

INDÚSTRIA CULTURAL E FORMAÇÃO DOCENTE: ANÁLISE DE TESES E DISSERTAÇÕES PRESENTES NA CAPES (2014-2018)

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CULTURAL INDUSTRY AND TEACHER TRAINING: ANALYSIS OF THESES AND DISSERTATIONS IN CAPES (2014-2018)

Solange Franci Raimundo YAEGASHI¹
Lucilia Vernaschi de OLIVEIRA²
Isaias Batista de OLIVEIRA JÚNIOR³

RESUMO: Esse estudo insere-se na discussão acerca do atual contexto de formação docente influenciado pelos ditames da indústria cultural. O recorte proposto para o trabalho busca problematizar a referida temática apoiada nos referenciais teóricos da Escola de Frankfurt representada por Theodor W. Adorno, dentre outros pensadores. Com isso, objetivamos analisar o uso da Teoria Crítica da Sociedade utilizada na fundamentação de pesquisas *stricto sensu* sobre formação docente no Brasil, entre os anos de 2014 a 2018. Os resultados apontam para a importância da teoria adorniana na fundamentação crítica de estudos sobre a formação de professores em nosso país, entendida no processo de produção e consumo capitalista que se vale da arte como manobra de alienação e massificação da grande massa.

PALAVRAS-CHAVE: Adorno. Formação docente. Indústria cultural.

RESUMEN: *El estudio se insiere en la discusión acerca del actual contexto de formación docente influenciado por los dictámenes de la industria cultural. El recorte propuesto para el trabajo busca problematizar el dicho tema apoyado en los referenciales teóricos de la Escuela de Frankfurt representada por Theodor W. Adorno, entre otros pensadores. Con ello, tenemos por objeto analizar el uso de la Teoría Crítica de la Sociedad utilizada en la fundamentación de investigaciones stricto sensu sobre formación docente en Brasil, entre los años 2014 y 2018. Los resultados señalan la importancia de la teoría adorniana en la fundamentación crítica de estudios sobre la formación del profesorado en nuestro país, comprendida en el proceso de producción y consumo capitalista que se vale del arte como manobra de alienación y masificación de la gran masa.*

PALABRAS CLAVE: Adorno. Formación docente. Industria cultural.

¹State University of Maringá (UEM), Maringá - PR - Brazil. PhD in Education from State University of Campinas (UNICAMP). Professor of the Postgraduation Program in Education. ORCID: <http://orcid.org/0000-0002-7666-7253>. Lattes: <http://lattes.cnpq.br/5273356754482937> E-mail: solangefry@gmail.com

² State University Maringá (UEM), Maringá - PR - Brazil. Master's Degree in Education. PhD student in Education, State University of Maringá (UEM). ORCID: <http://orcid.org/0000-0003-1356-537X>. Lattes: <http://lattes.cnpq.br/6822009557280268>. E-mail: luvernaschi@gmail.com

³ State University of Paraná (UNESPAR), Apucarana - PR - Brazil. PhD in Education. Collaborating Professor at State University of Paraná (UNESPAR). ORCID: <http://orcid.org/0000-0002-9068-1983>. Lattes: <http://lattes.cnpq.br/5323133721973971>. E-mail: jr_oliveira1979@hotmail.com

ABSTRACT: *This study is part of the discussion about the current context of teacher education influenced by the dictates of the cultural industry. The approach proposed for this work seeks to problematize the aforementioned theme supported by the theoretical references of the Frankfurt School represented by Theodor W. Adorno, among other thinkers. Thus, we aim to analyze the use of the Critical Theory of Society used in the foundation of stricto sensu research on teacher education in Brazil, from 2014 to 2018. The results point to the importance of the Adornian theory in the critical foundation of studies on the formation of teachers in our country, understood in the process of capitalist production and consumption, that uses art as a maneuver of alienation and massification of the great mass*

KEYWORDS: *Adorno. Teacher training. Cultural industry.*

Introduction

The expression cultural industry, a very complex and at the same time self-explanatory concept, is a result of the philosophical thought of the Germans of the Frankfurt School, Theodor W. Adorno and Max Horkheimer, among others who reflect on the mechanism of cultural domination plastered by the system of capitalist production and represented mainly by the mass media. The production of these authors refers specifically to the type and form of content that reaches the population (large mass) under the command of a few (entrepreneurs in cinema, TV, newspapers, internet and others), who through cultural content distort the artistic meaning conveyed by these far-reaching means, in an almost always unconscious process of massification and homogenization of culture, people, content, critical and reflective power, analysis and autonomous thinking. In other words, these thinkers discuss how cultural goods become commodities, in a chain that aims at profits, with less art and more alienation and consumption (ADORNO; HORKHEIMER, 1985).

For Adorno (2010), in the society managed by the interests of capital, the cultural industry promotes the conversion of cultural formation (*Bildung*) into semi-formation or semi-culture (*Halbbildung*). Through the massification of culture, there is fragmentation and disruption of the possibility of developing critical consciences. Thus, the sense of formation, which is attributed to contemporary education, may not ensure the development of individuals with sensitivity and true awareness about their role in the process of transforming the current situation and especially their capacity for intellectual autonomy.

Adorno (1995, p. 141) postulates that education should not lead to a process of “modeling people”, nor to the mere transmission of knowledge, but to the “production of a true conscience”. In other words, education must strive for emancipation, enabling educators and students to understand the unfolding of the social processes and events of which they are a part.

Based on this theoretical framework, we analyzed the use of Critical Theory of Society in *stricto sensu* research on teacher education in Brazil, between the years 2014 to 2018. The research is justified because it is strictly related to the need for critical and reflective teacher training today, since the capitalist system and the cultural industry have a strong influence on the processes of human formation and alienation.

For the elaboration of the article, we selected *stricto sensu* researches registered in the bank of theses and dissertations in the Coordination for the Improvement of Higher Education Personnel – Capes (Portuguese initials), defended in the period from 2014 to 2018. At first, we selected 31 (thirty-one) works, however, from a more careful reading, we discarded 09 (nine) of them, as they did not meet the criteria of our research. Therefore, we analyzed 22 (twenty-two) papers, being 06 (six) theses and 16 (sixteen) dissertations. The search descriptors for the location of the titles and analysis of the abstracts were combined in: “cultural industry, teacher training and Theodor W. Adorno”. The terms were inserted in the search in a combined manner, using the Boolean operators (and, or and not), for example, “cultural industry and teacher training and Adorno”, featuring different combinations.

For the analysis of the material, we have prepared a chart showing the distribution of research by Brazilian regions and by administrative sphere/postgraduate institution. Then, we elaborated four semantic categories of analysis, according to the proposal of Bardin (2016), constituted as follows: Teacher training for Basic Education and implications of the cultural industry in disciplines of Physical Education, Philosophy, Mathematics and Sociology (5); Formation of the teaching aesthetic dimension - TV, cinema, music and literary work (8); Perception of the cultural industry's achievements in initial teacher education (5); and, Implications of the cultural industry in teacher education and performance (4).

Chart 1 shows the distribution of the 22 (twenty-two) researches analyzed, from the five Brazilian regions, divided into the type of research (Theses or Dissertations) and subdivided according to the administrative spheres to which they belong.

Chart 1 - Distribution of research by Brazilian regions and by administrative sphere/postgraduate institution

Brazilian Regions	Theses (T) Dissertations (D)		Administrative Sphere			TOTAL
	T	D	Federal Public	State Public	Private	
North	-	1	1	-	-	1
Northeast	1	1	1	1	-	2
Midwest	1	1	2	-	-	2

South	1	-	-	1	-	1
Southeast	3	13	8	3	5	16
TOTAL	6	16	12	5	5	22

Source: Own elaboration, based on analysis in theses and dissertations researched at Capes (2019).

According to the data in chart 1, of the 22 (twenty-two) researches that used the assumptions of the Critical Theory of Society, an expressive number was produced in the Southeast region (72.7%), followed by the production in the Northeast and Midwest, with 9.1% each; and subsequently the North and South regions, with 4.5% each; representing the least amount of works.

Most of the analyzed theses and dissertations come from federal public institutions (54.6%); state public universities and private institutions account for 22.7%, respectively.

In the sequence, we present a synthesis of the 22 (twenty-two) analyzed papers, which were organized in 04 (four) semantic categories, in the alphabetical order of the respective authors of the theses and dissertations.

Teacher training for Basic Education and implications of the cultural industry in Physical Education, Philosophy, Mathematics and Sociology

In this first category, we gathered five researches, one thesis and four dissertations. Bandeira (2017), in his thesis entitled "Instrumental reason, pragmatism and its interfaces with the training of physical education teachers: reflections from the mandatory supervised curricular internship" (*Razão instrumental, pragmatismo e suas interfaces com a formação de professores de educação física: reflexões a partir do estágio supervisionado curricular obrigatório*), aimed to understand how the theoretical foundations of the pragmatism and instrumental reason are constructed and articulated, in view of the hegemonic conceptions of the training of physical education teachers and mandatory supervised internship, these conveyed in the scientific productions of the *stricto sensu* graduate program, defended between 2002 and 2015. To meet the proposed objective, in addition to talking about pragmatism and teacher training in John Dewey, he made use of the contributions of the Frankfurtian Critical Theory for this same purpose and, finally, investigated the mandatory internship in the formation of Physical Education teachers. On this last aspect, he selected 05 (five) theses and 09 (nine) dissertations that made up his corpus of analysis. In this regard, the researcher, based on Theodor W. Adorno, claims that this theory contributes to the understanding of the study, since it can show that, even in researches that sustains the category of praxis and criticism, they reveal contradictions, since they are conservative, in addition to the fact that educational institutions legitimize epistemological, philosophical and theoretical assumptions typical of the capitalist mode

of production embodied in the cultural industry. Thus, this finding shows the failure of human formation, the school and the teaching profession, which often does not see work as an educational principle.

Andrade (2014), in his dissertation, whose title is “Formation of Sociology Teachers: possibility of criticism of the mass society” (*Formação de Professores de Sociologia: possibilidade de crítica à sociedade de massas*), aimed to describe the trajectory of teacher training in this discipline, understood as the possibility of criticizing this form of social organization and function. To this end, he carried out an autobiographical study considering theoretical and practical aspects of the formation of a teacher in the discipline of Sociology. For the study of mass society and the analysis of that study, he used the theory of Theodor W. Adorno and Max Horkheimer, among other authors who discuss the manifestation of the interests of the bourgeoisie and its cultural hegemony. Andrade's text (2014) presents a reflection on teacher formation and establishes a discourse on the teaching of Sociology as a possibility of criticizing mass society, based on sociological theories and the praxis between educator and student raised by sociological knowledge. That is, this knowledge leads the student to a reflexive attitude regarding his social practice, removing him from a passive and alienated condition.

Jesus (2017) in his dissertation, whose title is "Teaching of Philosophy and initial training in undergraduate courses" (*Docência de Filosofia e a formação inicial nos cursos de licenciaturas*), sought to analyze the training of teachers in the area of Philosophy. For this, the researcher initially discussed some historical characteristics of the trajectory of the discipline of Philosophy in Brazilian school education; next, he presented an analytical overview of how theorists and professors of Philosophy discuss the training of teachers for this area of knowledge. Finally, he critically analyzed the pedagogical and methodological supports of the Philosophy course curriculum at the Federal University of São João Del-Rei, as well as reflected on how the guidelines for the formation of teachers at the secondary level are developed to work in this area of human sciences. The author encourages the teacher and the reader to reflect on the importance of teaching the student to 'philosophize' or to teach the 'history of Philosophy'. He also warns that the teaching of this discipline must be carried out in a transdisciplinary way and that there are many challenges to be faced in the field in question. In this sense, those involved in this process need to collaborate with reflections on the formation of teachers and students, in order for changes to occur in the initial formation of the Philosophy teacher.

Lucas (2017) defended the dissertation entitled “The aesthetic dimension in the formative trajectory: a teacher's narrative” (*A dimensão estética na trajetória formativa: narrativa de um professor*), whose objective was to understand his training path as a researcher, taking into account

aspects of his personal, academic and professional life, through narrative autobiographical and the “Patchwork Quilt” technique. In his study, the author addressed different spaces and times of formation, aiming at analyzing the perception, interpretation and understanding of the facts presented by him. To serve this purpose, the author emphasized the concept of aesthetic education, autonomy and emancipation, by Theodor W. Adorno and other thinkers in critical society, who claim that aesthetic manipulation resulting from the effects of the cultural industry generates the process of semi-formation. Among the researcher's considerations, the importance of reflections on the processes that shape the formation of his identity and subjectivity are relevant, because narratives are a resource in the process of teacher education, because in them the teacher “[...] understands his trajectory and is able to find reasons and emotions that make up his existence [...]” (LUCAS, 2017, p. 90), by reflecting on the chronological marks of his formation, leading him to a redirection of what it imprisons teaching and learning, considering the aesthetics of school inequality that permeated his mathematical formation.

Magalhães Júnior (2014) talked about “School Physical Education, sport and (semi) formation: reflections from the Critical Theory of Society” (*Educação Física escolar, esporte e (semi) formação: reflexões a partir da Teoria Crítica da Sociedade*), aiming to problematize the way sport has been thought of in the training of Physical Education teachers. The researcher, based at the Frankfurt School, initially presented a theoretical study on formation in today's society, crossed by capitalism in its current stage and the implications of the cultural industry in the constitution of human subjectivities. In addition, he reflected on the possibility of an aesthetic enjoyment in sport. Finally, he critically analyzed two works that underlie the training of the Physical Education teacher, present in the subjects' menus, in the degree course at the Federal University of Lavras. Through the study, the author concluded about the need to rethink the way the sport has been worked as a formative element by school Physical Education, especially as a space for reflection, as a discipline of knowledge.

Formation of the teaching aesthetic dimension: TV, cinema, music and literary work

Eight dissertations make up the second category of analysis. Barros (2014) researched on “The aesthetic dimension of the teaching experience: a study on the contribution of literary work” (*A dimensão estética da experiência docente: um estudo sobre a contribuição da obra literária*). The author critically analyzed the work “The Language of Eulália: a sociolinguistic novel” (*A Língua de Eulália: novela sociolinguística*), by Marcos Bagno, aiming to understand the meaning of the aesthetic dimension in the pedagogical processes present in the aforementioned production. Among

other critical theorists, the researcher used the studies of Theodor W. Adorno in aspects related to the parameters of the aesthetics of the cultural industry and the massification of culture. Barros (2014) concluded that his study made it possible to understand that the analyzed material has a significant role in the teacher's formation process, examined through the bias of emancipation and cultural massification processes, in which art is seen as an experience that should be considered as a more humanizing form of education.

Bet (2015), in her dissertation entitled “Television and formation in the digital age: a critical examination of the formative pretensions of the Salto para o Futuro Program” (*Televisão e formação na era digital: um exame crítico das pretensões formativas do Programa Salto para o Futuro*), produced by TV Brasil, managed by the Ministry of Education (MEC), aimed to verify whether the content of the educational program shown by TV Escola, conveys the relationship between content and form, presented by messages with a formative appeal, or, on the contrary, semi-formative. The episode analyzed by the author concerns the continuing education of teachers and managers of Basic Education, which demonstrated that there is a predominance of form over content, that is, its format is similar to that of traditional television news; the cliché of a teacher was also observed, which in the future, amid a “leap” over the social, political, economic and other implications of the current context, solves the problems of education through the use of audiovisual technologies. In view of these contradictions, Bet (2015) concludes that the referred program could stick to a pedagogical character, revealing the mechanisms of refusal and resistance taken as the representation of the real.

Marcos (2018) spoke about “Music teaching in public schools in São Paulo: between formation and semi-formation” (*O ensino de música nas escolas públicas paulistas: entre a formação e a semiformação*), aiming to analyze the Curricular and Didactic Art Guidelines for the early years of Elementary Education in music in state schools in São Paulo, with the intent of verifying the type of formation desired in the analyzed material. Although the analysis is partly directed at the formation of students, the researcher correlated the result of their learning with the formation of their teachers, an aspect also contemplated in the analyzed material, as well as in the theoretical contribution of the Frankfurt School, object of our study. When it comes to this aspect, Marcos (2018) pointed out that in reality, what happens is the teacher's semi-formation, anchored by the density of the music content, insufficient in-service training and the lack of time and incentives for teachers to train beyond the school context, on their own initiative. In this sense, if emancipation occurs in the relationship between autonomy and adaptation, the analyzed documents point to the second, since continuing education, material resources, physical spaces, even the contents need to be adapted to what is made socially available by the music cultural industry.

Peres (2016), in the dissertation entitled “Between shocks, cuts and fissures - aesthetic (semi) formation: a critical analysis of the appropriation of films in school education” (*Entre choques, cortes e fissuras – a (semi)formação estética: uma análise crítica da apropriação de filmes na educação escolar*), aimed to understand the way that Elementary School teachers propose and organize the use of film as a resource and educational tool at the time of its practice. To this end, the researcher initially reflects on the insertion of film in school education, understood as a perspective for the re-education of meanings and/or as a vehicle for the ideological character of cultural industry products. From the testimonies of 14 (fourteen) teachers investigated, the researcher found that the conscious unintentionality of the teacher marks the semi-formative character, pointed out as an illustration or leisure time, present in the researched educational institutions. Finally, Peres (2016, p. 227) states that he did not find in the interviewees' testimonies “[...] elements of a film didactic intrinsically associated with its formal, aesthetic and structural terms, which go beyond what is expressed by its content fetishized”. Although the main objective of the author was not initially teacher formation, but their action, with the development of her investigation, was verified the need to rethink the use of electronic-image-electronic media in the context of the education of students in the Pedagogy course.

Rosa (2017), in her dissertation entitled “Cinema as a possibility for teacher formation” (*O cinema como possibilidade de formação docente*), aimed to reflect and discuss how this audiovisual resource can be a qualitative mediator for teacher training, aiming to understand teaching work, from the analysis of two films by François Truffaut: “In the age of innocence” (*Na idade da inocência*) (1976) and “The misunderstood” (*Os incompreendidos*) (1959). To this end, the author analyzed, in the referred works, the characteristics related to education, as well as its relationship with the aesthetic education of the teacher, especially with regard to aspects of content and form related to the school space. The researcher concluded that the use of film as a technological device for the teacher has positive points, as it portrays aspects of daily life, arouses emotions and sensations, however, it is a representation of reality and reality needs to be problematized and critically analyzed.

Sousa (2018) presented the dissertation entitled "Professional education: weavings of teacher formation and experience" (*Educação profissional: tessituras da formação e da experiência docente*), with the objective of analyzing teacher education, from the perspective of aesthetics, in a professional education institution, in order to understand how aesthetic values can contribute to the development of pedagogical practices of teachers who work at a professional education institution in Minas Gerais. The research is of a qualitative nature, in a case study approach regarding the offer of continuous training of a cultural nature based on the use of cinema in film workshops, aimed at teachers of professional education at technical and higher levels. The author analyzed 14 (fourteen) semi-structured interviews and institutional documents. In order to reflect on teacher education from an

aesthetic perspective, the study brings reflections on some concepts of the Critical Theory of Society, such as: semi-formation, cultural formation, instrumental reason and aesthetic values. In this regard, Sousa (2018, p. 141) asserts, this initiative allows “[...] a critical look at the practices of these professionals while being responsible for the formation of other individuals who are also being trained to meet the requirements of the capitalist system. [...]”, based on the critical reflections of film productions worked on in that course.

Weixter (2016) defended the dissertation entitled “The musical catharsis in the re-education of the senses: formation, music and education in Theodor Adorno and Georges Snyders”. Although the author did not exclusively investigate the relationship between cultural industry and teacher education, we found it convenient to include her research in our analysis because she discusses the relationship between education, music and aesthetics. This is a theoretical-analytical study based on critical studies of society. The author investigates the ways in which these conceptions can contribute to the aesthetic-cultural formation of teachers and students, with the aim of highlighting the importance of the concept of Adornian catharsis for the discussion around Bildung (cultural formation), as opposed to Halbbildung (semi-formation). The researcher infers that the desired education will only be possible through the critical formation of teachers in the aesthetic-cultural dimensions and that the understanding of human nature is not limited to the interests of the market, which reduces human values and prevents equity of rights and social justice.

Xavier (2017) spoke about “Childhood and cinema: implications for the formation of children in contemporary society” (*Infância e cinema: implicações para a formação das crianças na sociedade contemporânea*), problematizing the early access of children to media that transmit images and audiovisual resources. For the author, teachers are “indifferent” about this reality that affects the behavior of people in general. Based on this observation, Xavier (2017) aimed to analyze how cinema portrays children in contemporary society according to the theoretical framework of Adorn. In addition to critically analyzing the films “In the age of innocence” (*Na idade da inocência*), by François Truffaut (1976) and “Minions”, by Pierre Coffin and Kyle Balda (2015), the researcher participated in the Research and Extension Project “Cinema as an innovative experience of cultural teacher formation II”, an aspect that is consistent with the proposal of this text, since we discussed the relationship between cultural industry and teacher formation. In this regard, the researcher affirms the need for teachers to relate critically to artistic and cultural productions from the cultural industry that focus on childhood.

Perception of the cultural industry's doings in initial teacher formation

Five researches, being three theses and two dissertations, form the third semantic category. Barcellos (2014) defended the thesis “The aesthetic experience in the formation of basic education teachers” (*A experiência estética na formação do docente da educação básica*), with the objective of investigating the importance of aesthetic training in Pedagogy courses, considering that this procedure contributes to the educational process, mainly in the training of teachers at face of the precepts of the cultural industry. 04 (four) higher education institutions, 01 (one) foreign (Catalonia, Spain) and three institutions located in the interior of the state of São Paulo participated in the research. In addition, the author analyzed in the light of the Critical Theory of Society the pedagogical courses programs of these institutions and applied a questionnaire to students of the last semester of the referred course, seeking to know the students' background, concept of aesthetics, artistic object, artistic activities developed during the course, among other information. In general, we realized that Barcellos (2014) found in his analysis that, even if there is an intention of reflective teacher training, pointing to a more autonomous and ethical participation of the subjects who participate in the formation process, the maintainers need to guarantee conditions so that this overshoot actually occurs.

Bido (2018) produced the thesis “Teacher formation at the Federal Institute of Paraná in the light of critical theory”, for this the author analyzed the concept of formation in undergraduate courses at IFPR, contrasting it with the guiding formative principle of its creation, as well how it sought to understand the ambivalence of its formative foundation in the global scope of functional and adaptive education. The documents that make up the research corpus come from international organizations that deal with the global educational project for underdeveloped and emerging countries; the official guidelines on the implantation of degrees in Brazil, the Federal Institutes and the IFPR; and six Pedagogical Course Projects (PPCs, Portuguese initials) for undergraduate courses in operation at IFPR (two in Chemistry and four in Physics), regarding the purpose of current education in the face of the dictates of the productive system. The referred material is analyzed under the aegis of the concepts of Critical Theory of Society, critical rationality, autonomy and emancipation. Among other aspects, treated by the author on the adaptation of education to meet the demands of the productive system, he warns about the studied PPCs, that despite pointing to a possibility of critical and self-reflective formation, in this Institute, there is a prevalence of form over content, of the social focus over the cultural one and that through the observance of the development of competences and skills it strengthens itself as a reproducer of the functionalist and instrumental logic.

Manfré (2014) presented the thesis entitled “Teacher malaise and the limits of experience in the present time: a frankfurtian reading” (*O mal-estar docente e os limites da experiência no tempo*

presente: uma leitura frankfurtiana), with the general objective of investigating the strategies that teachers develop for the constitution of their well-being. To this end, the author seeks to analyze the relationships established between teacher malaise, teacher formation and semi-formation, “[...] these elements have not been clarified and not explained by scholars of the subject of teacher malaise today” (MANFRÉ, 2014, p. 21). The author also discusses the policies of teacher education that should, in the formative process, consider reflections on theory and practice. The researcher warns, according to studies that substantiated the aspects of initial and continuing teacher education, that “[...] the social transformations caused by the advent of the massification of teaching, new technologies, globalization, have demarcated the low valuation of the work of the teacher and investment in education” (MANFRÉ, 2014, p. 187), elements that have caused teacher malaise today.

Carvalho (2018) spoke about “The aesthetics of teacher formation in higher education: (auto) biographical narratives as a means of mediation in the pedagogical and classroom management practices” (*A estética da formação do professor no ensino superior: narrativas (auto) biográficas como forma de mediação nas práticas pedagógicas e de gestão da sala de aula*), in order to understand the importance of these procedures as a possibility of mediation of classroom management in the training of the researcher who acts as a university professor, in order to develop the subjects' autonomy and emancipation. The material analyzed by the researcher was constituted by the formative device “Patchwork Quilt”. In it, life trajectories are narrated and shared, allowing participants to “[...] (re) signify their experiences, and, therefore, become more aware of themselves, which provides them with autonomy and emancipation, via aesthetics” (CARVALHO, 2018, p. 14), a fact that is consistent with Adornian assumptions. Six (6) teachers from various courses at a Higher Education institution in Brasília, University Center of Federal District (UDF) participated in the research, and were also students of the Academic Master's in Education at the University of São Paulo (UNICID) in 2018. According to the researcher, reflective practice is relevant in the intervention of banking education, as well as in the formation of the aesthetic dimension of teaching, which comprises the development of autonomy and emancipation of the subjects involved in the teaching and learning process.

Gontijo (2018) defended the dissertation entitled “Semi-formation and cultural industry: perceptions of teachers in classroom Pedagogy courses in southwest Goiás”, aiming to understand the current educational situation and the formative conceptions of teachers who work in these courses, as well as the mechanisms of ideology and the cultural industry that permeates these formations. In order to know the formative conception of these teachers, the researcher was based on studies by Theodor W. Adorno, Max Horkheimer and Herbert Marcuse, among others. In the empirical part, 36 (thirty-six) teachers from 05 (five) higher education institutions in that region responded individually

to a semi-structured interview and a sociodemographic questionnaire. The results show that most of the research participants represent resistance-oriented teacher formation and are opposed to instrumental formation only, however the researcher also found that, although in a smaller number, there are concepts permeated by the cultural industry that propagate the semi-formation.

Implications of the cultural industry in teacher formation and performance

Four works form the last category analyzed, two theses and two dissertations. Dias (2018) defended the thesis named “Teacher training and inclusive education: an analysis in the light of the Critical Theory of Society”, whose objective was to characterize the approaches of Inclusive Education in the undergraduate courses of a university in Bahia, which has a tradition in training teachers from all areas of knowledge. To this end, the research was based on critical authors such as Theodor W. Adorno, among others. In the practical part, it used the qualitative approach of the case study type, in which it individually interviewed 07 (seven) teachers from 11 (eleven) undergraduate courses. In addition, it analyzed legal documents, such as Academic Curriculum Projects for Courses (PACs), flowcharts and course programs. The researcher found that most of the analyzed courses do not include the discussion of inclusive education in their curricula, and the others do so in an incipient way, as well as the concepts of inclusive education present in the pedagogical proposals and in the curricular components point to the technical and instrumental bias in approaching the themes, consistent, therefore, with the ideology of technological rationality. Although the teachers interviewed recognize the importance of knowledge about inclusive education, they stated that these were not part of their training. The researcher also identified “[...] the reductionist and fragmented nature of training, marked by the emphasis on the split between theory and practice, based on the valorization of the means, characterizing the instrumental bias, a mark of training in contemporary times” (DIAS, 2018, p. 09), based on the dictates of the cultural industry.

Silva (2017) produced the thesis “The relationships between teacher formation/qualification and the pedagogical process revealed in eight empirical classroom researches” (*As relações entre a formação/qualificação de professores e o processo pedagógico reveladas em oito pesquisas empíricas de sala de aula*), with the aim of understanding the relationship between teacher formation/qualification and the pedagogical process in empirical research (dissertations) carried out between 2010 and 2014, in the Postgraduate Course at PUC/MG, which analyzed the curriculum materialized in the classroom. To establish this understanding, the researcher made use of a qualitative case study, based on the theoretical assumptions of Critical Theory, based mainly on Theodor W. Adorno and on the literature that deals with teacher education. Silva (2017) confronted

criticisms that are currently attributed to teacher training with the result of the work she analyzed, as well as compared whether the relationship between pedagogical gaps can be anchored in teacher training, an aspect that revealed that formation is substantiated by “[...] Cultural Industry, materialized by the fragmentation of curricula of teacher formation/qualification courses, by the lack of articulation between theory and practice, by the lack of characterization of curricular internships [...]” (SILVA, 2017, p. 08). In addition, she found that the profile of the future teacher is aimed at basic difficulties in reading, writing and interpreting; whereas the teacher has difficulties to carry out his pedagogical work; all this added to the pedagogical reforms that do not allow qualitative effects in the processes of teacher formation.

Marfim (2017), in his dissertation entitled “Information society between demands and contradictions: the limits and potential to integrate Digital Technologies of Information and Communication to educational practices in the initial education of the pedagogue - a case study with the undergraduate students of the Federal University of São Paulo” (*Sociedade informacional entre demandas e contradições: os limites e as potencialidades para integrar as Tecnologias Digitais de Informação e Comunicação às práticas educativas na formação inicial do pedagogo – estudo de caso junto aos licenciandos da Universidade Federal de São Paulo*), aimed to investigate the extent to which the training processes that insert and focus on the integration of digital information and communication technologies (TDIC) in the field of Education, in the Pedagogy course at the Federal University of São Paulo (UNIFESP), contribute for the formation of its graduates. In addition to talking about contemporary historical contextual aspects related to the economic, cultural, political and sociability aspects of these technologies and education, the author, through qualitative bias and instrumental case study, applied and analyzed an open-closed questionnaire and individual semi-structured interview with 04 (four) students of the Pedagogy course at the Federal University of São Paulo. Marfim (2017) concluded that the training process of the investigated undergraduates includes critical reflections on the teaching work, however, the pedagogical use of digital technologies needs to be problematized in the dimension of the cultural background of the investigated.

Santos Neta (2016), in her dissertation entitled “Teacher training: a study of objective conditions in the implementation of the National Plan for Teacher Training for Basic Education - Parfor/UFMA” (*Formação de professores: um estudo das condições objetivas na implementação do Plano Nacional de Formação de Professores para a Educação Básica – Parfor/UFMA*), aimed to analyze the objective conditions for the development of courses of the referred Program implemented at the Federal University of Maranhão, specifically in the municipalities of Humberto de Campos and Coroatá. In addition to conducting theoretical studies on teacher training in Brazil since the 1990s, the researcher analyzed the social, economic, cultural and human conditions for the development of

Parfor under the eyes of 29 (twenty-nine) subjects who responded individually semi-structured interviews, with 16 (sixteen) teacher-students, 08 (eight) teacher-trainers, 02 (two) course coordinators, 01 (one) general coordinator of the Program and 02 (two) local coordinators of the Municipal Education Secretariats. Based on the ideas of the philosopher Theodor W. Adorno, who addresses issues such as semi-formation and emancipation, and other researchers who discuss the theme of teacher formation, Santos Neta (2016) warns that there are gaps and limits of physical, material, cultural and human conditions in the implementation of Parfor, an aspect that demands a re-reading of the role of the agencies involved in it. She also stresses the need for training for autonomy, emancipation and resistance to the dictates of the cultural industry and semi-formation observed in her investigation in undergraduate courses.

Final considerations

As proposed, in the present research we analyzed the use of the Critical Theory of Society used in the foundation of *stricto sensu* research on teacher education in Brazil, between the years 2014 to 2018.

Based on the selection and analysis of the researches that make this study, we consider the choice of the Adornian philosophical assumptions and their contemporaries used by the authors of the theses and dissertations we analyzed to be valuable, when using them to interpret, discuss and reference their investigations, considering the the need to correlate teacher training with the current context of the cultural industry, which strives for the negation of subjects and leads them not only to the consumption of the cultural product, but to their correlates produced in endless cycles.

Finally, in our appreciation of the material studied, we realized the great relevance of understanding the critical training of teachers and students, as well as reflections on the semi-formation present in these current educational processes. However, further studies are needed involving the topic at hand, as the greater the teacher's degree of awareness of the relations of production and consumption, the greater his professional capacity will be to form critical and autonomous students.

We believe that the act of teaching must overcome the dominance exercised by the seduction mechanisms of the cultural industry. However, for this to happen, it is necessary to be aware of this domain, as as Adorno postulates (2010, p. 39), “the only possibility of survival left to culture is the critical self-reflection on semi-formation, in which itself was converted”.

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