PEDAGOGICAL PERFORMANCE IN DISTANCE EDUCATION: STATE OF THE ART, RELATIONS AND CONCEPT

Rogério Tubias Schraiber*
Elena Maria Mallmann**

* Distance tutor from the Open University of Brazil (UAB). Doctoral candidate in Education by the Postgraduate Program in Education of the Federal University of Santa Maria (UFSM). Participant of the Group of Studies and Research in Network Educational Technologies (GEPETER), linked to the National Council for Scientific and Technological Development (CNPq). Master in Visual Arts from UFSM. Specialist in Information and Communication Technologies Applied to Education. Graduate and Bachelor in Visual Arts. Santa Maria, Rio Grande do Sul, Brazil. E-mail: **rgartt@gmail.com**

** Professor-researcher of the School Administration Department (ADE) of the Education Center of UFSM. Professor in the Postgraduate Program in Education (PPGE) and in the Professional Master's Program of the Postgraduate Program in Network Educational Technologies (PPGTER) of UFSM. Post-Doctor by UAB. Leader of GEPETER. Doctor and Master in Education. Graduated in Pedagogy. Santa Maria, Rio Grande do Sul, Brazil. E-mail: **elena.ufsm@gmail.com**

Abstract

This article analyzes some relationships between performance and distance education (DE). The literature review, based on the Performance Studios of Schechner and Mallmann and collaborators, was the methodology that allowed the formulation of a concept for pedagogical performance in DE. Conclusively, the article points out that the context of DE is the specific space of pedagogical performance through networked educational technologies, with teaching-learning potential in this modality.

Keywords: Performance Studies. Pedagogical performance. Networked educational technologies. Distance education.

1. Introduction

Given the growing interest in studies on the performance operation in the educational context in recent years, this article draws an outline of the state of the art of research addressing the relationship between performance and education, seeking to understand the concept of pedagogical performance and its possible relations with Distance Education (DE). The discussions start from a review of the literature based on the Schechner's Performance Studies and on the teaching performance studies of Mallmann et al.

The presentation of the propositions of these authors intends to formulate a concept for pedagogical performance in DE. It is known that conceptualizing the term performance is something broad and controversial (SALGADO, 2014) because it is a heterogeneous phenomenon to which it is impossible to give a general and simple definition (ZUMTHOR, 2007). The most well-known definitions of performance revolve around the Art of Performance, the behavior, and the performance. However, the concept worked in this study goes beyond a mere behavior or performance, as the performance will not be approached as an artistic language, but rather as the pedagogical practice of education professionals. That is why pedagogical performance.

To that end, Performance Studies are available because their reliable contributions point to new developments in the operation of performance in the context of networked educational technologies, that is, DE. From this perspective, this article will address the definition of the term performance; the literature review of Performance Studies with researches related to education; the pedagogical performance as a theoretical and epistemological basis in the field of DE and the Technological-Pedagogical Fluency (TPF) as the basic principle of pedagogical performance in networked educational technologies.

Conclusively, it is important to highlight that the pedagogical performance in DE is a process of constant and complex transformation based on operative concepts of Performance Studies, in principles of the teaching performance of Mallmann and TPF that leverage the teaching-learning process.

2. From the term performance

The word performance also exists in Portuguese with the same English meaning *to perform*. Its meaning in Portuguese also includes: to complete, to execute or to implement, being better known for performance, achievement, action, yield, function or spectacle. The verb originates from Latin in the term *formare,* which means to form or shape, plus the prefix *per*, which means to perform or to develop some task. The French word is *performance*, which derives from *parformer* in the sense of completing, concluding or doing.

In education, performance has been operating since the second half of the 20th century

In the 1960s, the verb *to perform* has its meaning changed when Richard Schechner[1] used the term performance to refer to the various types of stage events from which other terms derive, such as *performer* (actor), *performative, performativity.* Thus, in Art, the term relates to the concept of a hybrid artistic manifestation, combining several languages, such as music, theater, video, dance, poetry, visual arts among others, assuming the terminology of "Performance Art".

In education, performance has been operating since the second half of the 20th century and, more intensely, in the 21st century.

Rogério Tubias Schraiber e Elena Maria Mallmann

Performance studies in education are not a type of art to be studied, but rather, what education professionals do in the exercise of their pedagogical functions and how they perform it. This allows us to study performance from approaches, objectives and doing that are specific to educational contexts, for example, the DE. It is important to note that performance is an action performed by somebody for somebody in a particular context and for a particular audience, through particular goals and circumstances in all fields in which it actuates, including the educational field.

Performance can be pedagogical or not. What makes it pedagogical is when the context, the public, the actions and the objectives refer to an educational sphere, that is, when the performer (the one making the performance) is an education professional acting in the teaching-learning process, whether in the DE or face-to-face.

3. Methodology

The adoption of bibliographical research as a methodological procedure aimed to establish a state of the art allowing establishing relationships with previous productions, identifying recurrent themes, pointing out new perspectives and consolidating an area of knowledge (VOSGERAU; ROMANOWSKI, 2014). The state of the art is like a map that drives to the continuity of the path with the possibility of contributions to the practice and the theory of a specific knowledge area (MESSINA, 1998).

For the bibliographical survey, the methodological procedure had two moments, the first being the search for publications dealing with the topic of interest, and the second, the reading of the publications found. The election of libraries and online journals as the search sites were since, as a current topic, most of the publications are online.

The relationship between performance and education was the search criterion used. In order to do so, the abstracts of the electronic journals, the titles that had some connection with the respective criterion, and the reading of the abstract and text of the selected publications were analyzed. When articles were included in a dossier, it was decided to mention the whole, not each separately. In addition to texts in online journals, the research featured books, dissertations, and theses.

This research allows to analyze bibliographic productions in a given knowledge field, providing the state of the art in this specific topic, highlighting new ideas, methods and subtopics that have received more or less emphasis in the selected literature (NORONHA; FERREIRA, 2000, p. 191).

According to Vosgerau and Romanowski (2014), state-of-the-art researches enable contextualization, problematization and an initial validation of the theoretical context, providing a mapping that serves as a reference to justify the gap that the research intends to fill, so this study seeks a concept for pedagogical performance in DE.

Although studies of the relationship between performance and education began to gain ground in Brazil at the beginning of this century, the multifaceted character of the term has been for some time sharpened by the interest of researchers from different areas, so that today a field of studies called Performance Studies is prolific.

4. The Performance Studies

Performance Studies constitute a field of interdisciplinary studies, involving Social Sciences, Anthropology, Philosophy, Cultural Studies, Education, and Art, among other areas, in which the notion of performance became a key component in research, operating as a culture-producing medium (PEREIRA, 2013). These studies began in the 1970s with Richard Schechner who later received the assistance of Victor Turner[2]. Although Performance Studies also encompass the Art of Performance, one should not confuse them, as this is a specific artistic form.

Performance Studies are complex and profound, they are more than a study of stage theater, because they enter the human being in its interpretive and representative diversity, for which they benefit from the knowledge of the various sciences. In this sense, the field of Performance Studies has been increasingly extended with the increasing participation of new researchers, presenting a rich range of possibilities, in which performance and performativity appear as instruments through which it is possible to think about social relations, public policies, gender and race identities, aesthetics, childhood, curriculum, rituals, daily life (ICLE, 2013, pp.15-16).

Performance Studies are complex and profound

In his studies, Schechner (2006) states that it is possible to understand the meaning of performing performance in four terms. The *being*, which means the existence of the performance by itself, that is, what it is; the *doing*, which is the activity performed by all that exists, defines the action that performs something; the *show doing,* which is the demonstration of the action, is the doing display, like a waiter, whose work is precisely the action performed by a waiter; and *explain it by doing*, which is the study of performance, that is, it is a reflexive effort to understand the world of performance and the world as a performance (SCHECHENER, 2006, p. 1).

Schechner's studies are a milestone in performance research. However, more direct relationships with education, aiding the understanding of performance and its possibilities, occur in more recent research.

The thematic dossier *Performance, Performativity and Education,* published in 2010 in the *Education and Reality* Journal of the School of Education of the Federal University of Rio Grande do Sul (UFRGS), edited by Gilberto Icle, has eight texts on performance in educational perspectives. According to Icle, not only introduces performance in its interface with education but also shows different modalities and understandings about performance. One of the articles is an interview with Richard Schechner, in which he emphasizes that education should not mean simply sitting and reading a book or even listening to a teacher, writing down in the notebook

Rogério Tubias Schraiber e Elena Maria Mallmann

what the teacher says. Education must be active, engaging in a whole mind, body and emotion taking them as a unity. *Performance Studies* are aware of this dialectic between action and reflection (SCHECHNER; ICLE; PEREIRA, 2010, p. 26).

The Performance Studies operate in a much broader dimension than just performance and it is in this amplitude that the relationship and the possibility of articulation with education can reside. Schechner's travels between the 1960s and 1970s awoke him to a new universe of performance practices and theories, forming the basis of a reflection and an intercultural work (SCHECHNER; ICLE; PEREIRA, 2010). This new universe as possibilities to Performance Studies is what guarantees the establishment of relationships with the other fields in which performance can operate.

Going further, Mostaço (2012) publishes his article *Operational concepts in performance studies* in the Journal *Sala Preta*, from the University of São Paulo (USP). For the author, Performance Studies suggest directions and create contexts, indicating three performance-delimiting dimensions as a *locus* of transformation: performance is both a process and a product, because it is something that emerges and grows within and through a process, being too, what remains from it, whether as something materialized or as memory. Is also productive and propositive, since it causes, produces, creates both itself and the other, aiming to investigate a phenomenon intellectually. Besides that, is both traditional and transformative, since it always refers to a way of composing, acting, seeing, and believing (MOSTACE, 2012, pp. 2-3).

The author goes on presenting, on behalf of Victor Turner, four operational concepts in Performance Studies. The first, Social Drama[3] with a ritual tendency that privileges language and social conflicts, taking as investigative interest the social rites as the operative base for excellence (MOSTAÇO, 2012, p. 4).

Liminality, according to the concept, places everything that is between, in transition, on the threshold, in a transient condition, so liminal persons are those who are passing through some social rite (MOSTAÇO, 2012, p. 5). This moment of transition happens according to specific time and space in which liminal persons perform acts related to the ritual and culture to which they belong and then reach a new state.

The third concept, *Communitas*[4], concerns a shared feeling and characterizes a mode of recognition among peers, verifiable through customs, language, symbols, slang, conduits or specific *know-how* (MOSTAÇO, 2012, pp. 5-6). The author brings the definition of Edith Turner (*Encyclopedia of Religious Rites*) to *Communitas* as the sharing and intimacy between people who are experiencing a common liminality, but who are not necessarily from the same place, therefore, does not equal the same as community. In *Communitas* the differences are paired in the name of a feeling in common to all.

Performativity, the last concept, works so much with the performance that, even though it seems real, is just an effect of real, therefore, performative, as with the

reference to the performance itself and the *know-how* applied in it, what makes it what it is. For example, the affirmations "I am", "I will do", "I promise to fulfill" and "yes" (at marriage), moments when speaking is acting (MOSTACE, 2012, pp. 6-7).

Another research is the thesis *Aporias on Performance in Education*, by Conte (2012), in which it analyzes the performative dimension, permeating the singularity of the pedagogical work, in view of the speech in education. According to Conte (2012, p. 7), teaching does not consist only in saying, but in doing, acting, in the ethical, aesthetic and technical sense, that is, productive, formative and expressive of human communication.

In the following year, the release of the book *Performance and Education: pedagogical (de)territorializations*, by Pereira (2013), with a collection of 14 texts about the relation between performance and education, insert the reader in the territories and frontiers of the performance, showing how this can constitute as an act of (de)territorialization for education. The book makes possible the understanding of multiple points of contact between performance and education, not being a performance-teaching model, but an epistemological contribution, for which education constitutes an experience that moves from its habitual configuration (PEREIRA, 2013).

In 2014, the same author of this book organizes the dossier *Performance and Education* in the *Education Journal* of the Education Center of the Federal University of Santa Maria (UFSM). The dossier contains six articles discussing performance developments, analyzing the issues in the links between performance and education, and addressing issues that disrupt Brazilian education. Thus, the theme of performance, besides offering its own tools to education, extends its own limits as an object of research (PEREIRA; BOLZAN; HENZ, 2014).

In 2017, the *Cadernos Cedes* published a set of eight articles on particular school issues from a performance perspective. According to Icle, Bonatto and Pereira (2017, p. 2), the relations between performance and education circumscribe the school, the work of teachers and students, daily behavior, school rituals, social constructions and gender, social class, race, ethnicity, among others. The texts also note that, with the need for new milestones for educational institutions, research on the relationship between performance and education open to various paths of reflection and action, presenting a necessary space for discussion around the teaching-learning processes in school education (ICLE; BONATO; PEREIRA, 2017).

Based on these researches, now it is proposed in the following pages to extend the horizon a little more, in order to understand how to operate the pedagogical performance in teaching-learning mediated by networked educational technologies.

Rogério Tubias Schraiber e Elena Maria Mallmann

5. Pedagogical performance in Distance Education (DE)

DE, as well as face-to-face education, creates a field for performance, as it is possible to perceive in researches that establish more direct relations between performance and DE and which point to some principles that support the operation of performance in teaching-learning mediated by network educational technologies.

DE, as well as face-to-face education, creates a field for performance

One of these researches is the thesis *Pedagogical Mediation in Distance Education: cartography of teaching performance in the process of teaching materials,* by Mallmann (2008), which deals with the mapping of the specificities of teaching performance in the production of printed, and hypermedia materials and their implications in the potential of pedagogical mediation in DE. The author points out three principles of team teaching performance: competence, autonomy and desire.

Competence is a challenge for teaching performance in the elaboration of didactic materials, requiring a scientific knowledge and didactic knowledge, focusing on the elaboration of methodologies, the planning of activities mediated by technologies, innovative strategies and teamwork in the DE (MALLMANN, 2008).

Autonomy implies creative uniqueness during the process of elaborating didactic materials as a principle of investigation, decision and choice. As a power, autonomy accepts the possibility of taking decisions, taking actions, facing challenges, solving problems and proposing experiences, events and mediations; as a decision-making and action power, is an essential postulate of teacher performance, implying the political character of the teaching-learning process, since it encompasses a team of involved, materials, contents, technologies and methodologies (MALLMANN, 2008).

Desire contemplates content, expression, discourse and action, manifesting itself in the principle of action as a movement of production, overflow of power and creation of conditions. In order to acquire competence and autonomy, one must desire to. The principles of autonomy, competence and desire correspond respectively to know-how, to do and to want to do (MALLMANN, 2008).

Another research is the dissertation *Multidisciplinary Performance in Research, Development and Training Actions: Production of Hypermedia Didactic Materials in Moodle* by Jacques (2014), which deals with the performance of the Multidisciplinary Team of the Open University of Brazil (UAB) in UFSM, in relation to the actions of research, development and training for the production of teaching hypermedia didactic materials in Moodle[5]. Performance is directly related to education, because of its need for movement, and multidisciplinary performative work is not simply performance, but a set of research actions, operations, innovations and capabilities, whose foundation is the search for results that potentiate production of teaching materials for teaching-learning development with network technologies.

The focus of these researches is the multidisciplinary team teaching performance, postulating the interaction between all involved in teaching-learning, but mediated

by networked educational technologies. In addition, between 2010 and 2015, some articles in electronic journals about teaching performance in EAD, by Mallmann and collaborators, will be highlighted here.

In *Teaching performance in pedagogical mediation in distance education*, Mallmann and Catapan (2010) explain specific aspects of teacher performance in pedagogical mediation in EAD, emphasizing that this mediation requires a teaching performance based on principles of competence, desire and autonomy, which scale the teaching production in relation to authorship and co-authorship, as didactic, scientific, political and ethical dimensions of the teaching-learning process.

In the article *Teaching-learning mediated by network technologies: the complexity of teaching performance*, Mallmann et al. (2013) analyze the teaching performance as a complex process by educational technologies in network, which requires Technical-Pedagogical Fluency (TPF) to develop interactivity and interaction in Virtual Environments of Teaching-learning (AVEA). In addition, it points to the need for investments in the continuous training of teachers to consolidate the integration of technologies and the convergence between a physical classroom and DE modalities.

Mallmann and Jacques (2014), in *Pedagogical design of learning materials: teaching performance in the production of hypermedia in virtual environments*, address the production of hypermedia didactic materials in AVEA for the pedagogical design of a theoretical-practical model developed in a multidisciplinary team, evidencing possibilities of didactic-methodological structuring of hypermedia resources linked to study activities clarifying specificities of the teaching performance.

In *Digital didactic resource: complexity of teaching performance in (hyper)text production,* Mallmann and Jacques (2015) deal with the complexity of teaching performance in the process of didactic transposition as a catalyzing element of the complexity of (hyper)textual production mediated by networked technologies, arguing about the production of digital didactic resource based on the interactionist conception of language.

The teaching performance corresponds to that of the teachers. However, the terminology of pedagogical performance is chosen because it is more comprehensive: it covers the work of all professionals who work in the teaching-learning processes, including teachers. The pedagogical performance counts on actions that intervene in the educational context, provoking reactions in those involved, that is, "it is an act of invention, creation of situations that induce the students to learn" (JACQUES, 2014, 66). It promotes transformations in the teaching-learning process that uses networked educational technologies because the performance moves toward innovation, potentiating changes in the pedagogical design of both online and face-to-face models (MALLMANN; JACQUES, 2015, p 53).

Modification and transformation happen in the sense of innovation in terms of educational practices. This innovative character is necessary, given the need to

develop these practices for teaching-learning success. The act of performance means production and, because of this, is constantly in elaboration, including a formative and inventive process (BIANCALANA, 2010), whose process is linked to the idea of transformation and innovation.

In the studies of Mallmann and Jacques (2014, p. 57) "performance is an expressive action that does not represent the world, but rather pronounces it". Performance is an action that, in teaching-learning, is assumed as an educational action, therefore, a pedagogical performance (PEREIRA, 2012, p. 290), being a performative action that opens horizons and possibilities (CONTE, 2012, p.16).

Icle (2013) sees in the performance the possibility of thinking beyond the demarcation of specific knowledge, shredded, demarcated in areas of knowledge and power, with which curriculum frameworks are planned, and open the possibility of a new experience, with which the opportunity to break the stereotypes is always evident.

Teaching is a performance

By understanding it as a collective experience, performance "is action in the world" (ICLE, 2013, p.19), which generates a "driving force capable of intervening to transform" (MALLMANN; JACQUES, 2014, p. 57) and broadens the relationships, providing more information and intensifying the possibilities of finding a solution to the conflicts (CONTE, 2012, p. 77). By taking the performative approach of the world, it becomes understood as a place where ideas and actions come together and this union is what can be taken as a model for education (SCHECHNER; ICLE; PEREIRA, 2010).

For Mallmann (2008, p. 22), teaching performance is the teaching work itself. Therefore, when studying the work of education professionals, this paper seeks to understand how their performances occur in relation to their role in teaching-learning.

It is believed, along with Schechner, Icle and Pereira (2010, p. 30), that teaching is a performance, since the teacher needs to play his/her role, defining certain relationships with the students. This role is what the present study calls pedagogical performance, which in DE is carried out through networked educational technologies. In this context, pedagogical performance is not just performance, consisting actually in the development of competencies for the use of hypermedia to generate teaching-learning. In the contemporary world, this competence involves the knowledge of the fundamental concepts of technology integration in education, and the development of intellectual capacities for the creation and sharing of pedagogical innovations through these technologies (MALLMANN; JACQUES, 2014, p. 50).

With these competencies, pedagogical performance makes possible to think of educational practice as innovation, as a way of doing, not as finished knowledge. The performance is "by definition and by practice, provisional, in construction, procedural, playful: from the second to the umpteenth time. There is no original, nothing like a source that can be sought" (SCHECHNER; ICLE; PEREIRA, 2010, p. 34).

Rogério Tubias Schraiber e Elena Maria Mallmann

In DE, the actions developed to build knowledge with the curricular contents and the way these actions are implemented is what can define the pedagogical performance, whose complexity consists in the pedagogical mediation through the network educational technologies (MALLMANN et al., 2013, p. 310). Mediation through technology involves innovation in teaching-learning, which makes it perceive pedagogical performance as a process that is becoming more complex as fluency acquisition and improvement in educational technologies to deal with networked technologies are lifelong required (MALLMANN et al., 2013).

Complexity can contribute to anything being studied as performance (SCHECHNER; ICLE; PEREIRA, 2010). Since education is complex and also involves action, communication and participation, the work of education professionals is considered as a pedagogical performance. It is understood that "performance is a legitimate issue that enables education to recognize its own actions" (CONTE, 2012, p. 32) and, thus, performance is in the DE as a complex process that includes attributions, reflections, competencies, principles, development of pedagogical strategies and intellectual capacities through networked educational technologies, resulting in knowledge.

In the processes of learning through technology, pedagogical performance is established by modifying educational practices, so that it transforms the needs of pedagogical doing. For Mallmann and Jacques (2015, pp. 55-56), performance is intervention in the teaching-learning process, because requires going beyond know-how: it implies knowing how to be.

This complexity includes the four terms of Schechner (2006) with the following relationships: with respect to *being*, pedagogical performance exists, it is and is being through the technologies; *making* corresponds to the functions and pedagogical actions carried out by means of the technologies by who performs in education; *to show doing* is when the professional of the education carries out its functions through the students, exerting its role of educator, which implies specific modes of writing, of communication and of speech in the AVEA; *explaining it by doing* the study of pedagogical performance, is the reflection and research that lead to an understanding of how it operates in DE and DE as a performance.

The operational concepts presented by Mostaço (2012) also relate to pedagogical performance. With the ritual tendency of Social Drama, it can be seen that, in a course of formation, the students go through a period similar to a ritual, which demands time, actions, behaviors and attitudes to reach the state of formation. The performer in education accompanies all this ritual, exercising functions and being part of it because the pedagogical performance operates with and due to this process.

In relation to liminality, academics are at a moment of transition, from one level to another, that is, they are in between, on a threshold condition, subjected to a series of obligations and specific actions of that moment of formation. *Communitas*, however, is concerned with common interests and objectives among a group of academics,

that is, they share an intimacy because they are part of a common liminality, but do not necessarily belong to the same place since the DE places a liminality on the virtual space of an AVEA geographically dispersed students. *Communitas* takes differences to the same horizon and creates a unity of interests among academics.

As for Performativity, it is the way of representing, of making the pedagogical performance, it is its way of happening through technologies, which implies a *know-how,* that is, its characteristic knowledge so that it can happen the way it is in the context of DE. Out of this context, it is not the same way, or it cannot be. According to Mostaço (2012, p. 9), performativity occupies a key function in everything that involves representations, whether real, symbolic or virtual. This way, performativity simulates teaching-learning, which is something real in a space that is a simulation of real space: the virtual.

Regarding the principles presented by Mallmann (2008), it is possible to perceive that the pedagogical performance is the constant movement of teaching-learning: the competence to demand from the performer in education the pedagogical knowledge necessary for acting in the midst of the network educational technologies; autonomy for the power of initiative in developing solutions that result in learning; and the desire to provoke action and producing conditions so that competence and autonomy may happen.

Pedagogical performance in DE is closely related to knowledge about technology

Moreover, and in addition to covering innovation, didactic materials, diverse knowledge, and technologies, the pedagogical performance in DE requires a fluency in the integration of these technologies for pedagogical purposes. According to Mallmann and Jacques (2014, p. 58), in pedagogical performance knowing how to access AVEA, evaluating the available technological tools, integrating them into mediation, monitoring study activities and addressing them to promote reflection and criticality is basic knowledge. Thus, pedagogical performance in DE is closely related to knowledge about technology and its possibilities in teaching-learning and in this process TPF is one of its principles.

6. Technological-Pedagogical Fluency (TPF)

The knowledge about technologies and its integration into pedagogical activities becomes essential in the pedagogical performance mediated by them. In other words, TPF corresponds to knowing and mastering educational tools, creating, correcting, and modifying them interactively, sharing new concepts, functions, programs, and ideas. Applying knowledge systematically and scientifically, adapting it to the needs of each context (SCHNEIDER, 2012, p. 80).

To obtain fluency, it is not enough just to know how to use certain technology, but what is possible to create with it after mastering its knowledge. According to

Acquiring technological fluency means being able to employ technological tools in diverse situations, involving the capacity for expression, exploration and realization of ideas with new technologies (PAPERT; RESNICK, 1995). It is noticed, then, that pedagogical performance as a complex process requires, in addition to knowing how to do, to be able to and want to make the TPF so that teaching-learning would be possible in the context of networked educational technologies.

The context of DE is the characteristic operating space of pedagogical performance through networked educational technologies

Schneider (2012) presents three types of technological fluency. The Technique, which implies the ability to know more and more about the use of the computer and the ability to use various tools and programs; The Practice, which includes the ability to create and solve computer study activities, to understand everything that can be created with a particular tool, create and solve activities based on your own ideas; and Emancipatory, which encompasses the capacities to use technology contributing to the Internet community, to modify and expand study activities by network technologies, to understand concepts related to these activities and to use these concepts in other contexts and activities.

The pedagogical performance in DE, as a complex process, requires the amplification of these three fluencies (MALLMANN et al., 2013) in order to leverage innovation in teaching-learning, so that competence guarantees knowledge, autonomy directs and the desire materializes. As these fluencies are developed, the pedagogical performance in DE is amplified, expanding knowledge.

7. Final considerations

A state of the art of Performance Studies was carried out regarding the researches more focused on the relations between performance and education, more specifically with the context of the distance education. It has been verified that these researches have been growing in the last decades, pointing out developments for studies of a performance in networked educational technologies and allowing attributing a concept to what can be called pedagogical performance.

It should be emphasized that the pedagogical performance corresponds to everything that the education professionals do in the course of the teaching-learning process. Taking into account that the word performance is formed by the verb *formare,* which means "to shape", and by the prefix *per,* which means the execution of some task, and that the pedagogical doing implies teaching-learning, the pedagogical performance in the DE is something happening. It is the execution of a form, of a specific way of acting, of a movement of course realized in the teaching-learning so that the same happens by means of the technology. Therefore, the context of DE is the characteristic operating space of pedagogical performance through networked educational technologies.

Rogério Tubias Schraiber e Elena Maria Mallmann

The pedagogical performance in DE becomes a set that encompasses acts, speeches, subjects, technologies, context, time and space, and that counts on a being, a doing, a showing doing and a study about what one does. It can be related to the operational concepts of Performance Studies; with Social Drama as a ritual of passage; with Liminality, as a moment of transition; with Communitas, as shares of things in common; and with performativity as a mode of happening in DE.

In addition, pedagogical performance still requires competence, autonomy, desire and, also technical, practical and emancipatory fluency as principles that make it possible in the context of DE, allowing the action, innovation, intervention, movement and constant transformation. In conclusion, the pedagogical performance in DE is a broad process, a complex and transforming action, which possesses in the possibilities of technology its specificity and, in the respective principles, the potential condition of teaching-learning.

Notes

[1] Theater Director and American Professor of Performance Studies at Tisch School of the Arts, New York University (NYU).

[2] British anthropologist who worked with symbols, rituals and rites of passage. He was a professor of Richard Schechner and influencer in the creation of the Studies of the Performance.

[3] Studies on Social Drama were developed at the Palo Alto School (California) between 1940 and 1950. Gregory Bateson, Edward T. Hall, and Ervin Goffman were some of the authors who were interested in the subject, investigating what happens inside social classes.

[4] Latin term used by Turner in substitution for the idea of community, because those who are in liminality are by their social relations, and not by belonging to a commonplace.

[5] Modular Object-Oriented Dynamic Learning Environment.

References

BIANCALANA, G. R. **Corpos em performance**: o processo formativo e o aspecto improvisacional dos trovadores gaúchos e dos atores. 2010. Tese (Doutorado em Artes) – Programa de Pós-Graduação em Artes, Instituto de Artes, Universidade Estadual de Campinas, Campinas, 2010.

CONTE, E. **Aporias da performance na educação**. 2012. Tese (Doutorado em Educação) - Programa de Pós-Graduação em Educação, Faculdade de Educação, Universidade Federal do Rio Grande do Sul, Porto Alegre, 2012.

B. Téc. Senac, Rio de Janeiro, v. 44, n. 2, maio/ago. 2018.

Rogério Tubias Schraiber e Elena Maria Mallmann

ICLE, G. Da performance na educação: perspectivas para a pesquisa e a prática. In: PEREIRA, M. de A. (Org.). **Performance e educação**: (des)territorializações pedagógicas. Santa Maria: Ed. da UFSM, 2013.

ICLE, G.; BONATTO, M. T.; PEREIRA, M. de A. Apresentação-performance e escola. **Cadernos CEBES,** Campinas, v. 37, n. 101, p. 1-4, jan./abr. 2017. Disponível em: <http://www.scielo.br/scielo.php?script=sci_issuetoc&pid=0101326220170001&lng=en&nrm=iso>. Acesso em: 25 set. 2017.

JACQUES, J. S. **Performance multidisciplinar nas ações de pesquisa, desenvolvimento e capacitação**: produção de materiais didáticos hipermidiáticos no Moodle. 2014. Dissertação (Mestrado em Educação) - Programa de Pós-Graduação em Educação, Universidade Federal de Santa Maria, Santa Maria, 2014.

MALLMANN, E. M. **Mediação pedagógica em educação a distância**: cartografia da performance docente no processo de elaboração de materiais didáticos. 2008. Tese (Doutorado em Educação) - Programa de Pós-Graduação em Educação, Universidade Federal de Santa Catarina, Florianópolis, 2008.

MALLMANN, E. M.; CATAPAN, A. H. Performance docente na mediação pedagógica em educação a distância. **Inter-Ação**, Goiânia, v. 35, n. 2, p. 359-372, jul./dez. 2010. Disponível em: <https://www.revistas.ufg.br/interacao/article/download/13128/8524>. Acesso em: 18 set. 2017.

MALLMANN, E. M.; JACQUES, J. S. Design pedagógico de materiais didáticos: performance docente na produção hipermidiática em ambientes virtuais. **Revista da FAEEBA,** Salvador, v. 23, n. 42, p. 49-64, jul./dez. 2014. Disponível em: <https://www.revistas.uneb.br/index.php/faeeba/article/view/1047>. Acesso em: 16 nov. 2017.

MALLMANN, E. M.; JACQUES, J. S. Recurso didático digital: complexidade da performance docente na produção (hiper)textual. **Texto Digital**, Florianópolis, v. 11, n. 2, p. 53-70, jul./dez. 2015. Disponível em: <https://periodicos.ufsc.br/index.php/textodigital/article/view/18079288.2015v11n2p53>. Acesso em: 18 fev. 2017.

MALLMANN, E. M.; SCHNEIDER, D. R.; MAZZARDO M. D. Fluência tecnológico-pedagógica (FTP) dos tutores. **Revista Renote**: novas tecnologias na educação, Porto Alegre, v. 11, n. 3, 2013. Disponível em: <http://seer.ufrgs.br/index.php/renote/article/view/44468>. Acesso em: 10 out. 2017.

MALLMANN, E. M. et al. **Guia de tutores UAB/UFSM**. Santa Maria: UFSM, 2011.

Rogério Tubias Schraiber e Elena Maria Mallmann

MALLMANN, E. M. et al. Ensino-aprendizagem mediado por tecnologias em rede: complexidade da performance docente. **Revista Reflexão e Ação**, Santa Cruz do Sul, v. 21, n. 2, p. 309-334, jul./dez. 2013. Disponível em: <http://online.unisc.br/seer/index.php/reflex>. Acesso em: 15 fev. 2017.

MESSINA, G. **Estudio sobre el estado del arte de la investigación acerca de la formación docente en los noventa**. 1998. Trabalho apresentado à Reúnion de Consulta Técnica sobre investigación en Formácion del Profesorado, Organización de Estados Ibero-Americanos para la Educación, la Ciencia y la Cultura, México, 1998.

MIT MEDIA LAB. **Fluência tecnológica**. Tradução de Tereza Martinho Marques. Cambridge, [20--]. Disponível em: <http://repositorio.ul.pt/bitstream/10451/847/53/20152_ulsd_dep.17852_tm_anexo38e.pdf>. Acesso em: 19 set. 2015.

MOSTAÇO, E. Conceitos operativos nos estudos da performance. **Sala Preta**, São Paulo, v. 2, n. 12, 2012. Disponível em: <https://www.revistas.usp.br/ salapreta/article/view/57494/60511>. Acesso em: 22 nov. 2017.

NATIONAL RESEARCH COUNCIL (Estados Unidos). **Being fluent with information technology.** Washington, D.C.: National Academy Press, 1999.

NORONHA, D. P.; FERREIRA, S. M. S. P. Revisões de literatura. In: CAMPELLO, B. S. V. C.; CENDÓN, B. V.; KREMER, J. M. (Org.). **Fontes de informação para pesquisadores e profissionais**. Belo Horizonte: UFMG, 2000.

PAPERT, S.; RESNICK, M. **Technological fluency and the representation of knowledge.** Cambridge: MIT Media Lab, 1995. Disponível em: <http://grantome.com/grant/NSF/DRL-9553474>. Acesso em: 6 jul. 2017.

PEREIRA, M. de A. (Org.). **Performance e educação**: (des)territorializações pedagógicas. Santa Maria: Ed. da UFSM, 2013.

PEREIRA, M. de A. Performance e educação: relações, significados e contextos de investigação. **Educação em Revista**, Belo Horizonte, v. 28, n. 1, p. 289-312, mar. 2012.

PEREIRA, M. de A; BOLZAN, D. P. V.; HENZ, C. I. Editorial. **Educação**: revista do Centro de Educação, UFSM, Santa Maria, v. 39, n. 3, p. 473-476, set./dez. 2014. Disponível em: <https://periodicos.ufsm.br/reveducacao/article/view/16004/pdf>. Acesso em: 18 abr. 2017.

Rogério Tubias Schraiber e Elena Maria Mallmann

SALGADO, T. B. P. Perfomance. **Dispositiva**: revista do programa de Pós-Graduação em Comunicação Social da Faculdade de Comunicação e Artes da PUC Minas, v. 2, n. 2, p. 74-90, nov. 2013/jun. 2014. Disponível em: <http://periodicos.pucminas.br/index.php/dispositiva/article/view/7627/6605>. Acesso em: 25 jan. 2017.

SCHECHNER, R. O que é performance? In: SCHECHNER, R. **Performance studies**: an introduction. 2nd. ed. New York: Routledge, 2006. p. 28-51.

SCHECHNER, R.; ICLE, G.; PEREIRA, M. de A. O que pode a performance na educação?: uma entrevista com Richard Schechner. **Educação & Realidade**, v. 2, n. 35. p. 23-35, maio/ago. 2010.

SCHNEIDER, D. da R. **Prática dialógico-problematizadora dos tutores na UAB/UFSM**: fluência tecnológica no Moodle. 2012. Dissertação (Mestrado em Educação) - Programa de Pós-Graduação em Educação, Universidade Federal de Santa Maria, Santa Maria, 2012.

VOSGERAU, D. S. A. R.; ROMANOWSKI, J. P. Estudos de revisão: implicações conceituais e metodológicas. **Revista Diálogo Educacional**, Curitiba, v. 14, n. 41, p. 165-189, jan./abr. 2014. Disponível em: <www2.pucpr.br/reol/index.php/dialogo?dd99=pdf&dd1=12623>. Acesso em: 20 nov. 2017.

ZUMTHOR, P. **Performance, recepção, leitura.** São Paulo: Cosac & Naif, 2007.

Rogério Tubias Schraiber e Elena Maria Mallmann