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# THE INFORMATION PROFESSIONAL AND CHILDREN'S DRAMATURGY: STUDY ON SCIENTIFIC PRODUCTION IN INFORMATION SCIENCE JOURNALS BETWEEN 2000 AND 2011

O PROFISSIONAL DA INFORMAÇÃO E A DRAMATURGIA INFANTIL: ESTUDO SOBRE A  
PRODUÇÃO CIENTÍFICA EM PERIÓDICOS DA CIÊNCIA DA INFORMAÇÃO ENTRE 2000 E  
2011

EL PROFESSIONAL DE LA INFORMACIÓN E LA DRAMATURGIA INFANTIL: ESTUDIOS  
SOBRE LA PRODUCCIÓN CIENTÍFICA EM PERIÓDICOS DE LA CIÊNCIA DE LA  
INFORMACIÓN ENTRE 2000 Y 2011

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**JITA:** AC. Relationship of LIS with other fields.

**RESUMO:** Trata da produção científica em periódicos sobre a atuação do profissional da informação na dramaturgia infantil no período compreendido entre 2000 e 2011. A Ciência da Informação é uma ciência social. Como tal, deve voltar-se para a sociedade (mundo dos homens) e aplicar todas as formas de conhecimento (entre eles o artístico). Esse artigo tem como objetivo investigar, por meio da produção bibliográfica na área de Ciência da Informação, o envolvimento dos bibliotecários em especial e dos profissionais da informação com a dramaturgia infantil. A pesquisa foi exploratória, qualitativa, com o uso da análise bibliográfica como técnica para a coleta de dados. O pequeno número de artigos encontrados indica que o profissional da informação necessita às vezes extrapolar os limites da técnica e adentrar no terreno da arte, da expressividade. Há que mesclar ações profissionais/científicas com ações profissionais/artísticas. Lembra-se que a arte sempre foi precursora da ciência, da técnica e da tecnologia. Concluiu-se: os profissionais da informação precisam estar cientes do impacto da dramaturgia no imaginário infantil.

**PALAVRAS-CHAVE:** Profissional da informação. Bibliotecário. Teatro. Artes. Literatura infantil. Ficção.

**ABSTRACT:** This study deals with the scientific production in journals, on the performance of the information professional in children's dramaturgy in the period between 2000 and 2011. Information Science is a social science. As such, it must focus on society (world of men) and apply all forms of knowledge (among them the artistic). This article aims to investigate, through the bibliographic production in the area of Information Science, the involvement of information professionals, librarians in particular, with children's dramaturgy. The research was exploratory, bibliographical and qualitative. The small number of articles found indicates that the information professional sometimes needs to extrapolate the limits of technique and enter the art field. It is necessary to merge professional/scientific actions with professional/artistic actions. One remembers that art has always been precursor of science, technique and technology. In conclusion, information professionals need to be aware of the impact of dramaturgy in children's imagination.

**KEYWORDS:** Professional information. Librarian. Theater. Art. Children's literature. Fiction.

**RESUMEN:** Trata de la producción científica en los periódicos sobre la actualización del profesional de la información en la dramaturgia infantil no período comprendido entre 2000 y 2011. A Ciencia de la Información sobre una Sociedad Social. Como tal, debe volver a formar parte de una sociedad (mundo dos hombres) y aplicar todas las formas de conocimiento (entre ellos el arte). Este artículo tiene como objetivo investigar, por medio de la producción bibliográfica en el área de la Ciencia de la Información, el involucramiento de los bibliotecarios en especial y los profesionales de la información con una dramaturgia infantil. A pesquisa para exploración, cualitativa, con o uso de analítica bibliográfica como técnica para una coleta de dados. El número de artículos encontrados indica que el profesional de la información necesita a veces extrapolar los límites de la técnica y adentrar ningún terreno de la arte, de la expresividad. Que mesclar acciones profesionales / científicas con acciones profesionales / artísticas. Se acuerda que un arte siempre fue precursora de la ciencia, la técnica y la tecnología. Se concluye: los profesionales de la información cuentan con el impacto de la dramaturgia no imaginario infantil.

**PALABRAS CLAVE:** Profesional de la información. Bibliotecario. Teatro. Artes. Literatura infantil. Ficción.

## 1 INTRODUCTION

This article is the result of a research project developed from 2012 to 2014, by a research professor and her monitor, with the goal of investigating, through bibliographic production in Information Science and Librarianship, the involvement of information professionals, librarians in particular, with children's dramaturgy.

The researcher observed, over her teaching years, mainly while ministering the Library Therapy class, optional class of the curricular matrix of the undergraduate course in Librarianship, the academics' preference to use dramatization in the *biblioterapeutic* activities in institutions directed towards children, such as nurseries, schools or orphanages. Also, in the class Analysis of Literary Information for children, taught in the master's and doctoral courses in Information Science, the interest of the students in the dramatization of children's literary texts was noted. Moreover, in lectures, seminars and courses taught, information professionals in general lack theoretical studies that support the practice of scenic art as one of the possibilities to encourage reading in school, public and children's libraries.

From the point of view of its objective, the research was configured as exploratory; From the point of view of the technical procedures, as bibliographical and from the point of view of the problem approach, as qualitative.

Information Science is a social science and as such, it is concerned with the human being, with the way in which they receive, assimilate, interpret and disseminate information. It is clear that children's dramaturgy can be considered a new way of mediating information - between adults and children, between children and children. As art, it allows for creativity and interactivity with social actors.

As structure of the article, we have: a) theoretical reference; B) study methodology; C) presentation and analysis of the articles found; D) conclusion; E) bibliographic references.

## 2 THEORETICAL REFERENCE

Martins (. 2007, p 138, 144) conducted a study of the social foundations of Information Science and based on Capurro, Shera and Wersig, inferred:

Capurro has been concerned with substantiating the relationship between hermeneutics and Information Science. [...] Capurro tries to extend the application of hermeneutics beyond information retrieval, reaching the dimension of human relations, in search of an understanding of the "being in the world in relation to others." [...] We have in Shera's Social Epistemology, the concern relating to knowledge, established between those who seek information and those who make it available (centered on the human being and society as a whole). In Wersig's approach, we have the idea of understanding related to the way in which the human being uses or understands knowledge.

Thus, Information Science turns to the situated information and knowledge, that is, linked to the social context of the subject. Literary information is also a way of understanding and interpreting the world. In this sense, theater (text and spectacle) is a language that aggregates knowledge solidified by cultural tradition, but which allows inferences as each one processes the information it makes available.

Araújo and Dias (2005, p. 211), when dealing with the management function in a library, affirm that in the context of the Information Society, the professional's activity: "requires a posture of creativity, constant renewal and willingness to face daily challenges."

In other words: the challenge is the technology, the discernable presence of the machine in the world of men. The assumption that the greatest challenge is the understanding of the human being, its needs, desires, expectations, interests, is forgotten. It is also forgotten that Information Science is a social and applied science. As such, it must turn to society (world of men) and apply all forms of knowledge (including the artistic) in the eagerness not only to disseminate information, but also to shape knowledge.

Saracevic (1996, p. 41,42) points: the "mutant nature" of Information Science; Cites as one of the characteristics of its existence and evolution the sharing with other fields; States that Information Science (IS) is "by nature, interdisciplinary" and that "IS had and has an important role to play because of its strong social and human dimension, which goes beyond technology."

Although Saracevic (1996) examines the multidisciplinary relationships of Information Science with the fields of Librarianship, Computer Science, Cognitive Science and Communication, he acknowledges that the problems faced by contemporary society can not be remedied by technology alone.

Dramaturgy aims at this - as literary information, as art, as expressivity, responds to the human need to: "shape fantasy, even (perhaps above all), in order to better understand reality" (Candido, 1995, p. 15).

And Sunderland (2005, p. 21) asserts that if "literal words fully expressed what human beings feel, there would be no need for music, painting, theater or poetry."

Aristotle (2006, chapter IV) on the origin of poetry and its different genres claims that imitation is inherent to the human being and this tendency manifests itself from the earliest years of life; Aristotle considers it the source of knowledge and pleasure and the origin of the poetic genre.

It should be noted that theater, in its Greek origin and especially tragedy, had educational purposes to the people, as a purgation, as a way to purify the human being, as a cathartic power, as a platform to the longing for imitation present in the individual.

Aristotle (2006, chapter V) attributes to comedy: "the imitation of bad habits, not only of all sort of vices, but of that part of the ignominious, which is the ridicule," which was not indicated to children precisely because of comedy's licentiousness and not didactic character. Tragedy, on the other hand, understood as "imitation of an important and complete action" of the characters is: "a beautiful spectacle offered to the eyes", since such characters have a good character worthy of being imitated. In fact, Aristotle explicitly states that tragedy is the imitation of "actions, life, happiness and unhappiness" (for unhappiness also results from activity), aimed to achieve the result of a certain acting way, and not a way of being (ARISTÓTELES, 2006, chapter VI).

Although Aristotle granted educational status to tragedy, he did not obliterate his aesthetic aspect. On the contrary, he presents details of its staging, characters and fable, and admires the tragic poets who organize the text and the spectacle with well-ordered facts.

Mendes (2001) reminds us that dance, also considered imitative art, was an integral part of the Greek religious and theater rituals, of the education and entertainment of the Hellenic civilization; It had a respectable character, since it was believed that it made men better - so it was accessible to all.

It should be noted that the scenic spectacle, from the beginning, used dance and music, which complemented the performance of the actors. When it comes to children's dramaturgy, dance and music are more than complements to theatrical presentation; In fact, they increase the seductive power of the staged text, accelerate catharsis and allow associations between rhythmic movement, melodious sound and speech.

Arcoverde (2008, p. 602) discusses the pedagogical function of theater, and recalls, appropriately, that: "theater is art, art that needs to be studied not only at pedagogical levels, but also as an artistic activity that has artistic characteristics."

Thus, even if the pedagogical function is embedded in the scenography work, it does not overshadow the aesthetic function. Like children's literature, theater for children began to be linked to the concept of utilitarian learning and morality contextualized at each time.

Thus, even if adult preoccupation lean into the didactic and informative exploration in any text format for children, it is necessary to change this parameter: literature (prose, poetry, dramatic text) is fiction, it is expressiveness. Without imposing through metaphors, literature certainly educates (and does not teach - for this is not its function). The phrasing, by itself, contains suggestions of appropriate behavior; It is not necessary to explicitly detach them.

Ferreira (2010, p.19) brings to the fore the words of Dib Carneiro Neto, a children's theater critic who condemns the didactics present in the pieces presented to the children:

Among the practices and discourses raised by Carneiro Neto (2003, p. 10) as being pernicious to children's theater and which, according to the critic, underestimate

children's capacities, are 'excessive teaching intentions', about which it is 'not necessary to be explicit, children are able to understand suggestions, symbols. Art is made of allegories, metaphors. Strangeness is healthy. To explain is reductive, always. It underestimates the child, it facilitates too much' and the 'obsession with a moral lesson', on which the critic writes: 'Children's theater does not have the obligation to contain in itself a beautiful constructive lesson.

In other words: theater in education can contemplate cognition, the apprehension of informative contents, the critical sense without losing sight of playfulness, spontaneity, imagination. In this way, the transmission of values that the theater plays informs should be performed smoothly and metaphorically, allowing the child-spectator to enjoy the beautiful. Just as children's literature is linked to pedagogy, theater in school depends on the transmission of teachings; It is sometimes forgotten that the theater (whatever its framing) escapes the rigor of science and installs itself in the rooms of art. Precisely for this reason, it enables play, admiration, and astonishment.

Silva (2007, p. 12) argues that: "The theater in education has as its basic aim promoting activities of playful expression and moments in which the students can give wings to their imagination from preschool". Also adds exercises based on its work with children and adolescents that promotes: relationships, spontaneity, imagination, observation, perception; and ends the article justifying the use of plays in the daily life of schools.

E Valentim (2002) clarifies that the IV Meeting of Directors of Schools of Librarianship and Information Science of Mercosur, held in Montevideo in 2000, defined the skills for the information professional as being: communication skills and expression; Technical and scientific skills; Managerial skills and social and political skills. In the latter category, interactivity with various social actors (educators, for example) appears as desirable. It also clarifies that in Brazil, the Proposed Curricular Guidelines of the Ministry of Education (MEC) points out as necessary for the professional education of information the creativity and the implementation of new ways to mediate information.

Thus, the information professional sometimes needs to extrapolate the limits of technique and enter the terrain of art, of expressiveness. It is necessary to merge professional/scientific actions with professional/artistic actions. It is necessary, however, not to lose sight of the unique character of art - expressiveness, the impact on the imaginary, the transforming potential in individuals, and, above all, aesthetic enjoyment. Thus, children's dramaturgy, if coordinated or executed by librarians, can be used as an educational conduit, but this should not be its purpose. The ultimate purpose of updating a dramatic text is to bring pleasure, to stimulate the imaginary, to produce catharsis.

### **3 METHODOLOGY OF STUDY**

The research, approved by the collegiate of the Department of Information Science of the Santa Catarina Federal University, consisted in the search of journals in the area of

Information Science/Library Science, covering the years 2000 to 2011, using as search engines the terms: information professional, librarian and children's theater.

The research should focus on 27 journals, which were selected with the visit to "home info", OFAJ ([http://www.ofaj.com.br/colunas\\_conteudo.php?cod=553](http://www.ofaj.com.br/colunas_conteudo.php?cod=553)), and in the text by Cunha (2010) that does the survey of the journals of the field. However, the survey included only 19 journals, due to several factors: institutional repositories containing only information from the area; journals in which the year of coverage was lower than the year proposed in the survey; Addresses that referred to search pages outside the area; journals with a focus on another area of knowledge.

The researched journals were:

- a) Informação & Sociedade (<http://www.ies.ufpb.br>);
- b) Encontros Bibli (<http://www.periodicos.ufsc.br/index.php/eb>);
- c) Transinformação (<https://www.puc-campinas.edu.br/periodicocientifico>);
- d) Biblionline (<http://periodicos.ufpb.br/ojs2/index.php/biblio/index>);
- e) Biblos (<http://www.seer.furg.br/ojs/index.php/biblos>);
- f) Brazilian Journal of Information Science  
(<http://www2.marilia.unesp.br/revistas/index.php/bjis/index>);
- g) Ciência da Informação (<http://revista.ibict.br/ciinf/>);
- h) Comunicação & Informação (<http://www.revistas.ufg.br/index.php/ci>);
- i) Em Questão (<http://www.seer.ufrgs.br/index.php/EmQuestao>);
- j) Inclusão Social (<http://revista.ibict.br/inclusao/index.php/inclusao/index>);
- k) Informação & Informação (<http://www.uel.br/revistas/uel/index.php/informacao>);
- l) Liinc em Revista (<http://revista.ibict.br/liinc/index.php/liinc/>);
- m) Perspectivas em Ciência da Informação  
(<http://portaldeperiodicos.eci.ufmg.br/index.php/pci/index>);
- n) Ponto de Acesso (<http://www.portalseer.ufba.br/index.php/revistaici/index>);
- o) Revista Brasileira de Biblioteconomia e Documentação  
(<http://www.febab.org.br/rbbd/ojs-2.1.1/index.php/rbbd/index>);
- p) Revista Digital de Biblioteconomia e Ciência da Informação  
(<http://periodicos.sbu.unicamp.br/ojs/index.php/rdbci/>);
- q) Revista Ibero-Americana de Ciência da Informação  
(<http://seer.bce.unb.br/index.php/RICI/>);
- r) DataGramZero (<http://www.dgz.org.br>)
- s) Revista ACB: Biblioteconomia em Santa Catarina (<http://revista.acbsc.org.br/racb>).

Summing up all the journals surveyed, we counted: a) with the *information professional* search engine 469 articles were found; B) 367 articles were found with the *librarian* search engine, whereas the search *children's theater* found 2 articles. However, for the focus research, 2 articles considered relevant with the term *librarian* were found: 1 article in the Biblos journal and 1 article in the Perspectives in Information Science journal. In the journal EmQuestão, 2

articles were considered pertinent, being 1 with the *information professional* search engine and 1 with the search children’s theater, the latter in Spanish, indexed in a Brazilian journal.

For better understanding, we present the following chart:

**CHART 1.** Relation of found articles – 2000 a 2011

Journal	Search engine	Authors	Title	v./n./year
BIBLOS	Librarian	MARTINS, Maritza Silveira; CIPOLAT, Sabrina	The librarian as a socializing agent in the dissemination of information about the environment: experience report	v. 18, n. 2, 2006
Em Questão	Information professional	SIQUEIRA, Denise da Costa de Oliveira; ALVES, Roberta de Souza Arcoverde	Bodies, utopias: dance and theater as alternatives of communication and citizenship	v.14, n. 1, 2008
Em Questão	Children’s theater	GIRALDO GIRALDO, Yicel Nayrobis; ROMÁN BETANCUR, Gloria Elena	The public library as a mediator in the construction of citizenship	v.17, n. 1, 2011
Perspectivas em da Informação Ciência	Librarian	FARIAS, Christianne Martins; VITORINO, Elizete Vieira	Informational competence and dimensions of the librarian's competence in the school context	v.14, n.2, 2009

Source: The authors, bibliographic research

#### 4 PRESENTATION AND ANALYSIS OF THE ARTICLES FOUND

The first article analysed was authored by Maritza Silveira Martins and Sabrina Cipolat, both librarians, titled: *The Librarian as a Socializing Agent in the Dissemination of Information about the Environment: experience report.*

It is about a Project developed in 2005 by the two librarians in partnership with other colleagues of the Librarianship course of FURG; it presents children’s theater as a means of bringing awareness to children in elementary school of the Municipal School of Barão de Cerro Largo (Rio Grande - RS) on the importance of the preservation of nature.



According to Martins and Cipolat (2006) the Project was set up as a didactic, non-conventional material, which consisted in the creation of an ecologic trail with live and dead nature backgrounds. The first background showed a forest destroyed by fires and deforestation, animals that transmit disease and garbage; the second background showed a polluted-water lagoon, dead fish and garbage – both displayed dead nature. The third background was a representation of live nature, with the forest lively with animal and vegetal life; the fourth, also of live nature, represented the clean lagoon, jumping with healthy aquatic animals.

The authors of the Project used fictional characters known to the children. The Little Red Riding Hood leads the narrative, inviting the students to the ecologic trail and pointing out the dangers of nature destruction. She is joined by the Big Bad Wolf and the Ugly Ducky, who have suffered the consequences of garbage left in the forest and the lagoon. Then, the guilty culprit appears: Pinocchio, whom, unaware of the damage he was causing, would throw away the rest of his snacks along the way. After being warned, Pinocchio regrets his attitude and helps in collecting the garbage. Thus, the ecosystem is recuperated and The Little Mermaid and Snow White can return to their houses. In their final thoughts section, Martins and Cipolat (2006, p. 188, 189) highlight the satisfaction in having reached their goals.

To relate the 'librarianship making' with the environment theme. To show the role of the librarian as a socializing and disseminating agent of environmental information in the initial education of conscious citizens, and to stimulate critical observation in the child, expecting from them responses and actions for a change of behavior towards the conservation of nature, those were the goals outlined and fortunately achieved with this project. [...] Due to the success of the project, the local television network did a report presenting the project at the time of its application, which was displayed on the television newscast for the entire municipality.

As observed throughout this article the pedagogical intention was present in the whole play – and this pleased the adults – librarianship students, school principal (initially the goal was to develop the project only with first year students and the school board requested that students from the first to the fourth year were also included) and the television media. Even though the promotion of ecosystem commitment is praised, the playing, the pretend game, and the incitement to creating imagination should be prioritized. In their final thoughts section, Martins and Cipolat (2006) stress that the children were reached through the articulation of fantasy with reality.

The project's intended goals went beyond those aimed, for the play contributed not only to preservation attitudes, but to the promotion of children's stories and displayed the seductive power of literature, particularly the scenic exhibition. This reminds us of Candido (1995), who reinforces the role of literary information – through fantasy – for facing reality's issues.

The second article, authored by Denise da Costa de Oliveira Siqueira (Communications professor) and Roberta de Souza Arcoverde Alves (Social Communications major), entitled

Bodies, utopias: dance and theater as alternatives of communication and citizenship, presents theater as an instrument of criticism of society.

According to the authors, "if we consider politics in every act of daily life and if we consider art to be part of this daily life, we understand that dance and theater can be forms of political manifestation and means of communication" (SIQUEIRA, ALVES, 2008, p. 64).

The study focuses on three groups: *Companhia Étnica de Dança e Teatro* (Rio de Janeiro), *Teatro Novo* (Niterói) and *Periferia em Ação* (São Gonçalo). The first group is concerned with the social inclusion of young black people; The second, with young people with down syndrome, and the third with young people with low income.

Siqueira and Alves (2008) used as methodology observation, interviews, and bibliographic research on theater and dance, culminating in the discussion between theory and practice. They emphasize that the theatrical production is more relevant than the product; that is, the action, the doing, the participating has a greater weight than the piece itself. They prioritize the citizenship formation, the social inclusion of disadvantaged groups, the dissemination of information, change of attitude towards reality, communication and education. In doing so, they regard theater and dance as a means to an end and not an aesthetic proposition. This is in line with the authors' formation in Communication, although they also use Information Science language, for example, calling the participants of the groups of "cultural mediators" who "filter" the information before transmitting it.

Although the projects aim at social insertion, they also promote expressiveness, since they allow the community involved to value art, understood as transgressive, which it is. Dance and theater, artistic manifestations, bypass the traditional, the established, and open the floodgates of the unusual.

On the *Companhia Étnica de Dança e Teatro*, Siqueira and Alves (2008, p. 68) affirm that it is: "an artistic project", "social", "educator", an "aesthetic-cultural intervention in the favela"; the "dance and the body are the means that enable the project to show young people and children that there are other ways other than social marginality."

On the *Teatro Novo* group, they clarify that: "plays are informative, working on subjects such as citizenship, prejudice, work, traffic safety"; with "simple scenario" and "clear and objective language, accessible to the public", mostly children with down syndrome; They also clarify that: "twenty participants attend the group in theater and dance classes" (Siqueira; Alves, 2008, p. 70).

Regarding *Periferia em Ação* group, the goal is to present a Theater of the Oppressed, which, according to Boal (2003 apud SIQUEIRA; ALVES, 2008, p. 72), means: "presenting situations that are not part of the desire of the oppressed and which are imposed by an

oppressor, generating conflict. Instead of waiting for a change in reality, the oppressed themselves must seek it." To achieve this goal, theater is presented not only as a form of culture, but as a space for awareness of the need for social change; There is always the intervention of a spectator who is invited to assume a character and who incites the debate on the themes presented: sexuality, pregnancy, drugs, family violence. Actors and dancers strive to present an "engaged art" that: "assumes an important informative role for its own participants and then, for the audiences" (SIQUEIRA; ALVES, 2008, p.74).

Although this article explores the role of dramaturgy in all three projects, it mentions dance only in passing. But it is well to remember the aesthetic character of dance from its earliest days, when rhythm was tied to the myth and ritual of primitive societies.

According to Mendes (2001, p. 10): "Aesthetically, dance can be considered as the oldest of the arts, the most capable of expressing both the strong and the simple emotions without aid from the word."

Thus, it can be said that dance supplies what words are sometimes unable to express, because using symbolism, it allows a communication of emotions and not of reason. Although these projects are strongly linked to education, they do not neglect that both theater and dance are forms of artistic expression and in essence art is expressiveness.

The third article analyzed, authored by Yicel Nayrobis Giraldo Giraldo (librarian, professor and doctoral student in Social Sciences) and Gloria Elena Román Betancur (professor and doctoral student in Education Sciences), is entitled The public library as a mediator in the construction of citizenship. It discusses the representations that children have of the public library in Colombia and the impact that the library can have on the communities. Although written in Spanish, it was published in a Brazilian journal.

The authors refer to the methodology used as interpretive, as the study of meanings and language as a means to understand and build the world; They clarify that the libraries-object of the study were: "Parque Biblioteca España", "Centro de Lectura de la Fundación Ratón de Biblioteca" and "Biblioteca Popular n. 2" (GIRALDO GIRALDO; ROMÁN BETANCUR, 2011, p. 214).

They explain that children see the public library as a place of open reading to all people, without restrictions of any kind, perceiving that the gratuitousness of their services favors those of lesser economic power. The bibliographical material lending service is valued and the library is not attributed the role of intervener in the problems of the community, especially that of social violence. They record children's testimonies about the opportunities the public library offers to improve reading and writing, increase vocabulary, learn to respect others, value family and peace (GIRALDO GIRALDO; ROMÁN BETANCUR, 2011).

Although the authors are careful to show that society sees children as lacking decision-making powers, they present arguments in favor of their opinions, since they are in the process of formation and it is important that their dignity and will be respected; for this, they defend the public library as a space for the promotion of citizenship.

Dramaturgy appears in passing, just as one of the activities carried out by the public library, with emphasis on the study and retrieval of information. Considering the precariousness of the school libraries in Colombia, the authors justify the visit to the public library for the first purpose of studying and performing the tasks imposed by teachers. They defend the practice of reading in the library as an engine of individual and social change, but do not emphasize theater learning and assisting theater plays in the library space, even though they mention that it should promote such activities as an educational environment. The focus of the article is to show children's representations about the public library as a social institution, an educational environment and a political socialization scenario. However, it is well to remember the words of Arcoverde (2008, p. 602): "Theater stimulates the individual in their mental and psychological development." Thus, in addition to reading, theater also serves as a socializing and reflective vehicle.

The fourth article, authored by Christianne Martins Farias (librarian and master in Information Science) and Elizete Vieira Vitorino (professor, PhD in Production Engineering) entitled *Informational competence and dimensions of the librarian's competence in the school context* emphasizes the technical, aesthetic, ethic and politic aspects of school librarians. For the present study, only the aesthetic dimension is of interest.

In the article in question, the authors present the school librarian as an information professional who must be concerned with the interaction with the teachers in order to facilitate the students' learning, and emphasize the importance of the librarian's continued education as a way of giving greater visibility to this professional's experience.

Although they cite the pedagogical function of the school library and understand the librarian as an agent of transformation and mediation in the information society, able to contribute to curricular planning, they do not mention dramaturgy as one of the skills and abilities of the librarian. They understand the aesthetic competence as creativity: a possibility of: "anticipating the various possible uses of information collected and produced in school" (FARIAS, VITORINO, 2009, p.13).

We make use here of the words of Grazioli (2007, p.14):

The educational system applied in schools in general does not contemplate theatrical art as a relevant curricular activity. On the contrary, in the last few years, there has been much talk in school theater practice, but little has been done to make it happen effectively. Unfortunately, this art has not yet found a place in teaching programs, due to a series of factors, ranging from the misunderstanding of its role and

importance in student development to the economic issues that plague the country and end up affecting the educational segment.

In the school context, the expressive potentialities of children's theater as a way to disseminate information is obliterated.

In this sense, the librarian could contribute offering suggestions for the insertion of children's theater in the elementary school curriculum.

However, Farias and Vitorino (2009) do not explore this. That is understandable, because the authors invest in the transformations occurred in education in the Information Society context. For this reason, they focus on the competence as a dynamic and plural knowledge – necessary to the good performance of the school librarian in teaching and learning activities.

## 5 FINAL THOUGHTS

The social fundamentals of Information Science prioritize the human relations both in information production and retrieval and use as a way of understanding the world and knowledge formation.

It is worth noting that the information is situated, which means it suffers the effect of temporality, subjectivity and hermeneutics. This explains the evolution of sciences and arts and the multidisciplinary character of the many areas of knowledge.

In this globalized, technologic society, the human problems have not diminished as expected. In fact, the speed with which the technologic tools and the daily challenge of following changes become useless causes stress in every professional category.

Even the information professional who, presumably, masters the techniques is not immune to the feeling of impotence before the wave of technology with which is faced. Besides dominating it, must be capable of teaching others (users, clients) to do so.

This relates to the social and applied role of Information Science: the professional does not only deal with machines, but people and thus, besides the technical and scientific knowledge, must possess, also, competencies of communication and expression. When this professional acts on school or public libraries, children's theater is an excellent resource to expose and transmit ideas and feelings.

In the first, among the analyzed articles, theater is mainly in education in schools, which is coherent considering its aim to educate children. However, the didactic purpose weakened the play's aesthetic and playful character. In the second article, theaters in low-income

communities is always aimed at bringing awareness to the individuals of their needs and possibilities to change their social condition. In what concerns the representations children have of the public library in Colombia, it was clear that only occasionally the library space was used for cultural activities, theater among them. Thus, in the article about the aesthetic competence of the librarian, there is no theory or theater activity reports as one of the main ways of action of the librarian.

The reduced number of published articles about the importance of children's theater is presumably and partly because of the restrictions imposed by the very research, both in the use of search engines with the terms *information professional*, *librarian*, and *children's theater* and the time frame established: between 2000 and 2011.

The Brazilian undergraduate Librarianship courses lack in its curriculum classes on art, literature, and poetry and this makes the understanding of expressivity in human life difficult. The graduates have an outlook aimed at the theater in education, focused in the learning and not the aesthetic experience, because they intend (mainly the librarians of school and public libraries) to educate, to help with research, to develop cognition, to promote citizenship, and induce reflection. All of this is valid and meritorious, but remains the need to present the artistic object for the playfulness in itself, for the pleasure it awards, for the seduction of the fictional. In the graduate programs in Information Science the technological information is also highlighted and the literary information is neglected, as if such was less valuable.

In conclusion, information professionals are not fully aware of the impact of dramaturgy on children's imagination and there is a need to reinforce the role of theater in filling children's aesthetic needs. It is time to rethink the needs of educating human beings, and remember that art has always been a forerunner of science and technology.

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