lunch in hell" (PORTA DOS FUNDOS, 2012). This sketch directly critiques the fast food model as unfavorable to both workers and customers.

The second sketch, titled "Spoleto - Part 2," runs counter to the denunciation. It was commissioned by the company in question and aims to address its service. In this sketch, the worker is fired after watching a video about his service. From that moment, he is portrayed searching for new jobs, which always leave him stressed. Finally, he returns to Spoleto for training and development to ensure that the incident does not happen again, but the worker continues to show signs of tension in front of customers.

Possamai (1997) elucidates that, in the contemporary world of work, the ideology of individualism and fatalism conceals the true reasons behind accidents and problems that occur at work. This author brings to light guilt as a hallmark of the worker's sentiment towards organizations. The movement that the group Porta dos Fundos makes in the second sketch is to hold the worker responsible for the service issue. Along with this attribution of responsibility comes the instillation of guilt. The plot portrays the worker as the ailing party in the labor relationship, who does not fit into any work environment.

[...] (We understand) health as reaching a more or less acceptable balance between: one's own norms derived from one's own history; those of the relevant collective; and those of the broader social collective, encompassing the life of the nation or the social, economic, and human universe. However, illness, or pathology, also represents the ongoing risk of failing to achieve this balance, the risk that this debate over norms may develop into a permanent disadvantage. (SCHWARTZ; DURRIVE, 2010, p. 198).

However, it should be emphasized that workspaces are detrimental to health and are denied as a central focus in the second video. The relocation options available are all promoters of disadvantages for the employee. The first is the telemarketing attendant, one of the groups of workers with high rates of illness due to psychosocial risks. The second position is that of the elevator operator, who experiences the same repetitive and dehumanizing work composition. The effect of this last sketch is devastating for the worker and contributes to the ideological process of blaming the professional.

These mediations emerge as a space denied by the workers, and they only speak of them when pressed to seek out the true reasons behind accidents. For example, when asked why they had had an accident, the immediate response in 80% of cases was "because I wasn't careful" (my fault); "it was bad luck," "I didn't have luck" (my destiny). However, upon deeper discussion of the incident, they refer to other reasons that lead to accidents: "because the boss pressured us to finish the job" or because they were "called to do another task, and upon returning, the scaffolding fell because they forgot to secure it (GRISCI; LAZZAROTTO, 2013, p. 202).

When we seek the meaning of the word "guilt" in dictionaries, we encounter descriptions that traverse law and norms, which consequently leads to an understanding of transgression. However, for the essence of this word to become effective, there must be a sense of belonging or a guilty party. More precisely, a collective and historical awareness of the norm and its conditions is necessary, and it is at this point that the magic trick occurs, transforming the victim into a criminal or guilty party. The capitalist system uses all possible resources to turn collective and historical consciousness into something specific that does not require much information and is brief.

Enriquez (2005) draws a correlation between guilt and shame, describing the process of turning public guilt into shame. This publicization acts as a defense mechanism against the worker, who accepts guilt to avoid the shame he fears. This internal guilt harms him and inhibits collective relationships.

4 CONCLUSIONS

The collection of selected sketches contributes to promoting debate and reflection on the world of work; thus, it has the potential to clearly constitute a part of a productive pedagogical content. It adds the possibility of using audiovisual materials related to comedic performances without losing scientific and academic intentionality. In this way, affection emerges as a reflective intervention tool for various situations related to contemporary work. The narratives of work are our content to be experienced with students and teachers, and the comedic form facilitates the engagement with challenging themes.

Discussing work presents itself as a creative activity that can also lead to repetition and dehumanization. This contrast is evident in the group Porta dos Fundos, which produces critical reflections and alienations in its comedic scripts for the sketches. This approach does not place the group and its productions in a position of evaluation regarding the educational process; rather, it contextualizes them within a capitalist artistic production mode. From this complex context of artistic creation, it is clear that the comedic group has a prolific output that can be the subject of future research analysis. More specifically, there is a need for a new documentary survey to develop discussions related to gender and labor relations frequently highlighted by the group.

We emphasize that the educational mediation process occurring through visual activism is constructed by the intervention of the teacher. This action provides an endless array of dialectical

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trajectories between the teacher's pedagogical planning and the reality of the classroom; between the teacher's desire and the student's desire; between the technical and scientific perspective of the teacher and the practical knowledge of the student; and among the multiplicity of different perspectives that marvel at the same art. Understanding work is to understand part of the content to be systematized with the social other, and from that other, to comprehend yet another part to be transformed in its multiple variations.

Audiovisual mediation establishes itself in reflective potential. When presenting a sketch, it is the educator's role to facilitate the learning process. In the case of this article, our aim was to enhance teaching through a selection process of sketches and themes for future classroom discussions.

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