

TRANSMEDIA EDUCATIONAL NARRATIVE AND PODCAST

NARRATIVA EDUCACIONAL TRANSMÍDIA E O PODCAST

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ABSTRACT

This research uses the hypothetical deductive method and has Resolution n. 5 of the Ministry of Education, of 12/17/2018, as theoretical reference, which establishes that the Law Course Pedagogical Project (PPC) should have as structural elements, among others, the realization of inter and transdisciplinarity, the incentive to innovation, the integration between theory and practice, the specification of the active methodologies used. The problem is that law professors and students usually don't know how to do this in practice. The research seeks to point out viable paths for this, from the transmedia educational narrative and the podcast.

Keywords: Educational narrative; Transmedia; Podcast.

RESUMO

Esta pesquisa usa o método hipotético dedutivo e tem como referencial teórico a Resolução n. 5 do Ministério da Educação, de 17/12/2018, que estabelece que o Projeto Pedagógico do Curso (PPC) de Direito deve ter como elementos estruturais, dentre outros, a realização de inter e transdisciplinaridade, o incentivo à inovação, a integração entre teoria e prática, a especificação das metodologias ativas utilizadas. O problema é que os professores e alunos dos cursos jurídicos normalmente não sabem como fazer isso na prática. A pesquisa busca apontar caminhos viáveis para isso, a partir da narrativa educacional transmídia e do podcast.

Palavras-chave: Narrativa educacional; Transmídia; Podcast.

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1. INTRODUCTION

Art, literature and transdisciplinarity can indicate ways to solve or to minimize some of the biggest current problems of Law courses: the lack of interest and / or the growing apathy of students, the lack of connection between theory and practice, the lack of innovation disruptive and the use of really active teaching and learning methodologies.

In fact, the curricular guidelines for Law courses, established by Resolution no. 5 of the Ministry of Education, on 12/17/2018, in article 2, paragraph 1, establish that the Law Course Pedagogical Project (PPC) must have as structural elements, among others, the realization of interdisciplinarity, the incentive to innovation, the integration between theory and practice, the specification of the active methodologies used, the mandatory inclusion of the TC - Course Work (BRASIL, 2018).

In addition, article 5 of the same MEC Resolution no. 5/2018, establishes in its §2º that “the PPC will include the three formative perspectives, considering the structural domains necessary for legal training, emerging and transdisciplinary problems and the new teaching and research challenges that are established for the intended training” (BRAZIL, 2018).

The problem is that teaching, research and extension currently developed do not always prepare students of law courses for all of this. What’s more: students and teachers need to develop inter, multi and transdisciplinary, innovative content, activities and research that allow the integration between theory and practice, using active methodologies, and usually do not know how to do this in practice. Worse, the educational projects of educational institutions often do not demonstrate, in an objective and clear way, how this will actually happen during the course.

Based on the hypothetical deductive scientific method and based on the Ministry of Education’s Resolution nº 5, of December 17, 2018, this research seeks to point out viable ways to solve the above problem, especially through the transmedia educational narrative, which can also occur through the production of podcasts that promote, in an innovative and active way, the interaction between Law, art and transdisciplinarity. All with the objective of favoring that the competences foreseen in the PPC become, in an effective and meaningful way for the students, in a concrete reality in the undergraduate courses in Law.

2. NORMATIVE FOUNDATIONS OF INNOVATIVE AND TRANSDISCIPLINARY EDUCATION

Education is a social right ensured by the Constitution of the Republic in its article 6 (BRASIL, 1988), and constitutes one of the most important pillars for sustaining a truly democratic and free rule of law.

But this is not just a merely formal education and disconnected from the real interests of the people, but a real, concrete education focused on the full exercise of citizenship and the true qualification for work in the 21st century (and not necessarily for the employment), which needs to be increasingly innovative, collaborative, entrepreneurial.

Accordingly, according to the provisions of article 205 of the Brazilian Constitution:

Art. 205. Education, the right of all and the duty of the State and the family, will be promoted and encouraged with the collaboration of society, aiming at the full development of the person, their preparation for the exercise of citizenship and their qualification for work (BRAZIL, 1988).

In order to achieve this goal, the Brazilian Constitution guarantees teachers, at all levels of education, the guarantees provided for in Article 206, among which stand out, the “freedom to learn, teach, research and disseminate thought, art and knowledge”, as well as the “pluralism of ideas and pedagogical concepts”. All of this without mentioning the specific didactic-scientific autonomy of universities, determined by article 207 of the Constitution (BRASIL, 1988).

At the constitutional level, it is exactly these guarantees that enable teachers in higher education to develop innovative, transdisciplinary, active pedagogical practices focused on the full development of students for the exercise of citizenship and for better qualification for the world of work, which it constantly modifies and evolves, as well as that it increasingly values sustainable entrepreneurship, innovation, and the ability to solve complex and intergenerational problems. In theory, starting with the best teacher qualification, this is possible even when there is no suitable pedagogical project or when the best strategic educational guidelines previously determined by the educational institution do not exist.

In the infraconstitutional plan, it is worth mentioning, according to the Law of Directives and Bases of National Education (LDB), Law no. 9,394 / 1996:

Art. 43. Higher education aims to:

I - stimulate cultural creation and the development of the scientific spirit and reflective thinking;

II - training graduates in the different areas of knowledge, suitable for insertion in professional sectors and for participation in the development of Brazilian society, and to collaborate in their continuous training;

III - encourage research and scientific investigation, aiming at the development of science and technology and the creation and dissemination of culture, and, thus, develop the understanding of man and the environment in which he lives;

IV - promote the dissemination of cultural, scientific and technical knowledge that constitute humanity's heritage and communicate knowledge through teaching, publications or other forms of communication;

V - arouse the permanent desire for cultural and professional improvement and enable the corresponding implementation, integrating the knowledge that is being acquired in an intellectual structure systematizing the knowledge of each generation;

VI - stimulate knowledge of the problems of the present world, in particular national and regional ones, provide specialized services to the community and establish a relationship of reciprocity with it;

VII - promote extension, open to the participation of the population, aiming at the dissemination of the achievements and benefits resulting from cultural creation and scientific and technological research generated at the institution.

VIII - act in favor of the universalization and improvement of basic education, through the training and qualification of professionals, the carrying out of pedagogical research and the development of extension activities that bring together the two school levels (BRAZIL, 1996).

There is no problem, therefore, when Resolution no. 5 of the Ministry of Education, of December 17, 2018, in article 2, paragraph 1, establishes that the Law Course Pedagogical Project (PPC) must have as structural elements, among others, the accomplishment of interdisciplinarity, the incentive to innovation, the integration between theory and practice, the specification of the active methodologies used, the mandatory inclusion of the TC - Course Work (BRASIL, 2018). Nor, either, when article 5 of the same MEC Resolution no. 5/2018, establishes in its §2º that “the PPC will include the three formative perspectives, considered the structural domains necessary for legal training, emerging and transdisciplinary problems and the new teaching and research challenges that are established for the intended training” (BRASIL, 2018).

However, according to Horácio Wanderlei Rodrigues:

The PPC, in addition to the clear identification of all these elements, must also contain the express indication of how they will be operationalized in the real world; formally including each is insufficient.

It is necessary to indicate the forms (strategies, methods, methodologies and techniques) and the means (resources and instruments) by which what is said will be carried out. In addition to signaling how your content and skills will be worked on so that the desired professional is effectively trained.

It is no longer enough to list a set of characteristics and capabilities that the future professional should have incorporated at the end. It is necessary to demonstrate how the course will do so that, in fact, they will be added to the graduate’s personal patrimony (RODRIGUES, 2020, p. 134).

The big question is: how to make all of this become a concrete reality in Law courses, considering the deficiencies of pedagogical projects (many of them merely formal), the curricular structures very attached to traditionalism, mental models and the reality of teacher training, the current educational coordinators and managers? How to do this in a contemporary, innovative way, with meaningful language for students, planned, systematic and with the active participation of teachers and students?

3. TRANSMEDIATE EDUCATIONAL NARRATIVE AND PODCAST

Current teaching and learning needs to follow the reality of the students’ lives, which is completely inserted in a multiplicity of data, information and knowledge, which circulates in a frantic way (free or almost free) in the most diverse media and communication media, which complement and complete each other in a transmedia narrative. For this reason, contemporary education must also be transmedia, as messages and educational content need to be communicated to students, they need to communicate with teachers and also among themselves, through the most varied media that complement and / or complete each other, such as: the teacher’s narrative - live - in classrooms (physical or virtual); the recorded video lessons (by the teachers and also by the students themselves); the language of printed and digital articles and books; as well as radio and TV programs, reports published in newspapers and magazines, as well as games, apps, websites, social networks, blogs, vlogs and podcasts.

According to Vicente Gosciola, transmedia narrative is a term that first appeared in 1975 and was created by composer and instrumentalist Stuart Saunders Smith, when he composed different melodies, harmonies and rhythms for each instrument and for each performer. But the concept was only applied in communication in 1991, when Marsha Kinder reported the multiple connections that her son made, in movies, on TV, in games, in games, with the characters Ninja Turtles, what the aforementioned author called a supersystem of entertainment or “transmedia intertextuality” (CAMPALANS; RENÓ; GOSCIOLA, 2012, p. 8-9).

In this sense, the transmedia narrative is based, fundamentally, on a project in which the parts of a story (of information, an idea or knowledge that one wants to transmit, disseminate, collaborate with) are completely connected by multiple means of communication and interaction, through the most diverse media, which complement each other, communicate, explain, self-reference. It is not about data, information or ideas that are disconnected and arbitrarily separated, but that are deliberately transmitted in parts, by different media, to form a whole, with much more effectiveness and meaning for those who receive the message, the information, the knowledge.

In fact, teaching and learning currently need to be transmedia, communicated in parts, in different ways, but also in an innovative and disruptive way, rationally unified, to ensure the greatest possible efficiency of the educational process. In this context, the transmedia educational narrative also needs to value active teaching methods, which place students at the center of the educational process and allow them to develop a critical spirit, the ability to solve complex and life-related problems. real.

One of the possible media of this “transmedia educational narrative” can be the podcast, which allows, among others, the connection between the (legal) object of teaching, with literature and with the most diverse artistic manifestations (which are also media of communication). ideas, facts and feelings), including music, cinema, theater etc. Inserted in a transmedia narrative and educational strategy, the podcast can be an important piece not only for the transmission of information and knowledge, but also for the connection between the subject matter of study, the practice and the reality of the student’s life.

According to Pablo de Assis, in one of the chapters of the book *Reflections on the podcast*:

The podcast has already received several definitions, some more precise, others less. It has already been called a “kind of radio over the internet”, or even “a way to download audio files”. However, as much as those who have never heard of what a podcast is able to have an image of what it would be, these definitions do not account for this new medium.

The podcast can be briefly defined as a media file, traditionally an audio format file, transmitted via podcasting. And podcasting can be defined as a way of transmitting digital files, over the internet, using feedRSS technology and an aggregator (ASSIS, 2014, p. 29-30).

To clarify the difference between radio and podcast, as well as the importance of feedRSS technology, the same author adds, that:

With podcasts and the use of feeds, the media is automatically downloaded to the user’s computer or device, by the aggregator, without the need for direct pull or involuntary push. It is almost as if the user chooses to automatically

receive the media, in a mix of pull and push. And this is only possible through the use of the feed, as the user needs to choose which program to download to subscribe to his feed, but the download is automatic. However, the podcast is still recognized as a pull system, because, even though the file is automatically downloaded, the subscriber can choose how and when to access its content and the subscription is still active in the search for content.

One last notable thing about podcast-related feeds is the ability to subscribe to a podcast and download old programs from that feed and listen to them. This allows a program to be “eternal, while it lasts” on the internet, as the information contained in this feed can be accessed long after it is launched. [...]

This points to the central issue of the podcast: the listener is no longer “hostage” to the imposition of traditional media. Unlike broadcasting, also called broadcasting, where the listener passively receives audio information passed through electromagnetic waves through a distribution center that is received by a radio device only at the places and moments provided by the distribution center, the podcast is available at any time and to anyone who actively seeks these files on the internet.

This exercise of freedom that the podcast offers is a good way to demonstrate to the user the power of their actions and decisions. Listening to a podcast is not like listening to a radio: “what is going on?”, But it is another creative tool: “I will listen to what I want” (FRANCO, 2009) and when I want (ASSIS, 2014, p. 33-34).

For all these reasons, the podcast is a highly libertarian medium, both for those who produce content, who are free to deal with the themes and subjects they like, and for those who receive it, who choose which programs and themes they want to receive automatically in their content aggregator, or individually, through customized surveys. Furthermore, as Pablo de Assis comments:

The podcast, because it needs the intention of the podouvinte, makes the process of listening more intimate. You don't listen to a “by chance” podcast, the same way you open a website by chance or read a blog post in any way. The podcast is aimed at an audience, at a niche and if the podouvinte is part of it, it perceives precisely this relationship (ASSIS, 2014, p. 39).

Hence, even, the strength and significance that the podcast can achieve in a transmedia educational narrative. Whoever produces the content has complete freedom to deal with the subjects that they consider relevant, for a specific niche of listeners, interested in using the information received as elements that complete other information accessed through other media, at other times. This connection and complementarity, not only establish more “intimate” links between the parties, but also more meaningful and effective for the teaching and learning process. More: the podcast makes it easier to promote critical and reflective thinking, through connections between theory, practice and the real life of those who receive the information, in addition to inter, multi and transdisciplinary approaches (including with literature and with arts), which can favor the emotional and binding understanding of all the educational content that one wants to transmit through the most diverse media.

4. HOW TO USE PODCAST RIGHT AND PUT THE STUDENT IN THE CENTER OF THE LEARNING PROCESS

In fact, the podcast is a medium that can be used in a transmedia educational narrative, for teaching any discipline, in any science. It is enough that there is a transmedia educational planning (preferably planned and structured in the pedagogical project of the course), which promotes the complementarity between the contents transmitted and received (in two ways), through the most diverse media available, as demonstrated in the previous chapter. And in law it is no different.

The law professor can use the traditional expository method (instrumentalist), as well as combine these classes with others that use constructivist and constructionist methodologies, through active teaching and learning methods, such as: inverted classroom, peer instruction, hybrid teaching, mind maps, stage splitting, etc. But the law professor can (and should) make use of all this, through multiple media, which complement each other: the teacher's narrative - live - in classrooms (physical or virtual); the recorded video lessons (by the teachers and also by the students themselves); the language of printed and digital articles and books; as well as radio and TV programs, reports published in newspapers and magazines, as well as games, apps, websites, social networks, blogs, vlogs and podcasts.

Specifically in relation to the podcast, given the freedom and ease of creation, production and reception, this is a medium that can be produced by both teachers and students. In this sense, it should be used as a means of cross-exchanging information, content and knowledge.

For this, both teachers can produce podcasts with approaches complementary to those available in other media (classroom, recorded classes, books, articles, laws, judgments), as well as students can also produce podcasts with reflections, research results, debates, interviews etc. All of this with the potential of transdisciplinary connection between Law, art, literature and other artistic and cultural manifestations, which may allow greater significance and interest on the part of the students, both in relation to the disciplines and themes that integrate what in the past called "minimum curriculum", whether with regard to the transversal treatment of content required in specific national guidelines, such as policies on environmental education, human rights education, education for the elderly, education on gender policies, education of ethnic-racial relations and Afro-Brazilian, African and indigenous histories and cultures, among others (§4º, of art. 2º, of Resolution no. 5/2018 of the MEC).

5. EXAMPLE OF LEGAL AND TRANSDISCIPLINARY PODCAST: "NEVER AGAIN - THE CYCLE OF DOMESTIC VIOLENCE IN VERSIONS"

Producing a podcast can be an activity carried out by both teachers and students. This can happen both in undergraduate and graduate courses in Law, especially when the activity

is provided for in the pedagogical project of the course, as a strategy and method for the real implementation of a transmedia educational narrative.

In some cases, however, regardless of the formal or actual pedagogical project of the course, the production of the podcast may result from the professor's freedom of professorship (art. 206 of the Brazilian Constitution) and appear as a complementary activity to other teaching and learning methods and strategies used in the course or in a specific discipline.

In this sense, the following podcast script was written and then produced by the co-author of this research, as the final work of the optional discipline called Law, Art, Literature and Transdisciplinarity.

In the specific case, it is not a tight and super-specialized discipline, commonly found in legal courses, from undergraduate to graduate. It is a relatively open, avant-garde and dynamic discipline, which allows the student to develop innovative, transdisciplinary research, which makes sense to him, and which also end up promoting student activism, reflections and many connections with the real problems of society, in addition to changing the mental model of the most effective teaching and learning methods.

The podcast "Never Again: the cycle of domestic violence in verses" is, therefore, the result of reflection on the possibility of implementing a transmedia educational narrative, as well as the connection between legal science and the various artistic and cultural expressions, in a to favor greater effectiveness of the new guidelines established by Resolution no. 5/2018 of the Ministry of Education (BRASIL, 2018).

In fact, the aforementioned podcast related the song "Never Again", by the Canadian band "NickelBack", with the numbers of domestic violence in Brazil and with the (in) effectiveness of Law 11.340, of August 2006, better known as Lei Maria da Penha (BRAZIL, 2006).

The purpose of the podcast production was to demonstrate, also, the importance of transdisciplinarity in the development of the most varied legal themes. The purpose was also to diversify the way of transmitting knowledge (through contemporary media) and to demonstrate how the student can really be a protagonist in the teaching and learning process, in order to stop being a mere spectator and / or passive receiver of content often not contextualized with your real life.

The following shows, as an example, that can be used as a paradigm for other productions, the script used in the recording of the podcast, which was divided into six parts: introduction, explanations about the song, translations of the song, climax and closing. The stretches in bold and in capital letters identify the moments of greater intonation of the voice; the paragraphs were divided with lines to represent the moments of pause in the speech, during the recording; the parts have been delimited according to the content of the song, and for that reason, it is marked in seconds and minutes.

For a better understanding of the potential of the educational narrative through the podcast (which should complement or be complemented by other media), it is suggested that the script reading and listening to the podcast's audio be performed simultaneously, which can occur through the following access link: <https://soundcloud.com/alessandra-costa-283153873/podcast-never-again-a-violencia-domestica-em-versos>.

5.1 PODCAST SCREENPLAY AND STRUCTURE:

The podcast “Never Again: the cycle of domestic violence in verses” begins with the melody of the song “Never Again”, until the first 28 seconds. The song is by the Canadian rock band Nickelback, formed in Hanna, in the province of Alberta, in 1995, by vocalist Chad Kroeger, bassist Mike Kroeger, guitarist and keyboardist Ryan Peake and drummer Brandon Kroeger. Between 1995 and 2005, the group’s formation went through several changes, until Daniel Adair replaced drummer Ryan Vikedal.

After the instrumental that marks the beginning of the composition, the announcer and the objectives of the channel are presented. The purpose of the podcast is to demystify the idea that it is not possible to learn law by making connections with other areas of knowledge, including those that are not considered sciences, such as the arts, cinema, literature and music.

After the podcast opens, the listener understands what the topic will be dealt with in the first episode. From then on, the verses of the song chosen as the connection point of the episode’s theme are explained.

The song “Never Again” was released in 2003, as a single from the album “Silver Side Up”. Originally, there was a music video made for the song. However, because it was considered too violent, the video was banned from being shown on some music channels.

The podcast “Never Again: the cycle of domestic violence in verse” relates the musical excerpts to the social reality of victims of domestic violence, followed by a brief introduction about the message of the song and some explanations about domestic abuse.

Part 1: INDROTUDORY MELODY AND CHANNEL PRESENTATION (28 ")
The podcast starts with the first beats of the song. Subsequently, the presentation of the announcer and the channel is made.
Part 2: EXPLANATIONS ABOUT THE MUSICAL PLOT
In the first episode, “NEVER AGAIN”: THE CYCLE OF DOMESTIC VIOLENCE IN VERSES, we will unravel the verses of the song by the band Nickelback making a connection with domestic violence and the “Law Maria da Penha”.
NEVER AGAIN is a little-used song by the Canadian band Nickelback, which portrays the life of a woman who suffers violence from her husband every time he drinks. The ending is surprisingly legal.
Domestic abuse is a heavy subject in its own right. In this song, the band decided to deal with the theme from the perspective of a child who witnesses his father abusing and raping his mother. Music production brings seriousness to the topic and exposes anger and frustration, with a beautiful shout in the voice of vocalist Chad Kroeger.

In the following excerpt, the announcer’s explanations are interrupted so that the listener hears a few more seconds of the song. Then, a translation of the verses into Portuguese is made, relating the lyrics to the reality of the victims of domestic violence.

In addition, the listener knows a little about the life of Maria da Penha, the woman who gave rise to the Law against domestic and family violence in Brazil, and about the objectives of the Legal Diploma that took her name.

In 2017, the Maria da Penha Institute launched the “Watches of Violence” project, which estimates how many women are physically or verbally assaulted daily in Brazil. The data collected is part of a survey conducted by the Datafolha Institute, in partnership with the Brazilian Public Security Forum, which shows that every two seconds, a woman is a victim of physical or verbal violence in Brazil.

In fact, domestic and family violence against women started to be considered a crime, after the approval of Law nº. 11,340, on August 7, 2006, which became known as the Maria da Penha Law (BRASIL, 2006).

Indeed, this legal norm created in Brazil mechanisms to restrain and prevent aggression set in family life, and has become an instrument of social transformation over more than 13 years of existence. Accordingly, according to article 1 of Law no. 11.340 / 2006:

Art. 1 This Law creates mechanisms to restrain and prevent domestic and family violence against women, under the terms of § 8 of art. 226 of the Federal Constitution, the Convention on the Elimination of All Forms of Violence against Women, the Inter-American Convention to Prevent, Punish and Eradicate Violence against Women and other international treaties ratified by the Federative Republic of Brazil; provides for the creation of Courts for Domestic and Family Violence against Women; and establishes assistance and protection measures for women in situations of domestic and family violence (BRASIL, 2006).

Maria da Penha Maia Fernandes, born in Fortaleza, Ceará, in 1945, is now 74 years old. As a pharmacist, she was one of countless women victims of domestic violence.

In 1983, Maria da Penha suffered two homicide attempts by her then husband, Marco Antônio Heredia Viveiros. In the first attempt, after shooting a firearm, Maria was seriously injured and was hospitalized for four months. As a result of the aggressions, she suffers from irreversible paraplegia and uses a wheelchair to get around (IACHR, 2001):

The petitioners indicate that Mr. Heredia Viveiros’ temperament was aggressive and violent and that he assaulted his wife and daughters during the duration of their marriage relationship, a situation that, according to the victim, became unbearable, as he did not dare, for fear, to take the initiative to separate. She maintains that her husband sought to cover up the assault on the grounds that there had been an attempted robbery and assault by thieves who had fled. Two weeks after Mrs. Fernandes returned from the hospital, and while she was in recovery, due to the homicidal assault of May 29, 1983, she suffered a second attempt on her life by Mr. Heredia Viveiros, who would have tried to electrocute her while bathing. (IACHR, 2001, emphasis added).

Penha denounced the tolerance of the State, which for more than 15 years acted with negligence, and did not comply with the necessary steps to prosecute and punish the aggressor, despite the denunciations made by the Public Ministry.

In 1991, the crime was tried for the first time. The defense alleged irregularities in the jury procedure. Again, in 1996, Penha’s ex-husband was convicted a second time. However, the defense has repeatedly alleged irregularities (IACHR, 2001).

The process remained open and the aggressor was released. Only in 2002, after 19 years, Maria da Penha’s ex-partner was arrested, but he was only two years in a closed regime (IACHR, 2001).

Penha’s story is particular and, at the same time, so common to that of other women. His battle revealed a social, political and ideological phenomenon, camouflaged by a macho and unequal culture, which severely affects many people.

Part 3: TRANSLATIONS AND HISTORY OF MARIA DA PENHA (50 ")

“He’s drunk again, it’s time to fight.
 She must have done something wrong tonight.
 The living room becomes a boxing ring.
 It’s time to run when you see him clenching his fists.
 She’s just a woman ... Never again ”.

Here, the listener knows the life story of Maria da Penha, who inspired the publication of Law 11.340, August 2006.

To reach the climax of the podcast, a few more verses of the song “Never Again” are shown. The chorus, with a few more translations, seeks to thrill the listener and sensitize him. Then, explanations are made about the phases and cycle of domestic violence.

In 2015, Law No. 13,104 amended article 121, of the Penal Code, which started to provide for femicide as a qualifying circumstance for the crime of homicide and included it in the list of heinous crimes (BRASIL, 2015). Thus, Article 121 of the Penal Code now provides for the following:

- Art. 121. To kill someone:
 Penalty - imprisonment, from six to twenty years. (...)
 Femicide (Included by Law No. 13,104, 2015)
- VI - against women for reasons of female condition:
 (Included by Law No. 13,104, 2015)
- VII - against authority or agent described in arts. 142 and 144 of the Federal Constitution, members of the prison system and of the National Public Security Force, in the exercise of the function or as a result of it, or against their spouse, partner or consanguineous relative up to third degree, due to this condition:
 (Included by Law No. 13,142, 2015)
- VIII - (VETOED): (Included by Law No. 13.964, of 2019)
 Penalty - imprisonment, from twelve to thirty years (BRASIL, 1940).

Nevertheless, it is in this part of the episode that the listener knows the definition of domestic violence and the role of domestic violence provided for in the Law.

Part 4: EXPLANATIONS ABOUT DOMESTIC VIOLENCE (1'38")**NEVER AGAIN! NEVER.**

Women who are victims of domestic and family violence are subjected to the cycle of violence.

Three main stages of aggression are identified:

The first phase is an increase in tension; followed by the act of violence; going through the phase of regret and loving behavior.

This cycle of violence is portrayed in the verses of the song.

"I hear her scream down the hall

Amazing how she can still speak

She cries out to me: "go back to bed"

I'm afraid she might end up dead in his hands

She's just a woman ... Never again

I've been there before, but not like this

I had seen it before, but not like this

I've never seen it get this bad

She's just a woman ... Never again"

Over time, the intervals between one phase and another become shorter, as well as the aggressions happen without obeying the order of the phases. In some cases, femicide is reached, which is the murder of the victim.

In 2015, the Penal Code began to provide for femicide as a qualifier for the crime of homicide, and included it in the list of hideous crimes.

The most used definition of domestic violence is that adopted by the "Inter-American Convention to Prevent, Punish and Eradicate Violence Against Women in Belém do Pará", held in 1994. The Convention defined as: "any action or conduct, based on gender, that causes death, harm, physical, sexual or psychological suffering to women, both in the public and private spheres".

Violence against women must be analyzed in a broad sense. It can be of a physical, sexual, psychological, moral, patrimonial nature, among others. The list of hypotheses is neither exhaustive nor exclusive.

Almost at the end of the program, more music is played, demonstrating the relationship of the verses to the legislative changes suffered due to the Maria da Penha Law, in order to guarantee the effectiveness of the fight against domestic and family violence.

We try to thrill here, when narrating the end of the song, because all violence suffered by the character of the song is seen through the eyes of a child. The ending is surprising.

Part 5: TRANSLATIONS AND DEFINITION OF DOMESTIC VIOLENCE (2'33")

"Just tell the nurse that you slipped and fell.
It starts to hurt as it starts to swell.
She looks at you and wants the truth.
That is fine in the waiting room with those hands,
With the sweetest appearance in the world."

As in the song, women arrive in hospitals with broken arms, black eyes, beatings and burns. Often, the victim lies to health professionals, claiming that they fell off the stairs, tripped over or hit furniture.

In Brazil, since 2011, a health professional who attends a woman and suspects that she has been a victim of domestic violence is required to fill out a notification form and forward it to her state's health department.

The end of the song is really surprising. In the child's view, she sees the father once again drunk, but it is time to fight. The mother is fed up and decides to use a gun and pull the trigger. It's the end. Never again. Never.

At the close of the episode, alarming data is reported. According to the 2015 Map of Violence: homicides of women in Brazil, in a group of 83 countries, Brazil ranks 5th in the ranking of those who kill the most women in the world. Only El Salvador, Colombia, Guatemala (three Latin American countries) and the Russian Federation show rates higher than those in Brazil. However, the numbers in Brazil are much higher than in several countries: there are 48 times more female homicides than in the United Kingdom; 24 times more female homicides than in Ireland or Denmark; 16 times more female homicides in Japan or Scotland (WAISELFISZ, 2012).

The hope of reversing the situation arose with the publication of the Maria da Penha Law. However, the issue goes beyond legal aspects, it concerns socio-cultural aspects of a patriarchal and slave-based society.

More than a legal aspect, the change in paradigms depends on social maturity, on the change in the behavior of aggressors, as well as on the proper application of legal provisions so that the Law is truly effective. Thus, in the episode, there is also an alert for complaints to be registered, through the Women's Service Center (Dial 180).

Part 6: CLOSING (3'21")

Finally, the listener knows the data collected by the 2015 Map of Violence: Homicide of women in Brazil.

(3'50") To encourage "complaints", the channel invites you to keep silence from contributing to the numbers of domestic and family violence.

6. CONCLUSION

As shown in this research, according to the new curricular guidelines for Law courses, established by Resolution no. 5/2018 of the Ministry of Education, the Law Course Pedagogical Project should have as structural elements, among others, the realization of interdisciplinarity, the incentive to innovation, the integration between theory and practice, the specification of the active methodologies used, the inclusion mandatory of the TC - Coursework, besides allowing the mastery of the solution of emerging, complex and transdisciplinary problems, linked to the regional and national reality. More than that, the Pedagogical Project must guarantee the transversal treatment of contents required in specific national guidelines, such as environmental education policies, human rights education, education for the elderly, education in gender policies, education ethnic-racial relations and Afro-Brazilian, African and indigenous histories and cultures, among others (§4º, of art. 2º, of Resolution no. 5/2018 of the MEC).

As if that were not enough, according to the current curricular guidelines of Law courses, students and teachers need to develop inter, multi and transdisciplinary, innovative content, activities and research that allow the integration between theory and practice, using methodologies active.

The problem is that teaching, research and extension currently developed do not always prepare students of law courses for all of this. Worse: the educational projects of educational institutions are often just formal documents, disconnected from real pedagogical practice, and they also do not demonstrate, in an objective and clear way, how all of these guidelines will actually happen during the course, through integrated work and of the Teaching Institution, teachers and students.

Based on the hypothetical deductive scientific method and having Resolution n. 5/2018 of the Ministry of Education, this research pointed out one of the feasible possibilities to solve the problem above: the planning and implementation of a transmedia educational narrative, which can also occur through the production of podcasts that promote, in an innovative and active way, the interaction between law, art and transdisciplinarity. All with the objective of favoring that the competences provided for in Resolution no. 5/2018 of MEC and PPC, become, in an effective and meaningful way for students, a concrete reality in undergraduate (and also post-graduate) courses in Law.

To this end, the research also presented an example of a podcast script, which can be used as a paradigm for teachers and students of Law courses, to venture into similar endeavors, for the realization of a transmedia educational narrative, through a language contemporary; the podcast.

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