Este intercambio de conocimiento debe tener una estructura que permitan la descentralización, la democratización, la independencia, diversidad,... pero que al mismo tiempo contribuyan al conocimiento colectivo.

Estos entornos de trabajo son los que debemos gestionar con habilidad para que nuestros alumnos establezcan vínculos participativos con el colectivo.

Consiguiendo que participen activamente, aprendan a trabajar en equipos descentralizados y en definitiva expandan el conocimiento.

Todo ello desarrollado con herramientas que manejan con soltura, entornos que les son familiares y que asocian a la diversión y el entretenimiento. Característica esta que hará de estas herramientas y de los profesores, verdaderos gestores del conocimiento.

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Is minimalism in literature purely aesthetic? The example of Baker's The mezzanine


"Chance found me that day having worked for a living all morning, broken a shoelace, chatted with Tina, urinated successfully in a corporate setting, washed my face, eaten half a bag of popcorn, bought a new set of shoelaces, eaten a hot dog and a cookie with some milk” (The Mezzanine, p. 125).

This is the plot that Baker presents to us in The Mezzanine. Not even that, for all the actions described above are but mere digressions, reflections, lists, footnotes and ruminations in the protagonist’s mind as he ascends an escalator to his place of work. The real action of the 130 pages of the book takes place in less than a minute. Such an uneventful account of daily life is expressed in a beautiful prose which perfectly suits the stylistic choices he has made.
The question which immediately follows is: what is the purpose of presenting this ‘navel-gazing world’ in such terms? Is it a sheer show-off piece of minimalist writing or does it convey any deeper meanings? To answer this we should first look at minimalism as a movement and its aesthetics and possible ideological implications.

The purpose of these pages is not to show any definite conclusion about the aims of the implied author (an embodiment of all the intentions and implications conveyed through the writing in the book, above the level of narration and narrator and distinct from the real author –the actual man- of the book) but to throw some light on them, linking them with some classical Modernist premises.

MINIMALISM. THE MEZZANINE AS A MINIMALIST WORK OF ART.

“Minimalist work focuses attention without distraction on the straightforward reality of the object, the relation of the object to the space in which it is seen, the relation of the viewer to this experience” (M. Craig Martin, 1988 in Tate Gallery Liverpool, Minimalism, 1989)

Minimalism began in the visual arts in the 1960’s as a criticism to previous art -as it always happens with any movement- but this time it was its critical function which turned out to be its basic tool. Now the viewer was made more conscious of his/her relationship and perception of the object of art itself. As Carl Andre stated “I like myself art works which sort of ambush you, that in a sense take you by surprise...” (in Tate Gallery Liverpool, Minimalism, 1989), the artist must surprise the spectator.

In our case, it is the treatment of everyday life’s material which provokes the reader into taking part in this new relationship between art and spectator, awakening a plurality of experiences. Simplicity and Duchamp’s conception of ‘found’ objects as works of art are at the basis of his writing. He has made a novel out of the observation of daily detail (“is it cohesive?” some have wondered). The description of daily materials and encounters with objects in a bar or a toilet and the attention he pays to the slightest detail make the implied readers (the equivalent of ‘implied author’ in the reception process) experience them as real. Thus, after reading his description of a stapler or a straw, the reader can never see them in the same light again. We must point out that the concept of description as the rendering of objects in a different medium seems to be more artful in this novel than simply placing objects in a visual context, as Andre and others, do.

But is this provocation of the reader, the confrontation of the spectator with his/her own space and life, really new? We would not go so far. Already in 1922 Eliot would shock the readers into awareness, forcing them to take an active position about what they were reading in The Waste Land. In the next pages we will consider some of the parallels of The Waste Land and some other Modernist works with The Mezzanine.

AESTHETIC PURPOSES

“A well-crafted bore is still a bore” (Drew Jewett, 1989)

Is it really so with The Mezzanine? It matches some of the early definitions of minimalist works of art, regarded as eminently boring. But it is not so, for “boredom is simply one of the interesting theoretical elements that may or may not enter into the creation and experience of this art”
Does boredom with modern life or the world lead to this art? “In fact, [it is] a strategy for dealing with charges of authentic, brute boredom by transforming it into a creative principle” (ibid.)

Is Baker’s style a bombastic piece of stream of consciousness writing, too consciously literary or does it serve a purpose? The rhythm of the narration is far too dense or uneven to be followed through, for it is packed with lengthy footnotes and lists with a heavy deconstructivist background: he is very conscious of the use of every single literary device he employs in the construction of the novel. Thus, ironically in a footnote he writes “Footnotes are the finer-suckered surfaces that allow tentacular paragraphs to hold fast to the wider reality” (TM, p.123). It is by means of this “luxuriant incidentalism of the footnotes” (TM, p.121) that he constructs his “opusculum” (TM, p.69) where the “outer surface of truth is not smooth...but is encrusted with a rough protective bark of citations, quotation marks, italics and foreign languages...that are the shield for the pure flow of argument as it lives for a moment in one mind” (TM, p.122).

The text becomes a construct, self-sufficient in itself and as the narrator becomes absorbed in “this renewing of newness” (TM, p.93) where “you may find yourself losing your points of reference” (TM, p.115) the text comes full circle both at the level of skeleton plot (reaching the mezzanine) and the critical apparatus of the footnotes: “Z. (zaplicki...was not going to abandon the problem with some sigh about complexity and human limitation after a minute’s thought, as I had...His own shoelace had snapped...” (TM, p.133, our underlining) thus converting the quest of real life into a quest for the literary referent, another footnote that would solve the problem of his own ones. Ironically he finds the solution in a footnote written in Polish, which would lead us to consider again the artificiality of the literary construct. “This experience [the work of art, the novel in our case] is no longer a means to an end...but it is an end in itself” (Tate Gallery Liverpool, 1989).

It is again worth mentioning the parallel with Eliot’s The Waste Land, where the barvura of accumulating references and pieces of foreign languages culminates in the last “shantih, shantih, shantih”, a word beyond language to solve the problem of communication through language, the main predicate of the poem. Both the poem and its critical apparatus become dissolved.

IDEOLOGICAL IMPLICATIONS

“Manifestly, no condition of life could be so well adapted for the practice of philosophy as this in which chance finds you today” (TM, p. 124).

Is Howie, the protagonist, preaching any kind of philosophy through his random thoughts? Certainly, “Feeling Aurelius pressing me to practise philosophy on the scant raw materials of my life” (TM, p. 125) –he uses “Introspection”, for it “was the only slightly philosophical activity I felt capable of practicing” (TM, p. 128). And so he sets out to compile and list his thoughts, their frequency and connections, making use of the long established philosophy of the association of ideas (which in fact is the only basis and cohesion of a well-known and admired signpost of English literature: L. Sterne’s Tristram Shandy).

Through all these associations we see the building of the character, the self of the protagonist. We can see his own development from childhood, positively appreciated; to adulthood, not really
regarded as an achievement. “I have, then, only one unit of adult thought...against dozen of childhood units” (TM, p. 47). This vision of the world is much in accordance with a Wordsworthian universe of sudden perceptions and discovery: “I realized abruptly...episodes of sudden perception” (TM, p. 54). He transfers the Romantic world of nature, flowers and vegetation into an urban world of little things.

Baker would say later in Room Temperature: “one’s whole life could be reconstructed from any single 20-minute period...but the particular cell you started from colored your entire recreation” (as quoted in Lesser:1990:17) and that is precisely what we get from Howie.

We discover his personality in bits, as he himself tells us of its formation. He is placing here the classical empiricism into a completely modernist view of modern society: “once you invoke those kid-memories, you have to live with their constant tendency to screw up your fragmentary historiography with violas of lost emotion” (TM, p. 41, our underlining). The child-like wonderment, discovery and sudden perception fit very well with the fragmented vision of modernist society (The use of the term “postmodernism”is still much debated. The basic premises of the 20’s and 30’s classical modernism of a vision of a shattered man and world and the desire to provoke the readers, have not changed much and it is very difficult to put time boundaries between them): “The discovery is the crucial thing, not its repeated later applications” (TM, p. 16) or “It was the approach to the jump, rather than the jump itself” (TM, p. 112).

We should condemn then, his –unusually heated- rejection (“Wrong, wrong, wrong...and completely untrue” TM, p. 120) of M. Aurelius’s stoicism: “Observe, in short, how transient and trivial is all mortal life” (TM, p. 120). The stoicism he is debating is in fact at the core of his philosophy: the transience of life (now, and in a very minimalist aesthetics of industrial society and objects; already a basic theme present in classical modernist works like “the Unreal City” of Eliot’s The Waste Land) is worth looking at. In fact, it is the only content of his mind: the trivial and minutiae of daily life, the whole of this as well as the novel. Whether this conglomeration of not-so-loose thoughts make up a personality (one could also view it rather as a parody of a personality), and in turn, gives cohesion to a really enjoyable novel is still an open question.

CONCLUSION. FINAL REMARKS

“These fragments I have shored against my ruins. Why then Ile fit you. Hieronimo’s mad againe” (Eliot, The Waste Land, 431-2)

These two lines could well be regarded as really anticipatory of Baker’s work in The Mezzanine. The cultural background that inspired Modernist writers to break the mould, is also at the back of The Mezzanine: the feeling of a broken, fragmentated civilization in which the modern man, Howie, lives, drives him mad and he is able to pile up nothing but fragments and pieces of sudden perception (“These fragments…”).

We get then no meaning at all and as D. Jewett has finely put forward “just as Howie works on a mezzanine –a place not even served by elevators- his quest for meaning is suspended between childhood fixations and real progress (1989:5-6).

One possible ideological implication of Baker’s minimalism is that there are no ideologies any more –trivia has become the opium of the masses. The only real meaning we come across is again found in
classical Modernism (V. Woolf would end To The Lighthouse with “I’ve had my vision”): it is by means of epiphany or revelation through observation (the light coming to the escalator or the lorry outlined against the sky). The significance or ultimate meaning of life are glimpsed in a second or two. The book is a celebration of these short encounters.

“I would describe...how my personality had ground to an amazing halt, right on the subway, and had left me a brand-new adult” (TM, p.55) what have we got left but the irony of the impossibility of conveying any meaning through literature or language expressed by means of literature? (this was as well the final point of The Waste Land in 1922). Is “being unable to have any ideology or philosophy” not really a kind of ideology or philosophy in itself? Certainly, scepticism is defined as a system of belief.

And then we are faced with the other side of the coin, the sheer aesthetic or artistic purposes. The book has become a self-referential unit, a self-made construct or literary artifice, with its own critical apparatus included, very conscious of its own conception, development and circular end. It is comparable to Antonioni’s The Passenger, a landscape with no figures where we witness the performance of art for art’s sake. We even lose any external referents. We find the solution of a real-life problem in a literary reference which neither Howie nor the reader will decipher, for he does not understand Polish. In this way we are left on the level of the reference. Although many appeals are made to us to experience with him all that he recounts, it is always kept on a theoretic level by the intricacy of the cobweb of footnotes, lists and autoreferences.

The main function of the Modernist (or Postmodernist) text has been fulfilled (“Why the Ile fit you”, “Who is the third who walks always beside you?” in The Waste Land): to provoke the reader, waking him/her up into consciousness. He/She now wonders about his/her fictionality, in a fragmented and post-industrial civilization, where margins, trivia and artifices (even literary ones) count, just as T.S.Eliot did in The Waste Land.

We could finally conclude that as a real minimalist work of art, The Mezzanine has made valid the equation of the more minimalist the work, the more explanation it requires or suggests. It is of course the individual reader who must bring up to date the figure of the implied reader in his/her reading, choosing to see or ignore all the aesthetic and philosophical implications contained in the text.

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Floorball en educación primaria y competencias básicas


HISTORIA

El floorball tiene sus orígenes en Europa durante la segunda mitad del siglo XX. Surgió como una práctica derivada del hockey de hielo. Se utilizaba en los colegios porque no era tan peligroso como éste. En España se introdujo gracias a los colegios e institutos que incluyeron este deporte en su programación. En la actualidad ha pasado a llamarse Unihockey.

El floorball o mini-hockey o unihockey es un deporte de equipo que tiene como objetivo meter una pelota de plástico en la portería contraria usando un bastón ligero. Ambos equipos tienen cinco jugadores y un portero en la pista. Las reglas del floorball son bastante parecidas a las del hockey sobre hielo, aunque con algunas diferencias evidentes. Es un juego rápido, y es popular como un deporte competitivo así como para mantener la forma física.

La popularidad del floorball va creciendo en muchos países de Europa y otras partes del mundo.

MEDIDAS DEL CAMPO Y ÚTILES DE JUEGO

El floorball se juega en un espacio rectangular de entre 38 y 42 m de longitud por 18 a 22 m de anchura. Para nuestras sesiones utilizaremos la cancha de fútbol sala o balonmano, ya que tiene las dimensiones y características adecuadas.

1990.