

## Teacher Education and Pedagogical-Cultural Repertoire: A Reflective Approach

### ARTICLE

1

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### Abstract

This study aims to reflect, through bibliographic and documentary research, on the sociocultural context and the pedagogical-cultural repertoire, emphasizing their implications for teacher education. It is based on the understanding that artistic languages are intrinsically linked to human life and development, as individuals are fundamentally immersed in culture. In this regard, we discuss Laws No. 11.769/08, 13.278/16, and 9.394/96, as well as current national resolutions and scholarly contributions on teacher training. From this theoretical and documentary framework, we argue that experiences that expand the pedagogical-cultural repertoire are essential for the professional development of educators in Pedagogy. Such experiences should foster new ways for educators to reflect on themselves and their practices without being prescriptive. Finally, we advocate recognizing Art both as an autonomous field of knowledge and as an independent curricular component, rather than being subordinated to other disciplines.

**Keywords:** Teacher education. Cultural formation. Pedagogical-cultural repertoire.

### Formação e repertório pedagógico-cultural de pedagogos/as: tecendo reflexões

### Resumo

Buscamos refletir, por meio de um estudo bibliográfico e documental, sobre o contexto sociocultural e o repertório pedagógico-cultural, enfatizando as implicações deles na formação de pedagogos/as, a partir da ideia de que as linguagens artísticas estão implicadas na vida e no desenvolvimento do ser humano, eminentemente imerso em uma dada cultura. Nessa direção, trouxemos para debate as leis nº 11.769/08, 13.278/16 e 9.394/96, além de resoluções nacionais em vigor e autores que discutem a formação de professores. Com esse arcabouço teórico e documental, compreendemos que as experiências que ampliam o repertório pedagógico-cultural são imprescindíveis para a construção do profissional do campo da Pedagogia; essa relação deve favorecer novas formas dele olhar para si e para sua prática, de forma não prescritiva. Por fim, devemos

contemplar a Arte na perspectiva de ela ser um campo de saber e um componente curricular independente e que não está meramente subjugada a outras disciplinas.

**Palavras-chave:** Formação docente. Formação cultural. Repertório pedagógico-cultural.

## 1 Introduction

2

Reflecting on Art as a formative field and a scientific body of knowledge means acknowledging its importance for education and for the holistic development of the individual, recognizing the multidimensional nature of the human being as a cultural entity. This reflection also involves analyzing the formative processes of educators and questioning the place that Art occupies in teacher education programs, such as Pedagogy. In this context, the inclusion of Laws No. 11.769/08 (Brazil, 2008), No. 13.278/16 (Brazil, 2016), and No. 9.394/96 (*Lei de Diretrizes e Bases da Educação Nacional, LDB*) (Brazil, 1996)<sup>1</sup> reinforces this discussion, since these relatively recent regulations established the different artistic languages as mandatory content in Art education within Basic Education curricula. They also determined the need for adequate teacher training within a five-year period, though without more assertive guidance or investment to implement this undertaking, which we still have not managed to ensure. Currently, we also have the *Base Nacional Comum para a Formação Inicial de Professores da Educação Básica, BNC-Formação* (CNE/CP Resolution No. 2, of December 20, 2019)<sup>2</sup>, which regulates curricular proposals for teacher education in the country.

Thus, we believe that discussing themes related to Art, especially in the context of Higher Education (HE), implies understanding the marginalization and/or denial of artistic languages in school *curricula* and also in teacher education *curricula*. This marginalization represents a significant loss in the formative process of these professionals, since the arts

<sup>1</sup> Laws No. 11.769/08 (Brazil, 2008): stipulates the mandatory teaching of music in basic education; No. 13.278/16 (Brazil, 2016): includes visual arts, dance, music, and theater in the curricula of the various levels of basic education; and No. 9.394/96 (*Lei de Diretrizes e Bases da Educação Nacional, LDB*) (Brazil, 1996): establishes Brazilian educational policy.

<sup>2</sup> It defines the National Curriculum Guidelines for the Initial Education of Teachers for Basic Education and institutes the *Base Nacional Comum para a Formação Inicial de Professores da Educação Básica (BNC-Formação)*.

encompass forms of knowledge that are highly mobilizing from the perspective of holistic education (Moraes, 2016).

3

Resolution No. 02/2015 (Brazil, 2015) establishes the National Curriculum Guidelines (NCGs) for higher education, covering undergraduate teacher education programs, pedagogical training for graduates, and a second licentiate degree, as well as continuing education. More recently, CNE/CP Resolution No. 2, of December 20, 2019 (Brazil, 2019), defines the NCGs for the initial education of teachers in Basic Education and institutes the *Base Nacional Comum para a Formação Inicial de Professores da Educação Básica* (BNC-Formação). Both guidelines emphasize the importance of aesthetic and artistic knowledge in teacher education, reinforcing the relevance of discussions on these themes in higher education and encouraging their deepening, both quantitatively and qualitatively.

It is worth highlighting that every social practice has a cultural dimension, but, above all, for culture to have any relevance in the education process and in teachers' lives, it is necessary to develop an awareness of what culture is and what it represents in human life. As educators, we feel the need to explore cultural formation as a complex yet emancipatory process for the human being. This exploration can contribute to the conscious application of art and musicalization in pedagogical practice, generating reflections in the teacher themselves regarding their continuous construction as such. By thinking critically about their education and professional practice, the educator acquires the ability to transform themselves as they modify their practice.

Therefore, in this brief text, we reflect on culture and the pedagogical-cultural repertoire, emphasizing its implications for the education of pedagogues, which may serve as a source for future studies for students and other interested parties working in Education.

## 2 Methodology

When referring to qualitative research methods in education, Gatti (2014) states that these methods allow for a deeper understanding of professional education, cultural



processes, and learning, based on the exploration of different situations. Furthermore, because they are not so rigidly structured, they enable a new way of looking at facts and new approaches to the work, which may not be the most common ones (Godoy, 1995), but which respond to specific questions (Minayo, 2009).

4

In this sense, we carried out a literature review, seeking in books, journals, legal documents, and other sources the theoretical support needed to understand and achieve the proposed objective, which is to reflect on culture and the pedagogical-cultural repertoire, emphasizing its implications for the education of pedagogues, serving as a source for future studies for students and other interested parties working in Education.

The online searches were conducted in three repositories: *Portal de Periódicos da CAPES*, *Biblioteca Digital de Teses e Dissertações*, and *Scopus*. The time frame covered the last five years. To verify each work's relevance to the theme, we first read the title and, when it showed significance for the study, we then read the abstract and the keywords. Even with this refinement, in order to prevent some descriptors from returning an excessively large number of works, we established as an exclusion criterion the studies that did not show any association with the problem addressed in this research, since “[...] the selective and critical search in information sources of scientific production is restricted to studies and parameters close to the specificities of the researcher's interest” (Nóbrega-Therrien; Therrien, 2004, pp. 7–8).

To define the descriptors, we returned to the objective of this text, which is to reflect on culture and the pedagogical-cultural repertoire, emphasizing its implications for the education of pedagogues, serving as a source for future studies for students and other interested parties working in Education. Therefore, “cultural repertoire” and “education of pedagogues” formed the basis of the searches, which were conducted between October and November 2022.

For Gil (2021, p. 73), “the literature review is one of the most important stages in the planning of research,” since it is what enables us to see what has already been published on the topic under study. Thus, its purposes are: to verify the state of knowledge on the subject; to clarify the meaning of concepts used in the research; and to discuss

concepts and theories (Gil, 2021). It is with this aim that we chose the literature review, together with the analysis of legal documents, as the methodological path in this text.

### 3 Results and Discussion

5

Considering teacher education and its various nuances in the socio-educational context, in this section we highlight a discussion on the cultural education of teachers, in the sense of cultural experiences and the transformations they bring about. Primarily, in line with Dalla Zen (2017), it is relevant to reflect on the need to decolonize the concept of education, that is, to move away from the idea that it consists only in building in the subject the capacity to adapt to social changes and to the world of work. Furthermore, we understand that decolonizing education involves distancing ourselves from references imposed by other cultures or countries, which implies a more visceral formative proposal that is contextualized in the sphere of these professionals' place of living.

In this sense, that author understands the human being as an artist of themself, therefore as a creative subject who does not submit to predetermined ways of positioning themself in the world. On the contrary, the subject transforms and creates new possibilities based on their singularities. For her, “[...] education is not something one receives; above all, it implies an active process, a willingness on the part of the subject to take care of themself” (Dalla Zen, 2017, p. 103), a continuous exercise in transformation that aims to improve the relationship with oneself and with others, thus serving the subject and their relationships.

Therefore, the idea of cultural education is mobilized by the singular creation of a way of being, from the perspective of education as an art of living and of taking care of oneself. Dalla Zen (2017, p. 104) argues that this work on oneself is capable of producing transformations in the way of being a teacher and of legitimizing “[...] a relationship with culture as a non-prescriptive practice of teacher education, which tends to foster other ways for the teacher to look at themself and at their pedagogical practice.” In this sense, the

author understands that cultural education cannot be instrumentalized in such a way that it becomes just another technique used in the educational field or a competency for teaching practice. In other words, it is not related to teacher qualification. She further states that:

6

The cultural education of teachers therefore corresponds to a permanent process of transformation, driven by experience with the arts and culture. It does not consist, however, of just any experience with any cultural asset, but of experiences to which the subject is willing and which in fact broaden the teacher's "collection of examples." Creation implies repertoire, and this concerns, among other things, the creation of [other] ways of being and existing in the world. Cultural experiences, in this sense, more than simply qualifying pedagogical practices, assume an *ethopoietic* function, insofar as they affect the teacher's way of acting, their teaching *ethos* (Dalla Zen, 2017, p. 105).

In summary, cultural experiences take on an *ethopoietic* function, that is, a practice of the self that transforms the subject and their actions in the world, since they can intervene in teaching practice or, as she calls it, in the teaching *ethos*<sup>3</sup>. However, it is important to understand that this does not refer to just any experience with any cultural asset, but to those that involve the creation and expansion of the pedagogical-cultural repertoire, in a continuous process of transformation driven by Art and culture. The author believes that the relationship between culture and teaching practice should foster new, non-prescriptive ways for the educator to look at themselves and at their own practice.

Thus, thinking, for example, about expanding the cultural repertoire of these subjects is not related merely to the qualification of their practice in an instrumentalized way, but to the opportunity for a return to the self, prompting the individual themselves to intervene in this reflection by considering the effects of cultural experiences on their life and the place they occupy in the constitution of their teaching *ethos* (Dalla Zen, 2017). Reflecting on this strengthens our view that, as educators, we must create possibilities for learners to experience artistic languages, with the aim of creating and expanding their cultural repertoire whenever possible. However, as we have emphasized, for this to occur it is

<sup>3</sup> The term *teaching ethos* was used to designate a certain way of being a teacher, described by the researcher Laura Habckost Dalla Zen (2017) in her doctoral dissertation, in which she discusses the cultural education of teachers, taking cultural experiences as her point of departure.



essential to broaden the pedagogical-cultural repertoire of these educators, in such a way that it triggers their self-transformation and self-formation, and does not serve merely as the reproduction or adaptation of ideas already presented.

This conception, which we call the pedagogical-cultural repertoire, is directly linked to the body of knowledge and cultural experiences that teachers must possess in order to carry out their work in the context to which we refer, especially, though not exclusively, in Art education. When hearing *repertoire*, we may associate it with a set of musical pieces; however, the term may be applied to various contexts, including, as Alonso (2012) notes, certain ways of engaging in politics when using this term. In this sense, *repertoire* may refer to the cultural creations apprehended by the subject. It is in this sense that, in this study, when using the term *repertoire*, we are referring to the idea of multiple lived experiences which, being diverse, constitute the human being as such.

The pedagogical field, in turn, directs us to Pedagogy in two ways: one as the science of Education, and the other as an undergraduate licentiate program for training pedagogues. Both meanings are present in our discussion, considering, for example, the theoretical nature of this study.

From the perspective of Pedagogy as the science of Education, it is possible to say that pedagogical action is carried out on the basis of a wide range of values, beliefs, and ideals that we cannot control, despite the search for greater rationalization that reemerged in the 1970s. In this sense, based on concrete experiences, one must think and reflect from the perspective of social transformation, seeking pedagogical practices that make teaching effective for the majority, breaking with the individualistic idea of professional practice (Pimenta, 1996). Under the second perspective, that of Pedagogy as a teacher education program, Pimenta (1996) argues that the professional pedagogue has a broad field of activity, since they may be associated with any and every educational practice, under the premise of intentionality.

On this matter, Franco (2008) believes that education must be seen as a process of transformation and of shaping citizens. In this way, pedagogy would serve as support for political demands and interests arising from educational *praxis*. Along a path different from

the one legitimized by that author, the identity of the pedagogue has been questioned at many moments in the history of education.

8

In traditional curriculum theories, in which education is seen mainly from a more bureaucratic perspective, the curriculum is understood as a technical matter, thus contributing to the reproduction of the dominant culture (Silva, 1999). From this standpoint, the teacher is merely an executor of a predictable and organized plan. Consequently, the pedagogue and/or teacher has their critical, creative, political, and transformative capacity diminished, as they are restricted to the instructional process and can be easily replaced.

However, Franco (2008) believes in and defends a pedagogy founded on the emancipation of subjects, asserting that education must guarantee conditions that do not perpetuate the social, cultural, and political inequalities so present in Brazilian society. Thus, it is the role of education to provide opportunities for humanization and the overcoming of oppression, following a critical and political path and creating spaces for liberation. Only then will education be able to assume the role of guiding human beings toward culture and of enabling them to become cultural producers.

Thinking about this helps us understand that quantitative data alone – such as the number of texts published or participation in scientific events – are by no means sufficient to represent the performance of a teacher whose practice is shaped by many other aspects. On this matter, Freire (1996) reflects that a teacher's daily life – whether inside or outside the classroom – must be grounded in ethics and respect for human dignity, which directly implies the lovingness with which personal relationships are experienced.

However, this requires the educator to engage in a permanent exercise to maintain a creative posture, understanding education as a social dimension of human development (Freire, 1996), in addition to developing a critical mindset that reflects on education as an emancipatory practice, not a reproductive one, but one filled with the ontological impulse toward creation.

Finally, the use of the term *cultural* refers to knowledge apprehended and experienced in different ways, which constitutes and shapes subjects, forming their life

history in a broad sense and potentially developed through various strategies and possibilities, whether in formal or non-formal education.

It is important to highlight that the historical perspective of Art Education in Brazil can generate many reflections and questions, since we have always been strongly influenced by foreign contexts, especially by Europeans who, in an attempt to diminish and/or erase the Indigenous cultures that prevailed in Brazilian territory, devised strategies to teach European culture and render it superior. Thus, the Jesuits arrived in Indigenous lands with the Portuguese mindset of denying local culture; after all, the Christian ideal was tied to the essentialist notion of truth of that time and, in order to succeed in the processes of catechization and instruction for civilization, they presented themselves to Indigenous peoples by chanting Christian hymns inside a Catholic temple, imposing abrupt behavioral changes, such as new relationships with clothing and work habits.

To that end, the colonizers used allegories – manifestations of something abstract that cannot be materialized – as tools in the acculturation process, insofar as they were used to assign new meaning to a sign already present among Indigenous peoples, such as their deities. An example is Tupã, used as a reference to the Christian God. This new representation of the sacred, in Bosi's (1992) words, which is neither Christian theology nor Tupi belief, gives way to a third symbolic sphere made possible only by the colonial situation.

This context, in which Catholicism was imposed on Indigenous peoples and Jesuit priests initiated teacher training in Brazil, left many marks, and even today we can perceive traces of religious traditions in educational practices and in teacher education. One characteristic of this legacy, left by religious groups seeking to expand the Christian faith, was the idea of preaching, common in churches, which became associated with *teaching* in the sense that the teacher, understood as the one who possesses a given "truth," transmits their teachings to those who supposedly "do not possess" them.

Therefore, concern about what culture represents in the constitution of a civilization is not new, nor is the recognition that systems of power seek to legitimize certain behaviors while disregarding others, as happened during the colonization process. According to

Nogueira (2008), the individual's connection to culture occurs through different modes of reading and interpreting reality, promoted by Art in its various manifestations and also by Literature. Like Science, Philosophy, and Religion, Art is a means through which humanity seeks to understand and interpret reality. Moreover, this artistic expression can materialize in different forms, such as visual arts, dance, and music, among others.

10

Given this concern with the pedagogical-cultural repertoire and the cultural education of teachers, we set out to investigate and reflect on how this is addressed in initial teacher education, especially for pedagogues, that is, for professionals who may work in the first two stages of Basic Education. In this regard, it is necessary to problematize access to culture: who gains access to artistic works? Where do we find cultural spaces in our surroundings? How much does it cost to access cultural goods? The purpose of reflecting on these questions is to understand how students can expand their repertoire within their own sociocultural contexts and conditions. From there, it becomes possible to think about ways of exploring culture and Art in academic spaces through required and/or elective courses, discussion spaces, extension projects, undergraduate research, and other initiatives.

Artistic works are not restricted to a single characteristic type of space, such as museums, even if museums are environments responsible for receiving, preserving, and communicating to visitors the history that remains alive in collective memory. Thus, we reaffirm that everyone – including those who, for various reasons, do not have access to spaces such as museums – has the right to engage with Art.

By *Art*, we understand the field that encompasses all artistic manifestations and/or languages, that is, music, poetry, dance, theater, cinema, painting, drawing, comic art, graffiti, photography, among others, including digital art, electronic games, living statues, and so forth.

In this sense, Moraes (2022) further notes that cultural practices have been fueled by the media which, in many cases, draw everyone into an irrational consumerist logic, perpetuating trends, a kind of force that seems to manipulate our thinking, constructed from

symbolic systems so engaging that they do not appear to be forms of violence, much less a process of acculturation.

In official Brazilian documents, we find many references to Art and/or various artistic manifestations. The *Parâmetros Curriculares Nacionais* (PCNs) for Art function as curricular references, though they do not constitute specific educational legislation. Although written more than 20 years ago, they still offer contributions that may complement and support our discussions and art-education practices. By contrast, the National Curriculum Guidelines (DCNs) constitute laws that define objectives and goals for each stage of education and also for teacher education.

In the PCNs, for instance, Art appears as a potent promoter of aesthetic perception and artistic thinking, taking into account sensitivity and imagination, both in the production and appreciation of different forms of Art produced by students, their peers, nature, and diverse cultures (Brazil, 1997). And in the DCNs, we find the assertion that learners and educators need a school in which culture and Art are present in everyday life, just as science and technology are (Brazil, 2013).

With this in mind, it is also important to recognize that Art must be included not only through interdisciplinary work but as an independent curricular component, that is, sustained as a subject with its own content and legal grounding (Reis; Princival; Cardozo, 2018).

Often, we fail to perceive that “[...] children’s imagination and creativity have no limits [and that this] fosters the development of their potential as well as the exploration and appropriation of their multiple languages, expanding their forms of expression” (Barbieri, 2012, p. 8). On this matter, we agree with Reis, Princival, and Cardozo (2018) when they state that it is necessary and urgent to develop reflective thinking about the role of Art in the curricula of Pedagogy programs – whether Art serves merely as a tool for teaching other subjects or constitutes a field in itself, considering artistic knowledge and aesthetic understanding.

However, what must be questioned is whether, in fact, in the curricula that guide schools, this occurs meaningfully. We may also question how work with Art can be

conducted in a manner that values this field of knowledge. With the aim of understanding more about the use of artistic languages and their presence in educational environments – especially in higher education, within teacher education programs – we seek to deepen this discussion.

## 4 Final considerations

12

We conclude the weaving of this text with reflections we consider pertinent for developing critical thinking about how the cultural formation of pedagogues shapes their way of being teachers.

Based on a literature review with searches in online journals, books, and other legal documents, through which we examined publications from the last five years, we reflected on culture and the pedagogical-cultural repertoire, emphasizing its implications for the education of pedagogues and serving as a source for future studies for students and others working in Education.

We conclude that teacher education requires a broad and integrated understanding of culture, Art, and education, since these are fundamental elements for constructing teachers' pedagogical-cultural repertoire. This repertoire, understood as a set of knowledge and experiences that structure educational practice, goes beyond the mastery of disciplinary content and incorporates diverse experiences that expand teaching and learning possibilities.

Art, as a formative dimension and a means of interpreting reality, occupies an essential place in teacher education, being recognized in regulations such as the National Curriculum Guidelines and the *Base Nacional Comum para a Formação Inicial de Professores da Educação Básica*. These guidelines reinforce the importance of aesthetic and artistic knowledge in teacher education, contributing to more sensitive teaching that is attuned to cultural plurality; nevertheless, their implementation still faces difficulties in becoming truly effective in the daily institutional life of the various levels of schooling in Brazil.

Furthermore, we believe that we, as teachers, are constantly creating ways of teaching and learning, and this is intertwined with the exercise of creativity, critical thinking, and the desire to know more. This leads us to understand that, during teacher education, creativity, criticality, and curiosity must be stimulated so they can emerge and develop. This can be nurtured through experiences that organically promote the appreciation and production of Art.

Barenboim (2009, p. 47) states that “there is much to be learned about life through music, and yet our current educational system wholly ignores this area, from kindergarten to the last years of school.” As researcher-teachers-students, we have often encountered situations in academic and professional life in which we ask ourselves what more can be done regarding the presence of Art in our working environments.

It is not always possible, for the educational system often does not allow us to create, constraining our autonomy. Yet whenever possible, we must find ways to traverse this system, enhancing our creative potential within a routine filled with activities and tasks that do not allow for the invention and reinvention of students and teachers.

In this context, understanding the pedagogical-cultural repertoire as a continuous and dynamic construction allows us to recognize teaching as a field in constant transformation. By engaging with different forms of cultural expression, teachers expand their capacity to read the world and, consequently, their pedagogical practice. Thus, ensuring an education that values this diversity of experiences is essential to strengthen teaching practice and to promote more meaningful and inclusive education.

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15

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16

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17

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