



Disquisitions on the Art of Teaching in the Time of the Coronavirus

Marta Cecilia Palacio Arteaga**University of Antioquia, Colombia****Corresponding Author:** Marta Cecilia Palacio Arteaga, University of Antioquia, Colombia.**DOI:** 10.31080/ASNH.2022.06.1012**Received:** February 14, 2022**Published:** February 21, 2022© All rights are reserved by **Marta Cecilia Palacio Arteaga.**

Let us begin by saying how since the dawn of humanity man has had to fight against one of the faces of the Grim Reaper, the absolute master of death or the giver of tombs, in other words, the reality of death or the Tyche, as the philosopher who the Greek tradition names as Aristotle, will call it. The power of death is so sinister that today in the twenty-first century there is enemy presence that, although they are so small that man can only observe it through a microscope, reveals all the art he has to conclude human life: viruses. Many opportunities have proved to be more lethal than the wars and famines suffered by humanity. Viruses that have given rise to vast epidemics that, colloquially, have been named plagues.

Letting ourselves be carried along the river of time towards the past that treasures the memory, let us remember that, in the Sagrada's Scriptures, specifically in the Old Testament, the casti go is narrated, with various plagues, infringed by Jehovah to the Egyptians for keeping in a state of vassalage the Israeli people, namely: frogs and locusts. Pests that, with great alacrity, devoured their crops and their livestock.

Now, if we go to the Ancient Mundo, you have the great plague that decimated during the most important war under taken by the Greeks: The Peloponnesian War. It is worth saying that it was a conflict that lasted twenty-seven years to the hegemonic power of Athens, and among whose fatal victims the history records the disappearance of the great statesman and strategist known as Pericles.

At the time, the deadliest plague that has ever struck humanity, according to calculations, was the one that occurred in the fourteenth century, approximately, between 1346 and 1355: the well-known Black Death. This destroyer left throughout Europe an approximate balance of doscientos millones of deaths. Without a doubt, the square in question has become the greatest expression of the tomb-giving, and this, if we bear in mind that not even the

Great Universal Feast of Death, the Second World War in the feeling of the German writer Thomas Mann, with its own factories of death expressed in the concentration camps of Chelmno, Belzec, Majdanek, Auschwitz, and Treblinka, among others, resulted in such a loss of human life: fifty-four million civilians and six million Jews.

In this vein, it is worth mentioning the pandemic that overtook Tsarist Russia in 1893: cholera. In less than four days concludes with the life of the famous composer Pyotr Ilyich Tchaikovsky who, with works as beautiful as Swan Lake, Nutcracker, Sleeping Beauty, to name just a few, will position his country as one of the great powers of classical ballet. And the list goes on with the plague of leprosy and elVIH. The latter, in the twentieth century, particularly in the African continent, claimed the lives of about thirty million people. Consequently, a fundamental achievement, on the onehand, is the increase in life chances; on the other, it is the conquest of the goal that guides the principle of pleasure as the pursuit of happiness and bliss prays; all this summarized in the divers conquests that man has achieved in the scientific field. An example of this is the invention of the incubator, serum for oral hydration, oxygen cylinders, contraceptive methods, and s vaccine s against cholera, typhus, tuberculosis, leprosy, malaria, among others. Today, the vaccine against the diseaseofCOVID-19 would allow the whole world to protect itself from suffering and thus create insurance for joy and satisfaction.

According to the figures formulated by the World Health Organization (WHO), COVID-19 (coronavirus as a generic word) has left to date a balance of ten million victims (between fatal and infected) throughout the world. Appointment or encounter with the death that has demanded of man, in the manner of a Copernican revolution, restructure and reinvent the link established with the various recognized cultural goods. These include, first of all, the material goods that have enabled man to protect himself from the power of nature, and after that, to improve his living conditions on planet Earth.

Secondly, with regard to the question alluding to abstract goods, in particular, the value of cleanliness. I think it is important to stress its value in this twenty-first century. Currently, given the health emergency that humanity is experiencing, this has become a relevant asset that the Otroof culture or the field of the symbolic to the one that occurred in childhood, demands as an essential attribute, in relation to the care and protection of life.

Thirdly, there would be the higher psychic-spiritual activities, among which are enunciated intellectual and scientific work. Trades that, in the emergency of the coronavirus, and with this, the preventive and compulsory confinement established throughout the world, constitutes for many human beings a great source of happiness by making possible the displacement of tendencies or motions togresivas, hostile and narcissistic towards new goals valued in the cultural environment. Finally, we have the social bond with the like that, although it had an important place in the creation of culture or civilization, today, paradoxically, it has become one of the main sources of suffering with respect to any other. This is because we have to bear in mind that a virus, unlike a bacterium, requires living hosts for its reproduction: plants, animals, or humans. Thus, preventive confinement, a law that orders the field of language or the field of otro, is based on enunciating a limit to the absolute master of death.

At this point we could ask: What is the relationship between the digressions inauciadas about the reality of death, symbolically represented by the phenomenon of pandemics and the pedagogical work? In this regard, and in relation to the approaches formulated by the Spanish philosopher Fernando Savater in his text *Ethics for Amador* (1991) it would seem that contingencies and accidents are consubstantial to all existence, in other words, although man is not given the possibility of choosing the vicissitudes that the trasegar brings him, he does have the freedom to choose how to respond in relation to what happens to him, according to his own capacities of adaptation.

Freedom that supposes to every subject to choose the side of the garden to be inhabited. Thus, on one side of the garden one would have the subjective position backed by enjoyment, complaint, discomfort, dissatisfaction, passion for ignorance. On the other hand, the muses of inspiration will whisper desire, desire to re-invent and reconstruct the existential project from the gifts that the course of the days offers to each one. Similarly, the construction of values such as effort, which is oriented to the overcoming of the limits that supposes the achievement of what causes the desire of the subject.

Consequently, every human being, like the orb, is inhabited by motions or feelings that have the character of being ambivalent and trans-historical. In the words of the world of literature it would be said: «the human being is composed, like the harmony of the world, of contrary elements [...] soft and hard, treble and low, soft and serious” [1]. Consequently, each subject unconsciously chooses his solutions according to each of the forces or impulses that govern his house, namely: the death drive or the principle of hatred; or the drive of life or the principle of friendship.

The death drive or the principle of hatred is brought to life in passions such as resentment, imaginary rivalry, envy, aggression, laziness, and in acts such as war, suicide, homicide, natural disasters and mistreatment of others. Destructive impulse whose essential purpose is to get the human being back to the place from which he once left.

In what alludes to the drive of life, also known as Eros, esta, unlike the drive of death, it entails as a fundamental task the union and cohesion of the existing in increasingly vast units. Thus, the drive for life, in addition to expressing itself in affections such as love, tenderness, fraternity, solidarity and cooperation, in the same way, is presented in the social bond, for our case the pedagogical praxis, in the ethical principle of respect for the pledged word, in the formulation of laws and contracts that define rights; as well as, in the responsibilities to be assumed, in the awareness that allows to recognize that in the encounter with the fellow one the art of listening is equally relevant as the art of the good officer, even in the academic work carried out via the platform.

Thus, from the preceding approaches it can be gathered that pulsional impulses or passions have as their essence the structural being to the life of every human being, then the question that it is our responsibility to formulate to all those subjects who, caused by desire, we have decided to occupy the magisterial function, would read as follows: How to resist the emergence of the real external or the COVID-19 in dialogue with the violence of the passions that overwhelmed the spirits that inhabit the pedagogical relations? The answer to the question in question is based on the field of desire in correlation with the academic guidelines established by the third instance called University of Antioquia, the work via ICT.

In this order of ideas, I want to express my testimony of gratitude to the University of Antioquia, because although it is true, she was once a neophyte in the knowledge in question, however, today,

after having assumed this challenge, new ways to travel with the being and the doing, in relation to the question for the art of educating, begin to be brushstrokes. Therefore, the current presence of the Grim La Parca has demanded us the inhabitants of Planet Earth, in addition to working in order to re-invent the relationship with culture, to reconstruct the sense of the beautiful term to educate. In the feeling of Michel de Montaigne (2007): "Change and variation is one of the most useful learnings" (p. 168). And the hardest risk to take.

Evoking the well-known pedagogical trinity formulated by the Greek historian Plutarch, which states that the teacher, the disciple and the knowledge constitute the three variables that found the educational bond, in this regard it is stated: «Without the bodily presence of a teacher it is not possible to speak of an educational act» [2]. This can raise various questions: How to explain that, in the classroom that has the physical presence of the teacher, it is not a guarantor of the pedagogical link? Taking into account that, in the work done through ICT, the physical presence of the teacher has as its essence the record of the world of the symbolic or of the word, then, in these is it not possible to speak of pedagogical relationship? What is the real thread that in the art of educating allows to weave together the famous pedagogical trinity formulated by the Greek historian Plutarch? Thus, if it is understood that the law that structures every human being is desire, then it is the presence of this good that has allowed the human being to create the most sublime works: the muse of inspiration that will make possible the invention of the pedagogical link, even in the academic work carried out from the use of ICT.

It is the polyphony of the universe of language, of the word, of the universe of the symbolic, inscribed in the dialogue, the conversation, the question, the supported reflection, on the one hand; in the acquisition of an academic or professional knowledge, on the other; in the question of the being of the disciple that is allowed to say in the joys and the conquests obtained in fields such as music, drawing, painting, haute couture, pastry, hand weaving, garden care, vegetable cultivation, among others... the record that, in union of the transit of the snail, allows to govern the real of the enjoyment that was taken in lease on the platform.

It is the voice of desire that is narrating the beautiful stories of that distant and longed-for little town of Nariño (Puerres) whose imposing mountains and its icy mist to the subject, today, is only possible to evoke; or that other voice that, despite carrying a mournful, sick body, in a homologous way to a wall, is always

firm on the platform because. "the most important thing is to be alive." Or, that other voice that, with great concern, narrates how in the municipality of Medellín it is his neighborhood who adds the largest number of people carrying the Grim Reaper or the absolute master of death, the COVID-19 virus. Even another voice that, cheerfully, shares his culinary achievements since he finally managed to prepare an exquisite rice.

These are the voices that, in relation to the question of the manifestations of resilience in the times of COVID-19, adapt through humor: they happily share the funniest memes made about this crisis. The friendly face of the self that, having as its foundation the humorous pleasure, prevents it from being eclipsed in the face of the suffering or discomfort that the outside world supposes.

In short, they are the voices that in the meeting entitled an invitation for hope, share with enthusiasm the classified notice in which it is donated to another member of the group, a value or virtue that will allow him to resist the master absolute of death represented by the pandemic of the XXI century. Some bring joy, fraternity, kindness, confidence, others, optimism, hope, understanding, forgiveness.

In this way, I would say that, in the midst of such a dark time, it is education, and with it, the desire to teach, that must tread firm ground. And while the absolute master of death proscribes the pleasure of enjoying the time of the sacred space that the classroom entails, one could well say: dwelling under the omniscient power of the Grim La Grim Lan summons the master to the assumption of the art of teaching as a creation of desire. All this in the manner of the Greek philosopher Stilpón, who after suffering the looting of his house by Demetrius Poliorcetes, Sieger of Cities, King of Macedon, was questioned about how he could compensate him for the act in question. Demetrius replied: «The Paideia has not been taken from my house» [3].

By way of conclusion I would say that working with ICT demands as an inescapable ethical commitment to the teacher to recognize that, although the art of educating, like the art of statecraft and psychoanalyzing, are three chores or trades that have to do with the pulsional impulses that reside both in each human being and in his own home, it is no less true that it is the network of desire that defines it: the one that will summon the creation of civilizing ways in which the tendencies or impulses of death become compatible with life [4-6].

Historical memory

How have the students enrolled in the training space Sex Education Seminar, Psycho-Affective and Moral Development contributed to the progress of culture in the times of the Grim Grim Scave or the tomb-giving?

Note: The journal is free to publish with or without the Historical Memory record the article.



Figure a

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